

5th Street / Independence Hall Station, Philadelphia

HISTORY



IN



MOTION:

TOM JUDD'S SUBWAY MURAL

WoodmereArtMuseum

TELLING THE STORY OF PHILADELPHIA'S ART AND ARTISTS

February 27 – June 13, 2021

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FOREWORD

WITH TWO WORKS OF ART in the Woodmere Art Museum's permanent collection, Tom Judd is among the Philadelphia artists who participate in the conversations that take place in our galleries. I have always enjoyed his voice in the creative mix of our city, and Woodmere is honored to host the current exhibition, *History in Motion: Tom Judd's Subway Mural*, on view February 27 – June 13, 2021. The exhibition will include preparatory studies and in-process photographs and together with the images and writings in this catalogue, we intend to pull back the curtain on Judd's Portal to Discovery at the 5th Street/Independence Hall station. The mural is an important addition to the rich landscape of public art in Philadelphia, and its prominent location and scale prompt us to slow down and consider what the artist has to say. The visual qualities of the mural together with Judd's decisions about subject matter are especially meaningful in the current moment, as we confront a shared American history that has brought widespread acknowledgement of the need for greater civic enlightenment as a means to cultural change.

The Southeastern Pennsylvania Transportation Authority (SEPTA) and the Philadelphia Art Commission have recognized and have given Judd the opportunity to grapple with big ideas and historical themes on the large expanse of the Independence Hall subway station. The Portal to Discovery is peopled with significant characters plucked from American history, and they appear as painted images on the brick walls of the station in formats representing a broad array of object-types that history hands down to the present, including familiar paintings in our city's museums, heroic busts and full-length sculptures in stone, newspaper and popular illustrations, clothing and ensembles of historic costume, early American silhouette portraits, and portrait likenesses in gilded frames made by artists with differing levels of skill. Some historic figures appear in the grand manner that their station dictated, while others are modest. Male or female, black, white, or brown, Native American or European American, young or old, each figure occupies a different rung on the ladder of empowerment. The founding fathers are present, as are the abolitionists who challenged race-based subjugation. In Judd's own words, some of the figures who founded and led our country are compromised when held up to the ethical standards of today for having asserted an idea of American equality while sidestepping, ignoring, or upholding the enslavement of Africans and the annihilation of Native Americans. That Judd takes a stand is evident in

the murals themselves, but his primary gesture is to make a dreamscape of American history that sets his characters in dynamic motion, often with a strong dose of irony. He works like an artist-conductor, prompting one element or figure to interrogate or magnify the voice of another.

Strong textures and materials, jarring shapes, jolting juxtapositions of scale, and unfinished, partial images are the constant elements of Judd’s vocabulary, all of it on full display in the mural. For me, Judd’s elastic application of his artistry to the serious reckoning with history is the heart of the subway installation. Presumably, most visitors to the station will encounter The Portal to Discovery while they are in transit and the experience will be fragmentary and incomplete. It will be intriguing as such, just as history is intriguing because its many open questions remain only partially answered, and are answered anew from generation to generation, mediated by bias and by the evolving assumptions that come with familiarity. Judd is an artist predisposed to play games with familiarity and to fight against things that seem “normal” because he knows that normalcy is usually interwoven with relationships of power. So he provides views of landscapes and of the Schuylkill River that Philadelphians may recognize and architectural elements that are designed to frame and encourage selfies. We can create our own images and implicate ourselves in the dynamics of the murals, and this is part

of the ethical thread that runs through them. Judd asks his viewers to join him in weighing their own relationship to the people, places, and events of American history. At the same time, he asks us to embrace the value of the visual record of objects on faux-display, so to speak. The material record of history is arguably Philadelphia’s defining cultural asset, and these objects represent the larger collections of art, historic artifacts, documents, and archives that Philadelphia’s many important institutions care for and share with their visitors. Having worked in museums my entire professional life, I can only thank Judd for conjuring a great imagined gallery of city treasures — a Portal to Discovery in the subway station at Independence Hall. He gets our attention, inspires curiosity, poses questions, and insistently refuses to offer a linear narrative. The Portal to Discovery encourages us to think hard, but also to enjoy the process of connecting the dots.

William R. Valerio, PhD
The Patricia Van Burgh Allison Director and CEO
Woodmere Art Museum

SEPTA ART IN TRANSIT

SEPTA’S ART IN TRANSIT PROGRAM, established in 1998, was designed to incorporate public art into its planned renovation of selected transportation facilities. The program allocates up to one percent of the construction budget for the design, fabrication, and installation of permanent artwork.

The existing 5th Street/Independence Hall Station along the Market-Frankford Line opened in 1908, about fifty years before the design of the Independence Mall historic area. Few changes occurred to the station prior to a renovation undertaken in 1974-76 as part of Philadelphia’s celebration of the Bicentennial. Forty years later, SEPTA determined the station was due for an extensive renovation.

In early 2019, SEPTA announced an invited/juried *Art in Transit* competition for a permanent public art commission in connection with the complete renovation of the station.

To begin the Artist Selection Process, SEPTA issued a *Request for Qualifications* to twelve artists, pre-selected by its public art consultant. Artists’ prior works were reviewed by a five-member selection panel, including SEPTA’s manager of *Art in Transit*, a design team representative, a community representative, an artist, and an arts professional. After reviewing the artists’ written statements, digital submissions of former artwork, and their previous experience, the panel chose five semi-finalists.

The semi-finalists were then invited to submit concept proposals for the station’s platform walls. After considering their submissions, the selection panel recommended Tom Judd as the finalist. Panel members believed his unique vision would most creatively enhance the physical environment of the station, enrich the experience of its regular riders, and generally welcome tourists to the Independence National Historical Park. After SEPTA and the Philadelphia Art Commission officially approved the selection, Judd entered the second phase of designing, creating and installing the artwork, working with SEPTA, Burns Engineering, Inc., and Converse Winkler Architecture.

