



PHILADELPHIA
MUSEUM OF ART

ANNUAL REPORT 2011



		
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A DEFINING ASPECT OF PHILADELPHIA'S RICH HISTORY is its prominence as a leading artistic center in this country. Whether we speak about the flourishing of architecture and the decorative arts here in the second half of the eighteenth century, the emergence of the city in the early nineteenth century as one of the great centers for the education of artists, or the achievement of towering figures such as Charles Willson Peale, Thomas Eakins, or Frank Furness, no one can dispute the fact that Philadelphia has always held an important place in the development of American art.

Philadelphia's many cultural institutions have played a significant role in this story, providing a record of its remarkable artistic achievements and enriching the lives of its citizens. Of these, none is perhaps as emblematic of the city's remarkable artistic heritage and civic aspirations as the Philadelphia Museum of Art. Indeed, institutions like this are intended to reflect and celebrate the creative spirit and values of the communities they serve. In this regard, we can say—and do so with confidence—that there are few cities as committed to the arts as Philadelphia. The arts matter here. This is not simply a matter of civic pride; it is also, more fundamentally, about civic identity, about how Philadelphia defines itself and wants to be seen in the world.

If we ask what matters most in a civic sense, the Museum's highest priority is to be a great cultural resource for the community—with all this implies for the continued development of our collection and a lively schedule of exhibitions and programs—that is broadly accessible to all. The Museum was created by and for the citizens of Philadelphia, and it has the capacity to enrich each and every one of our lives.

Thus, this *Annual Report* is more than a recounting of a year's activities at the Museum. It is about the fulfillment of our mission and it is the product of—and, we hope, the catalyst for—the ongoing conversation throughout Greater Philadelphia about the future of our region and the role that organizations such as the Museum will play in it.

What is needed is a firm belief in that future—a belief shared by our staff and Trustees—an ability to imagine that future, and a commitment to help the Museum realize its future promise in full. The rising generation possesses this vision, as did those who founded this institution and have ensured its growth over the past 135 years. We welcome you to share your hopes for and commitment to the Museum, and build on this extraordinary legacy.



Museum visitors with a replica of Michelangelo Pistoletto's 1967 Scultura da passeggio (Walking Sculpture) made by Spiral Q Puppet Theater

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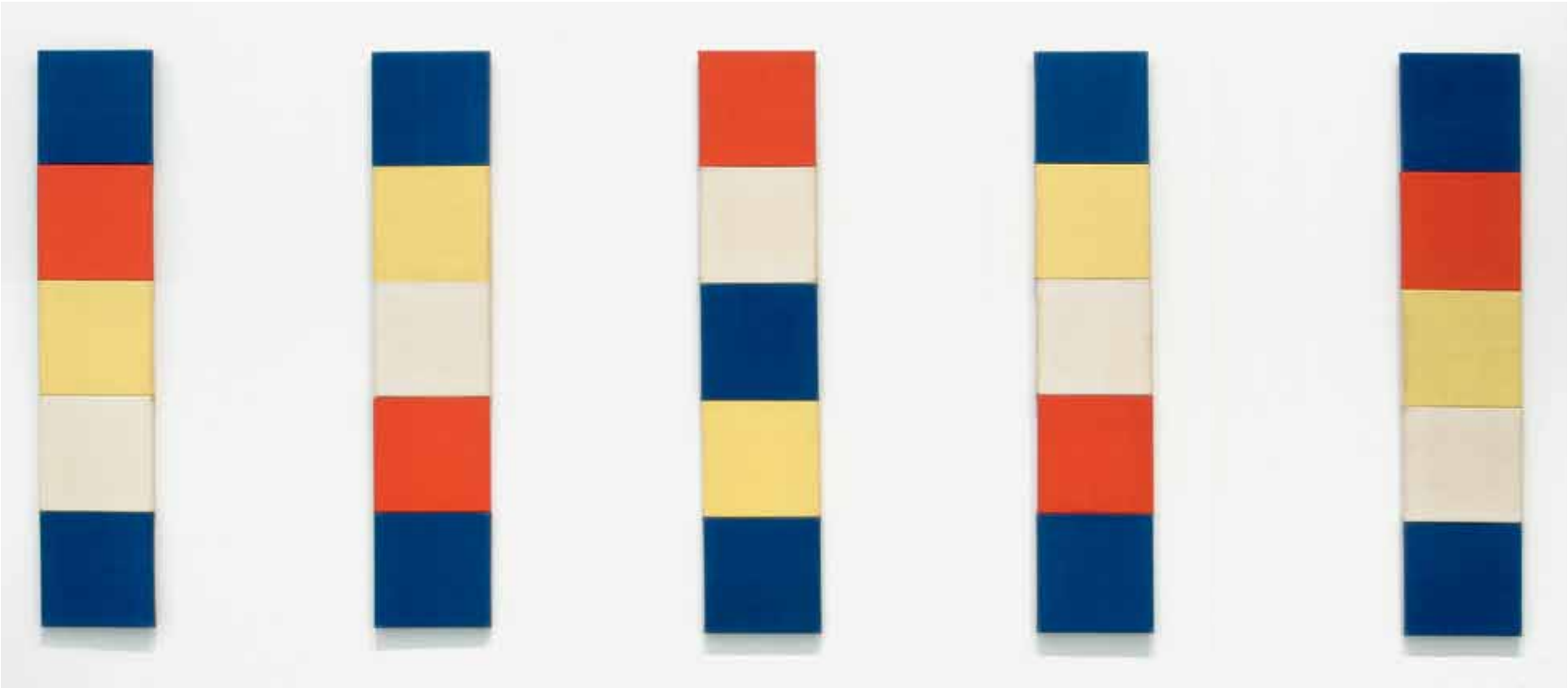
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LETTER FROM THE CHAIR