Marsha Moss
Public Art Consultant

5TH STREET'S STATION IN LIFE

AS SOMEONE WHOSE VOCATION and avocation both have centered on public transportation for four decades, I was delighted to learn that SEPTA had engaged Tom Judd to create the art installation for the 5th Street/ Independence Hall Station renovation. In a rail version of a “busman’s holiday,” I have ridden subways in over 40 cities around the world from Buenos Aires to Beijing, and I am always on the lookout for systems with distinctive design. Many of the more recent systems feature striking architecture, such as the Montreal Métro, the Munich U-Bahn, and the London Jubilee Line. Others have curated extensive art installations, like Brussels, Naples and Stockholm, making those systems citywide underground art galleries. But nothing I have seen to date quite compares to Tom Judd’s magisterial Portal to Discovery mural.

This station is all the more striking because so much of the rest of SEPTA’s transit environment is functional rather than aesthetic in design. While the Authority does have a longstanding *Art in Transit* program in about 20 stations, the artwork tends to be discrete additions to existing stations rather than complete makeovers. As a result, the net effect is more palliative than transformative in nature. But with 5th Street, Tom has used the power of his art to create a new, uniquely beautiful, and totally immersive environment.

Since Tom’s work contains many historical references (described elsewhere in this catalogue),

it may be helpful to provide some historical context about the station itself and the city it serves. At the turn of the 20th century, Philadelphia was the nation’s third largest city, with 1.3 million inhabitants, and growing every year. A century ago, 5th and Market was near the city’s commercial hub, with the Philadelphia Bourse (stock exchange) dominating the neighborhood. Banks, insurance companies, manufacturers and retailers all were crammed cheek-by-jowl on the busy blocks surrounding Independence Hall. Vintage photographs show the degree of streetcar gridlock on East Market Street, which was the city’s primary shopping corridor.

Other rapidly-expanding cities had started going underground to alleviate traffic congestion: London was the first in 1863, followed at the end of the century by Budapest, Glasgow, Paris and Berlin. In the U.S., Boston inaugurated its Tremont Street subway for streetcars in 1897, and New York opened the nation’s first fully underground subway line in 1904.

Here in Philadelphia, the initial portion of the Market Street Line opened in 1907 between City Hall and the Schuylkill River as a subway, and then proceeded west by elevated trestle out to bucolic 69th Street (Upper Darby). A year later, an eastward extension to the Delaware River under Market Street was completed, with stations at 13th, 11th, 8th, 5th and 2nd Streets. A short two-station elevated spur along Delaware Avenue connected to the ferry



Streetcar Congestion on East Market Street, 1907 (just before subway opened). Courtesy of the Free Library of Philadelphia, Print and Picture Collection

terminals for Camden. In 1922, the City built the Frankford Elevated extending the line six miles into Northeast Philadelphia with a dozen more stations, and the entire line was labeled the Market-Frankford Subway-Elevated. Today, it is SEPTA’s busiest route, carrying close to 200,000 daily passengers.

Over the century since the subway opened, the character of 5th and Market has changed dramatically. With the final completion of City Hall in 1901 at Centre Square, the commercial heart of Philadelphia shifted west. Starting in the 1950’s, the City and the Commonwealth of Pennsylvania began wholesale clearance of almost all post-18th century structures between 5th and 6th Streets north of Independence Hall to create a three-block long mall. This stately but unloved, unused and oversized plaza, in turn, was



5th Street Station: c. 1930
Source: Joel Spivak

remodeled much for the better by Olin landscape architects in the early ‘Noughties. A new Liberty Bell Pavilion, President’s House exhibit, Visitor Center, and National Constitution Center were added. Today, looking at the spacious Mall and its large institutional neighbors like the U.S. Mint, Federal Courthouse, and Federal Reserve Bank, it is hard to envisage this area previously was a crowded, bustling center of local commerce.

5th Street Station was one of the few SEPTA stations to have received a midlife remodeling in preparation for the 1976 Bicentennial, as seen in the middle view above. However, four decades later, it was sorely in need of renovation. SEPTA budgeted \$28 million for completely rebuilding the station and



5th Street Station: c. 1980
Source: Robert Schwandl

funding the installation of artwork, resulting in selecting Tom Judd’s Portal to Discovery mural. The reconstruction project and art installation were completed in late 2020.

Portal to Discovery hopefully opens the door to a new chapter in Philadelphia transit, where design aesthetics play a much larger role in SEPTA’s marketing strategy to grow system patronage and build customer loyalty. It is hoped that Tom Judd’s superb artwork illustrated in this catalogue inspires SEPTA — and Philadelphia’s citizenry — to demand a similar caliber of re-investment in the system’s other transit stations.

David Seltzer
Transit Consultant



5th Street Station: c. 2020
Source: Stuart Rome





5th Street / Independence Hall



ARTIST'S STATEMENT

FROM THE BEGINNING, the 5th Street/ Independence Hall Station mural project reminded me of picking up my grandparents at the ornate Union Pacific railroad station in Salt Lake City where I grew up. I remember the excitement of entering the grand hall with the large dramatic murals around the room. The whole presentation was inspiring and left me with a sense that I had arrived at a place of importance. This is what I wanted the subway mural to feel like. Whether the passengers were tourists from Japan, school children on a field trip, or just people going to work, I wanted that sense of exuberance and the thrill of an adventure awaiting them.

My thanks to Marsha Moss, consultant to SEPTA's Art in Transit program, who invited me to submit a proposal for this prestigious commission. My thanks also go to all the folks at SEPTA who have been so supportive over the last year in realizing this project. Receiving this commission to design a mural for the subway station has been, in many respects, the highlight of my artistic career. It calls on all of my interests and sensibilities to speak about history, to connect to our history, and to comment on how history is presented. It is very gratifying to know that my mural can be seen by thousands of people every day, ranging from Philadelphians on their daily commute to tourists from all over the world.

When first being considered to create a presentation concept, I took it upon myself to go on an extended tour of the historic area surrounding the station. It is a neighborhood I'd passed through many times in my 40+ years living in the city, but never really bothered to carefully explore. What I found was a remarkable resource telling the story of our country.

While taking my tour through this historic district, I came across the Second Bank of the United States, part of Independence National Historical Park. Along with a beautiful portrait exhibit, there was a permanent installation depicting the astounding Charles Willson Peale's Philadelphia Museum. It brilliantly captured this wonderfully ambitious, eccentric undertaking of Peale to put under one roof all knowledge of science, art, and history of mankind at that moment in time.

I met with Karie Diethorn, who designed the exhibition, and we talked in-depth about the ideas behind our nation's great experiment in democracy. This included the notion of enlightenment and the expansive view of mankind that Peale embraced and manifested within his museum. I wanted my subway mural design to capture this sense of unbridled curiosity and passion for knowledge that, for me, is what this country is about.

As I made my way through the other nearby museums, including the Museum of the American Revolution and Independence Hall, I was moved by the courageous story leading

to the founding of our country. But with every great story there are contradictions and missing pieces. The main contradiction that jumps out at anyone looking at this historic time is of a group of men creating a document that claims to stand for "life, liberty, and the pursuit of happiness" for all people, while owning slaves and being seemingly oblivious to the inconsistency between their words and their deeds.

What is equally intriguing is that Philadelphia was, at that time and in the following decades, one of the most progressive cities in the world in the Abolitionist movement. Some of the great leaders in the fight to abolish slavery that I have included in the mural are Jane Johnson, Frances Harper, James Forten, Richard Allen, Absalom Jones, Yarrow Mamout and William Still. I also included Ona Judge Staines, the enslaved attendant of George and Martha Washington, who escaped to New Hampshire, never to return to Philadelphia.

But in the end, my mural is not so much a literal history lesson as an overview of people and places capturing the sensibilities of that time. It is first and foremost a work of art, with its own language, contradictions and perspective.

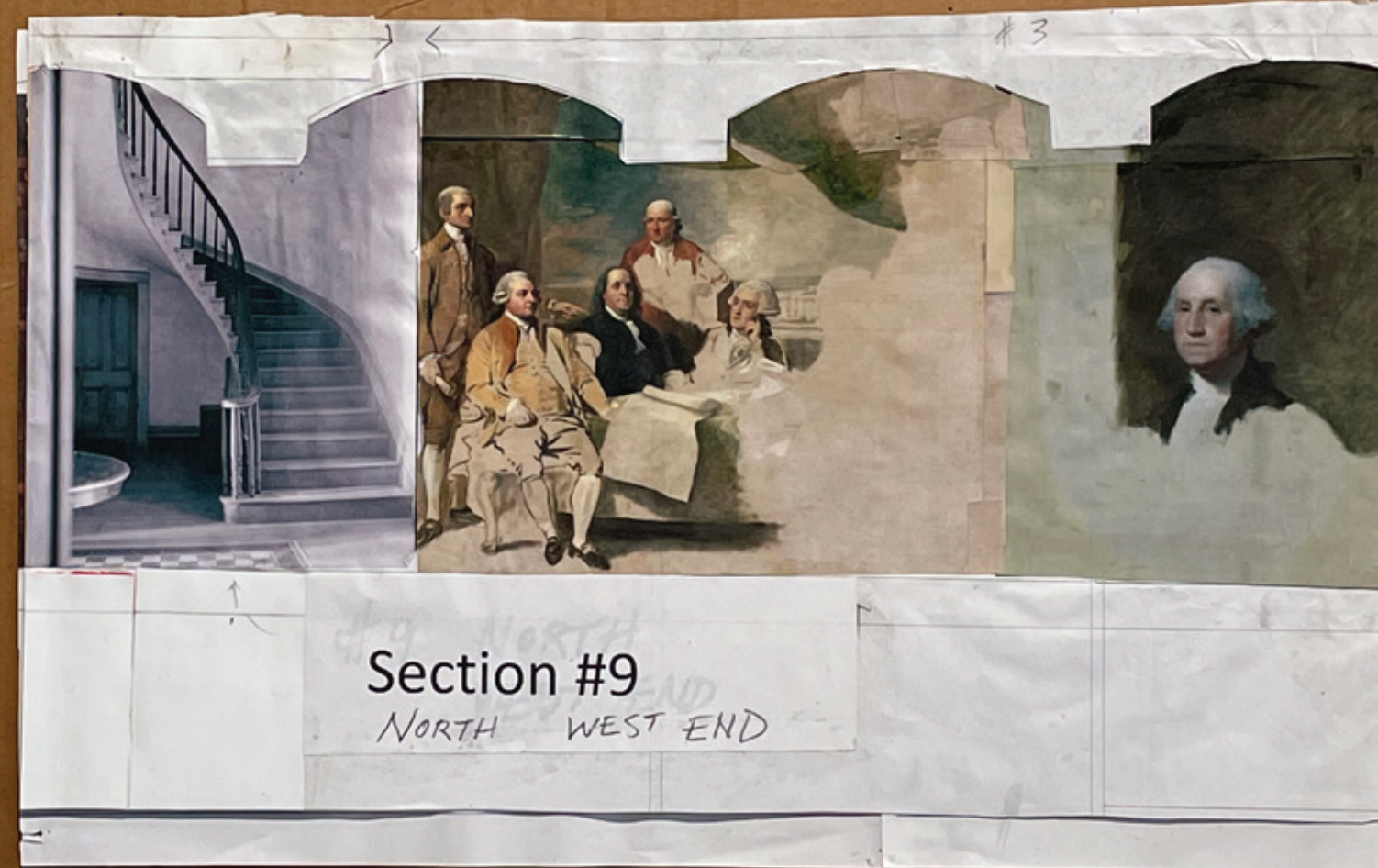
Tom Judd



Photographer Stuart Rome lines up a platform shot as Tom Judd looks on.