RED YELLOW BLUE WHITE
1952
Dyed cotton; twenty-five panels
in five parts
Ellsworth Kelly
American, born 1923
Gift of the artist in memory
of Anne d'Harnoncourt
2010-224-1A-e

I am pleased to present the 2011 *Annual Report* of the Philadelphia Museum of Art. It has been a good year for the Museum, with wonderful exhibitions, stimulating educational programs, exciting acquisitions both donated and purchased, increased membership, and a balanced budget. The leadership of Timothy Rub, the George D. Widener Director and Chief Executive Officer, and Gail Harrity, President and Chief Operating Officer, and the active governance of my fellow Trustees have given the Museum a firm foundation to face the challenges and opportunities that lie ahead. As we look to the future, we welcome new Trustees Gretchen Burke, Angelica Zander Rudenstine, Joan F. Thalheimer, and ex-officio Trustee designate Susan Manbeck Corbett—appointed by the Honorable Tom Corbett, Governor of the Commonwealth of Pennsylvania—and remember with gratitude those who shared so much with the Museum but who are no longer with us.

At the Philadelphia Museum of Art, fiscal year 2011 was distinguished by a strikingly diverse array of exhibitions. The year began with the close look provided by *An Eakins Masterpiece Restored: Seeing The Gross Clinic Anew*. It continued with the unique and forward-looking visions of Michelangelo Pistoletto—an inventive, prolific, and vastly influential figure in postwar Italian art—and his artist-couturier compatriot Roberto Capucci. In conjunction with the Philadelphia International Festival of the Arts, the exhibition *Paris Through the Window: Marc Chagall and His Circle* brought life and context to the experiences of Marc Chagall and his fellow artists in Paris in the early decades of the twentieth century. The Museum and Collab, a collaborative that supports the Museum's collection and activities in modern and contemporary design, celebrated the group's fortieth anniversary with the exhibition *Collab: Four Decades of Giving Modern and Contemporary Design* and the striking publication *Collecting Modern: Design at the Philadelphia Museum of Art since 1876*.

The Museum's collections were enhanced by several marvelous gifts from longtime supporters, including, from Chara Haas and the late John Haas, works by Mary Cassatt, Claude Monet, Camille Pissarro, and Alfred Sisley. Museum Trustee Sheldon Bonovitz and his wife, Jill, pledged 190 works from their world-class collection of outsider art. Thanks to lead donors Trustee Lynne Honickman and Harold Honickman, Marjorie and Jeffrey Honickman, and Marguerite and Chair Emeritus H. F. (Gerry) Lenfest, the Museum committed to purchase the Paul Strand Collection from the Aperture Foundation in New York. Once the Strand acquisition is complete, the Museum will have added 3,173 works to its already strong collections of work by the twentieth-century master photographer. New friends Ronnie and John Shore, of Cincinnati, inspired by the Museum's incomparable collection of works by Marcel Duchamp, gave an extensive collection of drawings and sculpture by the architect, artist, poet, and philosopher Frederick Kiesler. In addition to gifts mentioned above, the remarkably long and broad roll call of eminent artists whose creations were acquired by the Museum in fiscal year 2011 includes Daniel Garber, Philip Guston, Hubert Robert, Ellsworth Kelly, and Sean Scully.