Photograph by Aaron Reichlin

PRESENTATION



Storyboard segment for SEPTA Presentation

THE CHALLENGE of presenting ideas to others first starts with creating the ideas for yourself to see.

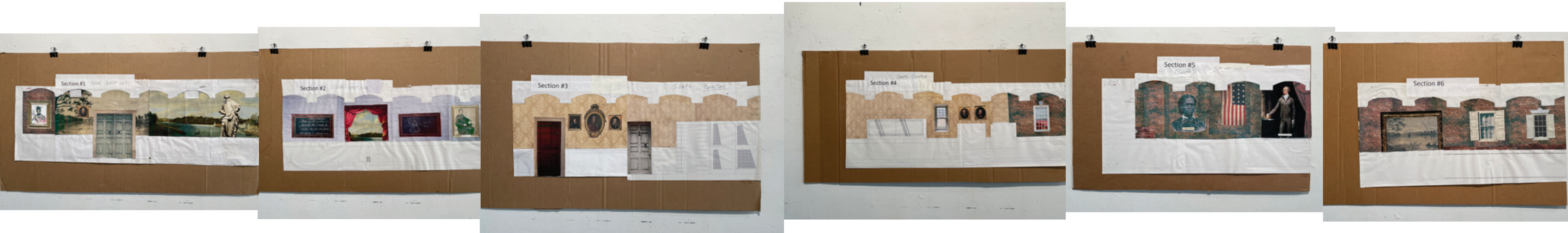
It begins in the tangled world of the mind. In my case, it then leads to the collecting of images and photographs. This fractured set of notions then makes its way into the light of day with a pencil or a pair of scissors and some glue. But it is always a mystery that reveals itself in a process of free association. When it finally comes together, it takes on a life of its own. The visual puzzle suddenly transforms into a seemingly inevitable conclusion. It is now a world of its own that you are visiting almost as an outsider, even though you are the author. Like magic, it transcends the known world and arrives as something new.

In my case, I printed up large versions of the station's architectural drawings and began gluing images to the surface. I mounted those elevations to large pieces of cardboard. I liked the expediency of this process and the use of utilitarian materials. As with everything I do, I moved very quickly to establish a rhythm to this panorama of fragmented images. I intentionally work fast to lessen the time I spend in my head trying to figure out what I'm doing. The mind is where dreams go to die, with thoughtful reasons and imagined regrets.

The design that I presented to the SEPTA Review Panel went through many changes before I felt it was ready for prime time. I wanted the working drawing-collaged panels to be at the center of the presentation. My assistant at the time Wenlu Boa, a master graphic designer among her other talents, created a beautiful proposal document that felt like a museum catalogue. We used a version of this booklet to create a slide show.

On the day of the presentation I arrived at SEPTA's offices with my stack of cardboard and was pleased to see that there was a small shelf around the perimeter of the room, perfect to place the panels on display. They surrounded the long table where the panel members were sitting and suggested the illusion of what the subway mural would look like down in the subway.

These panels function much like the famous "storyboards" of the great filmmakers, and I think of them as such. I have always found the evidence of how things are made compelling.



Presentation Materials for SEPTA Review Panel



FABRICATION

EVEN BEFORE I officially won the project, I was in a conversation with different people about the best way to physically make the mural. The surface was to be brick, which from the outset seemed a difficult texture to work with.

I looked at painting directly onto the brick surface, but that would require hours of working on site in the underground station. I also looked at using aluminum panels that would be fastened to the brick but that was prohibitively expensive, as was using ceramic tiles. After speaking to my friend and colleague Ben Volta, I realized I had found just the right material and technique. Ben, an established muralist himself, has an expansive studio in an old church building in the Fairmount section of Philadelphia. He is the go-to person for murals using a material called polytab cloth. This material comes in 60-inch rolls and can be printed and painted on. In the case of this mural we did both. Once the images are applied, the cloth is then coated with Palmer acrylic glue and mounted onto the brick. As the glue dries, the cloth embeds itself into the adhered surface. It has been used extensively with the Mural Arts program and has proven to be permanent and sturdy.

Ben also referred me to James Shuster, a first-class muralist and all-around great artist who Ben works with and who has his own studio at the same church. This turned out to be a winning team all under one roof. James is also proficient at installing the polytab cloth, so I had everything I needed to complete the project.

Partially-completed painting in the artist's studio.



Wenlu Bao inspects a printed image of Washington on the Schuylkill at Volta Studio.



Bust of Franklin with a mysterious drifter on the banks of the Delaware River.



Painted stairway to Heaven in the mix on the floor of the church at Volta Studio.



Reproduction of Gilbert Stuart's Athenaeum portrait of Washington.



Printed panels on the floor of the church of Volta Studios.



Washington on the Schuylkill with a presentation panel.



James Shuster measuring sections of the mural.



Colonial outfit with dramatic sky.



Mannequin in colonial outfit on the floor of the studio.