In this *Annual Report*, you will learn about the important and necessary work of the Women's Committee, Chairman's Council, Associates, Corporate Partners, departmental committees, Young Friends, Museum and Park House Guides, and all the volunteers on whom we rely to welcome visitors and more. Each of these groups is central to everything the Museum offers. This is a time of great change for all of us, for the city of Philadelphia, the Commonwealth of Pennsylvania, our nation, and the world. The challenge of the new economic reality has presented the Museum with the opportunity to examine our objectives and priorities as we review the past year and plan for the future. The Board and the Museum's staff have recognized this and in 2011 began a threefold initiative to create a Strategic Plan, one that will enhance the Museum's ability to achieve the goals set out in the Master Plan for growth of the institution's facilities while preparing for a comprehensive capital campaign that will ensure a financially secure future for the Museum.



Young visitors with Michelangelo Pistoletto's Semisfere decorative (Decorative Semispheres) of 1965–66 (Cittadellarte-Fondazione Pistoletto, Biella, Italy)

We are optimistic about a future that, while built on the strong foundation of the strategies of the past, will be informed by the thoughtful deliberations of a dedicated constituency. The Museum has a long history of collaborating with private and public partners. The enduring results of recent collaborations can be seen in the Ruth and Raymond G. Perelman Building and, this past year, in the completion and dedication of the Anne d'Harnoncourt Sculpture Garden, the rejuvenation of the Rodin Museum's garden, and the ongoing construction of a state-of-the-art Art Handling Facility.

Throughout the upcoming fiscal year and beyond, the Museum family will continue to ask tough questions about the institution's future. As always, we will rely on the wisdom of the Museum's Board of Trustees; the experience and intelligence of its director and president; the expertise and drive of its curators; the knowledge and energy of its staff; the dedication and engagement of its volunteers; and devotion of its supporters, including the City of Philadelphia and the Commonwealth of Pennsylvania.

To be sustainable, museums need to change and grow. It is up to all of us who care about the Museum to determine the ideal paths toward change and growth while honoring the particular values and distinguishing strengths of continuity. The Museum's overarching goal is to envision and plan a truly ambitious future that builds on the essential accomplishments of its past. This is our challenge and opportunity for the coming year. We invite you to join us in this important endeavor.

CONSTANCE H. WILLIAMS

Chair, Board of Trustees

RUTH PERELMAN 1921–2011



Clockwise from top: Ruth Perelman (second from right) with husband Raymond and Museum guests; outside the Museum's Ruth and Raymond G. Perelman Building in 2007; at the groundbreaking ceremony for the Richard Gluckman-designed addition to the Perelman Building in 2004



The loss of Ruth Perelman is deeply felt by all who knew her—most of all by her loving family, and by the many different organizations that benefited from her gracious leadership, her generosity, and her boundless commitment to Philadelphia. Mrs. Perelman was an enlightened philanthropist and devoted friend and supporter of arts, education, and health causes throughout the city and the region. Elegant, wise, and motivated by an unflagging desire to help people in need, she was a full partner with her husband, Raymond, in directing their philanthropic support, which has helped and, in many cases, transformed some of Philadelphia's most important cultural, educational, and civic institutions.

In 2000, the Perelmans made a leadership gift to launch the Philadelphia Museum of Art's 125th anniversary campaign. This generous donation spurred the Museum's first major expansion by helping to acquire, renovate, and expand the beautiful Art Deco building that now bears their names. Mr. Perelman served as Chair of the Museum's Board of Trustees from 1997 to 2001 and, as Chair Emeritus, has remained actively involved in the affairs of this institution. During this period of time Mrs. Perelman provided leadership for many Museum initiatives and served as chair of the seventy-fifth anniversary of the Rodin Museum. Encouraged and always supported by her husband's generosity and civic pride, Mrs. Perelman was directly engaged in the life of this institution for more than a generation. Together—for they were a great team and a model for others—they deserve both credit and thanks for helping to support the continued growth of the Philadelphia Museum of Art and the stewardship of its great collection.



PATH ON THE
ISLAND OF SAINT
MARTIN, VÉTHEUIL

1881

Oil on canvas

Claude Monet

French, 1840–1926

125th Anniversary Acquisition.