William Still freshly printed and drying on the floor of the studio.



James Shuster with the Grand Stairway in process.

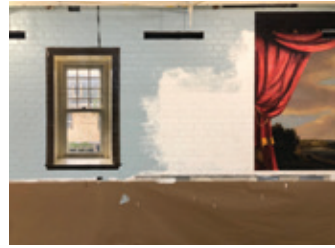


INSTALLATION

THE INSTALLATION was an adventure unto itself. In the early summer of 2020 we were called in to begin installing the work while the station renovation was still under construction. Imagine, in the middle of a pandemic, entering an underground tunnel full of hissing noisy machinery, men yelling, dust flying, hammers hammering, and subway cars roaring into the station every five minutes. It was like a scene out of a modern-day Dr. Zhivago film. The man taking the brunt of this was James Shuster, master painter and installer. Although we had a few other people coming in, James did the bulk of the work. I will be eternally grateful for his efforts and the professionalism he brought in fulfilling the vision of this project.

My thanks to Christopher Hopkins and everyone at SEPTA for their partnership in getting it done in this very unforgiving atmosphere.

Tom Judd (above) and James Shuster inspect an installed segment of the mural.



Exterior window with colonial "selfie" background.



James Shuster with child's portrait and landscape.



Portrait of Richard Allen



Window and portrait of William Still.



Image of a Mastodon skeleton exhibited in Peale's Philadelphia Museum.



Jane Johnson with an antique 13 star flag.



William Still in process.



Chief Teedyuscung with paint buckets.



Panels being glued to brick walls.



View from across the tracks.



Chief Complanter and partially installed landscape.

PORTAL TO DISCOVERY



Independence Hall

EXIT →

EASTBOUND PLATFORM

JOHN ABEEL (*Cornplanter*)



GEORGE WASHINGTON

Colonial "selfie" Background



WILLIAM STILL

THOMAS JEFFERSON



RICHARD ALLEN

JOHN NIXON



JOHN HANSON



JANE JOHNSON

ALEXANDER HAMILTON



Writing the Declaration of Independence



Signers of the Constitution

ELIZABETH PEEL

FRANCES E.W. HARPER

The following thumbnail biographies were derived from Wikipedia and other sources deemed to be reliable.



JOHN ABEEL III

Born between 1732 and 1746 – February 18, 1836

Abeel was known as Gaiänt'wakê (Gyantwachia - The Planter) or Kaiiontwa'kon (Kaintwakon - "By What One Plants") in the Seneca language and generally known as Cornplanter in English.

He was a Dutch-Seneca war chief and diplomat of the Wolf clan. As a chief warrior, Cornplanter fought in the French and Indian War and the American Revolutionary War. After the war, Cornplanter led negotiations with the United States and was a signatory of the Treaty of Fort Stanwix (1784). He helped gain Iroquois neutrality during the Northwest Indian War.





THE COLONIAL SELFIE

Tom Judd writes: “One of the results of looking closely at portraiture of colonial times is noticing the use of pastoral landscapes and dark curtains in the background of the chosen subjects. I found it both curious and humorous, this context of nature in the landscape and some kind of suggested luxury with the curtains. It reminded me of our modern day use of virtual backgrounds of our choice to frame ourselves and create backdrops for our selfies. In that spirit, I have provided a colonial scene with the prerequisite landscape and curtains for folks to take “Colonial Selfies” (while waiting for their subway trains).”



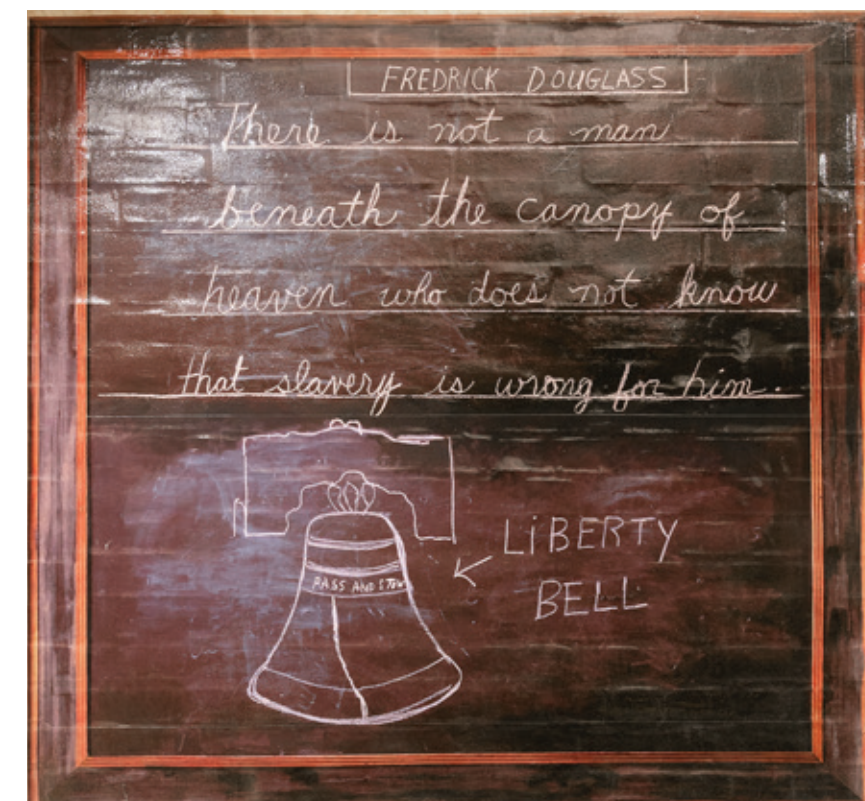
WILLIAM STILL
October 7, 1821 – July 14, 1902

William Still was an African American abolitionist based in Philadelphia. He was a conductor on the Underground Railroad, businessman, writer, historian and civil rights activist. Before the Civil War, Still was chairman of the Vigilance Committee of the Pennsylvania Anti-Slavery Society. He directly aided fugitive slaves and also kept records of the people served in order to help families reunite. After the war, he used his meticulous records to write an account of the underground system and the experiences of many refugee slaves, entitled *The Underground Railroad Records* (1872).