Gift of John C. Haas and

Chara C. Haas

2011-58-2

A YEAR AT THE MUSEUM

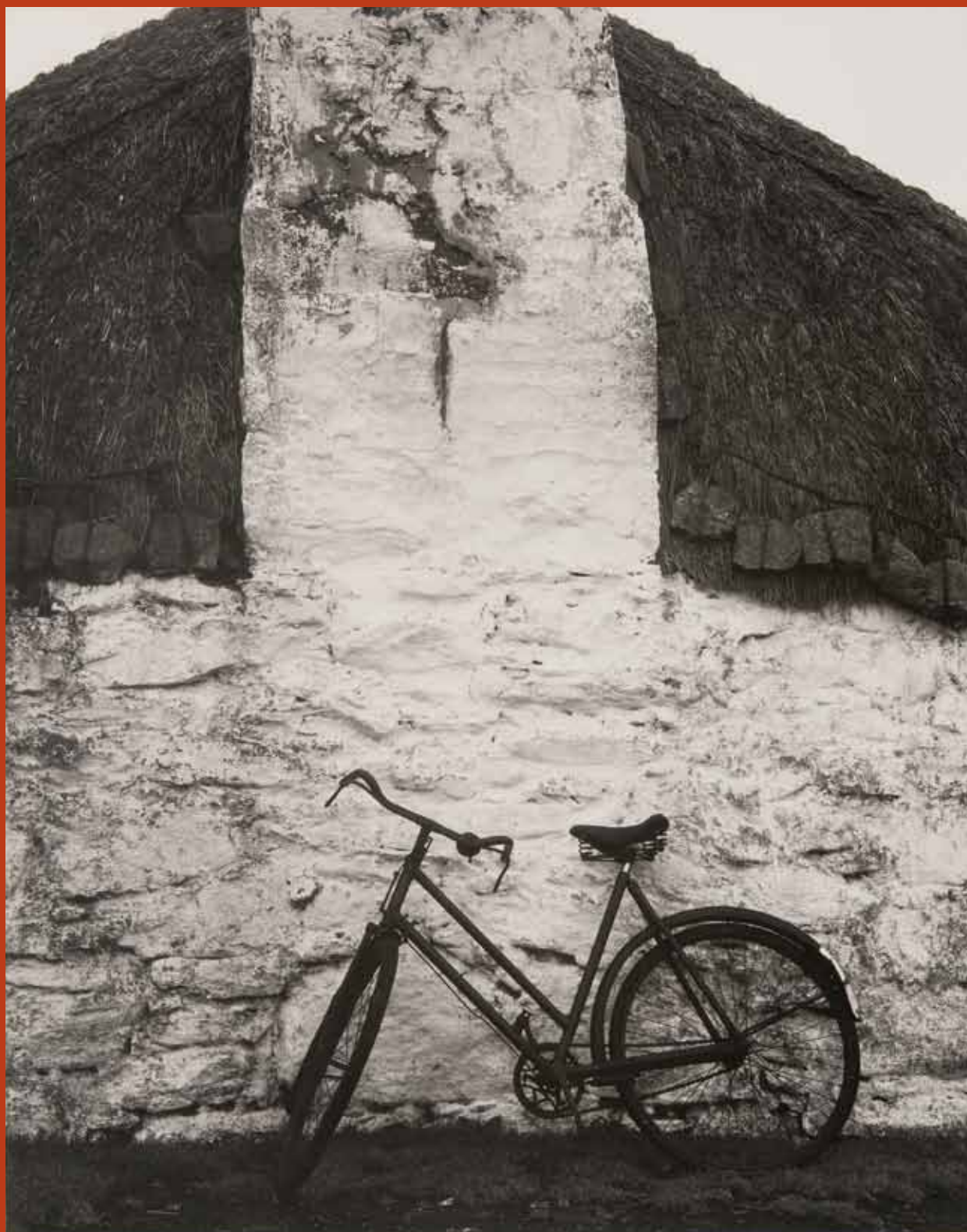
A great museum—one that effectively uses its resources to engage and enrich the lives of the people it was founded to serve—is far more than the sum of its parts, no matter how exceptional those parts might be. In this regard, the Philadelphia Museum of Art is truly fortunate. It possesses one of the largest and finest collections of any art museum in this country. Its great building at the western end of the Benjamin Franklin Parkway—recently enhanced with the development of a beautiful new sculpture garden named in memory of Anne d’Harnoncourt and by the addition of the Ruth and Raymond G. Perelman Building nearby—is a familiar and beloved symbol of Philadelphia’s enduring commitment to the arts. It is served by a staff and Board of Trustees united in their commitment to sustaining the great traditions of this institution while engaging new audiences.