THOMAS JEFFERSON
April 13, 1743 – July 4, 1826

Thomas Jefferson, the nation’s third president, was a statesman, philosopher, diplomat, lawyer, architect, and planter. He believed in states’ rights and limited powers for the central government. Jefferson was the principal author of the Declaration of Independence, written at the Graff House two blocks from the 5th Street subway station. While he was an ardent advocate of personal freedom, he also was a slave owner, reflecting the many paradoxes suggested by Portal to Discovery.



FREDRICK DOUGLASS
c. February, 1818 – February 20, 1895

Frederick Douglas was one of 19th century America’s most prominent orators, writers, and social reformers. He escaped slavery as a youth and fled North. Largely self-taught, he was internationally-renowned for advocating full and equal rights for African Americans and women. The quote above comes from one of his most famous speeches, The Meaning of July Fourth for the Negro, first delivered in 1852: “*There is not a man beneath the canopy of heaven who does not know that slavery is wrong for him.*”

**RICHARD ALLEN**

February 14, 1760 – March 26, 1831

Richard Allen was a minister, educator, writer, and one of America's most active and influential African American leaders in the late 18th and early 19th centuries. In 1794, he founded the African Methodist Episcopal Church (AME), the first independent African American denomination in the United States. Allen focused on organizing a denomination in which free African Americans could worship without racial oppression and the enslaved could find a measure of dignity. He worked to upgrade the social status of the African American community and promoted national organizations to develop political strategies in furtherance of this goal.

**JOHN NIXON**

1733 – December 31, 1808

John Nixon was a financier and official from Philadelphia who served as a militia officer in the American Revolutionary War. On July 8, 1776, he made the first public proclamation of the Declaration of Independence and read it from the steps of the Pennsylvania State House (Independence Hall). He played a central role in establishing the Bank of North America, which was the young nation's first central bank, in 1781.

**JOHN HANSON**

April 14, 1721 – November 15, 1783

John Hanson was a merchant and public official from Maryland during the era of the American Revolution. He was a delegate to the Continental Congress and was elected as the first president of the new Confederation Congress, both in Philadelphia. He also led the fight to guarantee statehood for the Western Territories beyond the Appalachian Mountains that had been controlled by some of the original thirteen colonies. Finally, Hanson is remembered for proclaiming Thanksgiving Day as the fourth Thursday in November.

**JANE JOHNSON**

Born between 1814 - 1827 – August 2, 1872

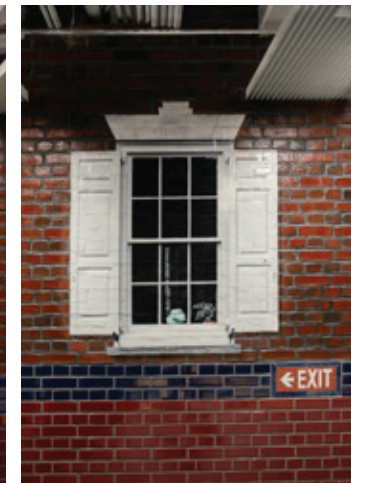
Jane Johnson was an enslaved African American who gained freedom for herself and her two sons on July 18, 1855 while in Philadelphia. She was aided by William Still and Passmore Williamson, abolitionists of the Pennsylvania Anti-Slavery Society and its Vigilance Committee. Her passage to freedom resulted in precedent-setting legal cases in 19th-century Pennsylvania. Johnson testified in the trial of William Still and five dockworkers who were imprisoned as a result of helping her. She helped win acquittal for Still and three men, and reduced sentences for two others. She was pursued by federal marshals after her testimony but state and local officials protected her. She eventually settled in Massachusetts.

EASTBOUND

ALEXANDER HAMILTON

January 11, 1755 or 1757 – July 12, 1804

Alexander Hamilton was a leading statesman, lawyer, military commander, and banker during and after the American Revolution, and inspiration for Broadway's most popular hip-hop musical. He served as the nation's first secretary of the Treasury, and was responsible for establishing the young country's central banking system including founding the First National Bank located nearby in Independence National Historical Park. He was the primary author of essays comprising *The Federalist Papers*, promoting ratification of the U.S. Constitution. His writings continue to have relevance today.





ELIZABETH PEEL
Elizabeth Peel by Benjamin West

This portrait of Elizabeth Peel by renowned American artist Benjamin West was painted in 1757, while he was still a teenager. Little is known about her life. West would go on to great acclaim over the next 60 years as one of the young nation's finest artists.

FRANCES E.W. HARPER
September 24, 1825 – February 22, 1911

Frances E.W. Harper was born in 1825 in Baltimore, Maryland. She publicly advocated for abolition and education through speeches and publications. The delivery of her public speech, *Education and the Elevation of the Colored Race*, resulted in a two-year lecture tour for the Anti-Slavery Society. Harper made literary history in 1859 with the publication of *The Two Offers*. With this work, she became the first African American female writer to publish a short story. She co-founded the National Association of Colored Women with Ida Wells-Barnett, Harriet Tubman, and several others. The organization sought to improve the lives and advance the rights of African American women.

WESTBOUND PLATFORM

ONA "ONEY" JUDGE STAINES

ABSALOM JONES

Writing the Declaration of Independence

GEORGE WASHINGTON

Fashions of the day

Mastodon from the Peale Museum

Merchants' Exchange Building

YARROW MAMOUT

TEEDYUSCUNG

NATHANAEL GREENE

**JAMES BIDDLE
ARTEMAS WARD**

JAMES FORTEN

Child's Portrait (Unknown)

Bust of Benjamin Franklin

*Early rendering of Independence Hall
with unknown female portrait*

*The following thumbnail biographies were derived from
Wikipedia and other sources deemed to be reliable.*





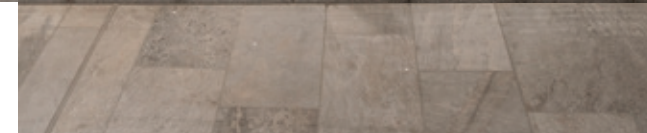
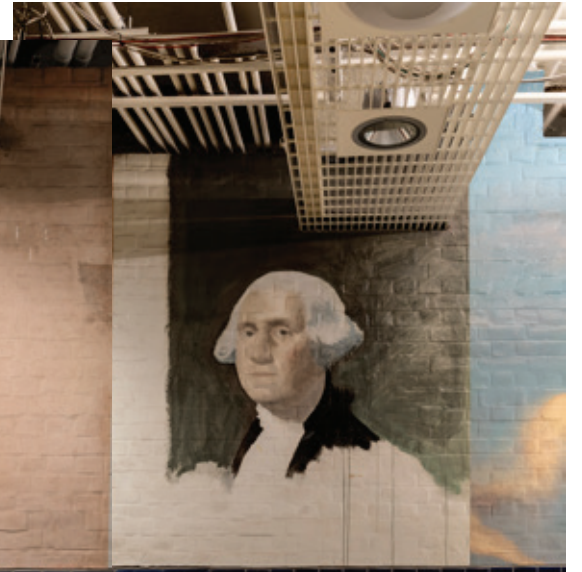
ONEY STAINES
1773 – February 25, 1848

Ona “Oney” Judge Staines was an African American woman enslaved to the Washington family. At the age of 20, she absconded, becoming a fugitive slave, after learning that Martha Washington had intended to transfer ownership of her to her niece. Though she was never released from servitude, the Washington family did not want to risk public backlash in forcing her to return to Virginia. After many years of failing to persuade her to return quietly, the Washington family let her be.



ABSALOM JONES
November 7, 1746 – February 13, 1818

Absalom Jones was an African American abolitionist and clergyman who became prominent in Philadelphia. He founded the Free African Society with Richard Allen in 1787, a mutual aid society for African Americans in the city. The Free African Society included many people newly freed from slavery after the American Revolutionary War. He was the first African American to be ordained as a priest in the Episcopal Church of the United States.



WESTBOUND



5th Street / Independence Hall



TEEDYUSCUNG
1700–1763

Teedyuscung was a Lenape Indian known as King of the Delawares. He was spokesman for the Lenape, who were forced to negotiate with the government of colonial Pennsylvania. He participated in the Treaty of Easton which resulted in the surrender of Lenape claims to all lands in Pennsylvania. Following the treaty, the Lenape were forced to live under the control of the Iroquois in the Wyoming Valley near modern-day Wilkes-Barre. Teedyuscung was murdered by arsonists on April 19, 1763. This marked the beginning of the end of the Lenape presence in Pennsylvania.



YARROW MAMOUT
Born in 1736 – January 19, 1823

Yarrow Mamout was an enslaved African American who went on to become an entrepreneur, and later property owner in Georgetown, Washington, D.C. Mamout was enslaved in Samuel Beall and his son's household. Beall owned a plantation in Takoma Park. After 44 years of enslavement, Mamout gained freedom at the age of 60. He made enough money to purchase a home in Washington in the early 1800s and was a financier who loaned funds to merchants. He also owned stock in the Columbia Bank of Georgetown. Mamout has also been described as a brickmaker, a jack of all trades, a charcoal maker, a ship loader, and a basket weaver.



JAMES BIDDLE
February 18, 1783 – October 1, 1848

James Biddle, brother of noted financier Nicholas Biddle, was born in Philadelphia in 1783, graduated from the University of Pennsylvania, and entered military service as a United States Navy midshipman. In 1804, during the war of the Barbary Pirates his ship the USS Philadelphia struck rocks off Tripoli and he and his commodore, William Bainbridge, were kept imprisoned for 19 months. He subsequently led successful naval actions against the British fleet during the War of 1812, and in 1818 led an expedition up the Columbia River.

ARTEMAS WARD
November 26, 1727 – October 28, 1800

Artemas Ward was the commander-in-chief of the Massachusetts Bay Colony's militia and subsequently rose to become an American major general in the Continental Army during the Revolutionary War. Following independence, he served as a state court justice, speaker of the state House of Representatives, and as a congressman from Massachusetts. He was considered an effective political leader, and President John Adams described him as "universally esteemed."

NATHANAEL GREENE
August 7, 1742 – June 19, 1786

Nathanael Greene was one of the most respected generals of the Revolutionary War and a talented military strategist. He led a valiant rearguard action against the British at the Battle of Brandywine, allowing the Continental Army to escape intact. Greene was appointed as major general and quartermaster for the Continental Army and served with General Washington at the Valley Forge encampment in the winter 1777-1778.



JAMES FORTEN
September 2, 1766 – March 4, 1842

James Forten was an African American abolitionist and wealthy businessman in Philadelphia. Beginning in 1817, he opposed the colonization movement that encouraged Blacks to emigrate to Africa, particularly that of the American Colonization Society. He became vice president of the biracial American Anti-Slavery Society, founded in 1833, and worked for the national abolition of slavery.