This *Annual Report* documents the accomplishments and activities of the Museum’s 135th year. It should begin by acknowledging the work of all those who came before us and established such a strong and durable foundation for future growth. Their efforts were fundamentally civic in nature, and it is in this spirit—of understanding the enormous value of an institution like this to the entire community—that we must also plan for the future and create a framework for continued growth.

As you read this report, we hope that you will keep the interrelated themes of continuity and change in mind. Our mission—to acquire, interpret, and preserve the finest achievements in the visual arts for the benefit of a growing and increasingly diverse audience—and our rich traditions should not only be honored, they must also serve as the basis for the work we do today and set the pattern for our work in the future.

Much remains to be done if we are to leave this institution stronger than we found it and prepared to meet the challenges that museums face today in audience development, technology, education, and facilities improvements. The work done by the Museum’s staff and Trustees over the past year represents significant progress made in these and many other areas. As you read this report, we hope that you will find cause to be optimistic about what is to come, and heartened by the generous support of the Museum’s devoted funders.

In a museum—especially one with a collection as broad and deep as ours—what we can learn from an individual work of art takes on even greater resonance when it is viewed in the company of other works and in the presence of other people with deeply held passions and perspectives. The activities described in the following sections of this report are devoted to enhancing our visitor’s encounters with great works of art. These efforts—whether we are talking about the continued development and care of the collection, educational programming, or research and scholarship—are, ultimately, focused on a single purpose: connecting art and people to enrich the lives of everyone in our community.



**BICYCLE, MACKINNON HOUSE,
BENBECULA, HEBRIDES**

1954 (negative); 1954 (print)

Gelatin silver print

Paul Strand

American, 1890–1976

Promised gift of Marjorie and

Jeffrey Honickman

**ANNA ATTINGA FRAFRA,
ACCRA, GHANA**

1964 (negative); 1964 (print)

Gelatin silver print

Paul Strand

American, 1890–1976

Recommended for purchase with

Museum Funds

**ST. PATRICK'S CATHEDRAL,
NEW YORK**

c. 1915 (negative); c. 1915 (print)

Platinum print

Paul Strand

American, 1890–1976

The Paul Strand Collection.

Partial and promised gift of

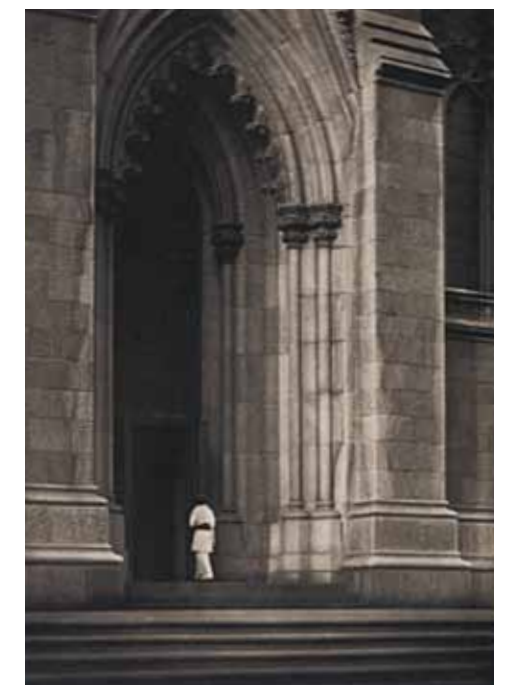
Marguerite and Gerry Lenfest

2009-160-438

COLLECTING

Its collection is the Philadelphia Museum of Art's principal reason for being. A tradition of enlightened patronage has enabled the Museum to strengthen and expand its holdings—today world-renowned and the envy of many other cities—and to utilize them creatively in service to our community. Some 90 percent of the more than 227,000 works of art in the Museum's collection came to us as gifts from the many generous individuals who care deeply for Philadelphia and its great art museum. Each year brings many new gifts and purchases, a number of which are extraordinary and all of them welcome. Fiscal year 2011 was no exception. Indeed, by any measure it was remarkable.