CHARLES WILSON PEALE
April 15, 1741 – February 22, 1827

Charles Willson Peale was one of the early Republic's most famous artists, painting portraits of Washington, Jefferson, Hamilton, military leaders and prominent citizens, including Yarrow Mamout, who is depicted in the mural. Peale also was a noted natural scientist, and started the nation's first museum in Philadelphia, Peale's American Museum, and he resided in the city most of his life. The museum exhibited both paintings and natural history, including a mastodon skeleton which is also shown in the mural. Peale wrote: "The Learner must be led always from familiar objects toward the unfamiliar, guided along, as it were, a chain of flowers into the mysteries of life."





ARTIST'S CURRICULUM VITAE

PRIZES AND FELLOWSHIPS

- 2014 Pollock/Krasner Fellowship Grant
- 2006 Tandem Press, Fellowship Residency
- 2004 Millay Colony, Fellowship for August
- 2001 Macdowell Colony, Fellowship for July
- 2000 Pollock/Krasner Fellowship Grant

RECENT SELECTED SOLO EXHIBITS

- 2020 *Settlements*, Sandler Hudson Gallery, Atlanta, GA
- 2019 *The Chalkboard Chronicles*, The Artyard, Frenchtown, NJ
- 2018 *Tom Judd and Kiki Gaffney*, The Cosmopolitan Club, Philadelphia, PA
Leap of Faith, University of the Arts, Philadelphia, PA
Point of View, Tom Judd and Kiki Gaffney, Modern West Fine Art, Salt Lake City, UT
Disruption, Robischon Gallery, Denver, CO
- 2017 *Under the Volcano*, University of the Arts, Philadelphia, PA
Deconstructed, Clark Gallery, Lincoln, MA
- 2016 *Don't Fence Me In*, Modern West Fine Art, Salt Lake City, UT
Home on the Range, Stremmel Gallery, Reno, NV
- 2015 *The Myth of the Frontier*, William Holeman Gallery, NYC

CULTURAL PROJECTS

- 2017 *1000 Apples*, A chalkboard mural, with MEDstudio at Jefferson Hospital, Philadelphia, PA
- 2003 *Waterfront Marriott Hotel Commission*, Seattle, WA
- 1999 *History of the World Mural*, City of Philadelphia, PA
- 1997 *The Chalkboard Chronicles*, TZ Art, New York, NY
- 1996 *Lost Vacation Billboard*, Philadelphia, PA



Tom Judd
Photograph by Nick Kelsh

SELECTED BIBLIOGRAPHY

- 2019 Carstens, Rosemary, *Western Art and Architecture*, "An American Original: Tom Judd", February/March
- 2011 Turner, Louise, *Art Ltd. Magazine*, "Tom Judd: The World is Flat", July
- 2010 Marquez, Carolina, *ArtDistricts Magazine*, "Tom Judd: Discovery", May
- 2009 Seibert, Lauren, *The Philadelphia City Paper*, "Tom Judd: Evidence of a Collected Past", November 23
- 2005 Pincus, Robert L., *The San Diego Union Tribune*, "The Doors of Perception", August 4
- 2002 West, Judy, *Inquirer Magazine*, "The Artist at Home", October 6
- 1999 Gallery reviews, *The New Yorker Magazine*, March 15
- 1997 Hainer, Cathy, *USA Today (LIFE Section)*, "Blackboard Chronicles", June 6
- 1995 Neff, Eileen, *Artforum*, "Tom Judd", December
- 1993 Sozanski, Edward J., *The Philadelphia Inquirer*, "Fragmented Landscapes Seen Through the Lens of Memory"
- 1984 Sozanski, Edward J., *The Philadelphia Inquirer*, "Tom Judd's Art: Odd World of Boats and Cacti"
- 1980 Stein, Judith, *Portfolio Magazine*, "Portrait of Philadelphia"
- 1979 McFadden, Sarah, *Art in America*, "Report from Philadelphia"

COLLECTIONS

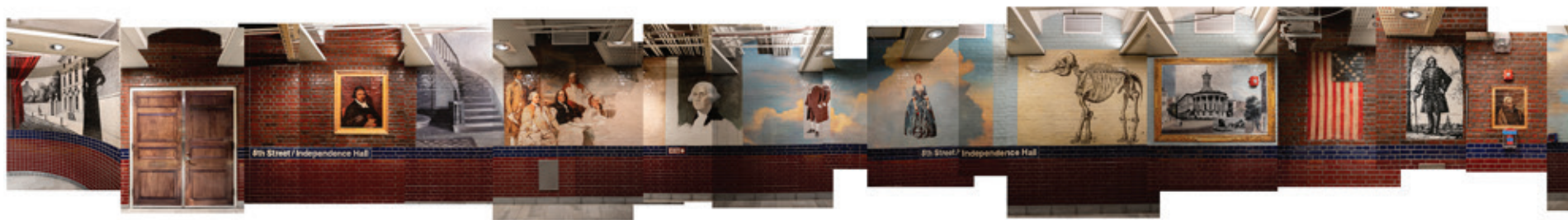
- Reto Reitman, Hong Kong, China
- David Douglas Duncan, Cannes, France
- ARA Corporation, Philadelphia, PA Kraft Food Company
- Philadelphia Museum of Art, Philadelphia, PA Reading Pretzel Machine Corporation, PA
- The Birmingham Museum of Art, Birmingham, AL The Klein Group
- The Pennsylvania Academy of Fine Arts, Philadelphia, PA

EDUCATION

- 1973 – 1975 Philadelphia College of Art, B.F.A
- 1970 – 1972 University of Utah, Painting

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