Paul Strand (1890–1976) is widely considered one of the greatest American artists of the twentieth century and is ranked among the most important photographers in the history of the medium. Thanks to a rare opportunity and the generosity of several lead donors, the Museum was able to make a commitment to one of the most significant and transformative acquisitions in its history: the core collection of the Aperture Foundation's Paul Strand Archive. Portions of this collection were pledged as partial and promised gifts by Trustee Lynne Honickman and Harold Honickman, Marjorie and Jeffrey Honickman, and Marguerite and Chair Emeritus H. F. (Gerry) Lenfest. The Museum has now committed to purchase the remaining portion from the Aperture Foundation over a five-year period, which began in September 2010. Funding for the acquisition was launched with an additional gift from Lynne and Harold Honickman and a grant from the Horace W. Goldsmith Foundation. Through this effort nearly 3,200 masterpiece prints from every period of Strand's long and productive career will be added to a collection of his work, numbering more than 600 prints, which was already the largest in any museum in this country. The Museum has enjoyed a long-standing relationship with the Aperture Foundation, in particular through the work of the late Michael E. Hoffman, who formed



the Strand archive at Aperture and served for many years as the Museum’s Adjunct Curator of Photographs. In 1971, Mr. Hoffman organized for the Museum a major retrospective of Strand’s work—the first such exhibition since 1945—which traveled to Saint Louis, Boston, New York, Los Angeles, and San Francisco following its Philadelphia debut.

Strand explored the modernist possibilities of the camera more fully than any other artist before 1920, producing a celebrated series of abstractions and incisive studies of anonymous urban figures. Given its scope and quality, The Paul Strand Collection will make the Museum a center for the study of the artist’s work and serve, as do our holdings of the work of Thomas Eakins and Marcel Duchamp, as one of the cornerstones of the Museum’s collection.

Among the landmark acquisitions of the past year were three paintings by the French Impressionists Claude Monet, Camille Pissarro, and Alfred Sisley, as well as a charming pastel by Mary Cassatt, the Pennsylvania native and American expatriate who lived and worked in Paris during the late nineteenth century. These remarkable gifts, which came from Chara Haas and her late husband, John, both longtime supporters of the Museum, include Monet’s *Path on the Island of Saint Martin, Vetheuil* (1881), the first work from this important period in the artist’s career to come into the Museum’s

**APPLE TREE IN THE MEADOW,
ÉRAGNY**

1893
Oil on canvas
Camille Pissarro
French, 1830–1903
Gift of John C. Haas and
Chara C. Haas
2011-58-3



**RUINED BRIDGE WITH
FIGURES CROSSING**

1767
Oil on canvas
Hubert Robert
French, 1733–1808
Bequest of William B. Dietrich
in loving memory of his brother,
H. Richard Dietrich, Jr.
2010-146-1



MEN DRINKING
c. 1940
Opaque watercolor on card with dark
gray surface
Bill Traylor
American, c. 1853–1949
The Jill and Sheldon Bonovitz
Collection
Photograph by Will Brown

collection; Pissarro’s *Apple Tree in the Meadow, Éragny* (1893); Sisley’s *Mooring Lines, the Effect of Snow at Saint-Cloud* (1879), a marvelous view of the Seine in winter; and Cassatt’s *Madame Bérard’s Baby in a Striped Armchair* (1881). With these remarkable gifts, the Haas family greatly enriched the Museum’s collection and deepened its already strong holdings of Impressionist paintings.

The Museum also acquired *Ruined Bridge with Figures Crossing* (1767) by Hubert Robert as a generous bequest from William B. Dietrich. Inspired by the landscape painter’s study in Italy, it will join more than two dozen works by Robert in the Museum’s collection.

In 1993, the Museum began to acquire works by self-taught artists—typically highly individualistic art often created using unusual

materials and methods and independently of familiar styles, trends, or movements—forming a collection that now numbers more than 300 works. Added to this group will be some 190 works by self-taught artists, thanks to the generous promised gift of collectors Sheldon Bonovitz (a member of the Museum’s Board of Trustees) and his wife, Jill. Over the past three decades they have together assembled one of the finest collections of outsider art in private hands in the United States. Their commitment will increase the Museum’s holdings in this field by more than 60 percent. Major artists already well-represented at the Museum, including Bill Traylor, Martín Ramírez, William Edmondson, James Castle, and Joseph Yoakum, will be able to be exhibited in far greater depth, and important artists by whom the Museum owns few or no works—including Sister Gertrude Morgan, William L. Hawkins, Sam Doyle, and Elijah Pierce—will now have a strong presence. Mr. and Mrs. Bonovitz’s dedication to the work of self-taught artists and the exceptional vision the couple brought to the development of their collection will benefit the public and enable others to understand and appreciate this important and surprising aspect of modern and contemporary art. The Bonovitz Collection, which will be the subject of a major exhibition in spring 2013, places the Museum in the top ranks of collections of works by self-taught artists in the country.

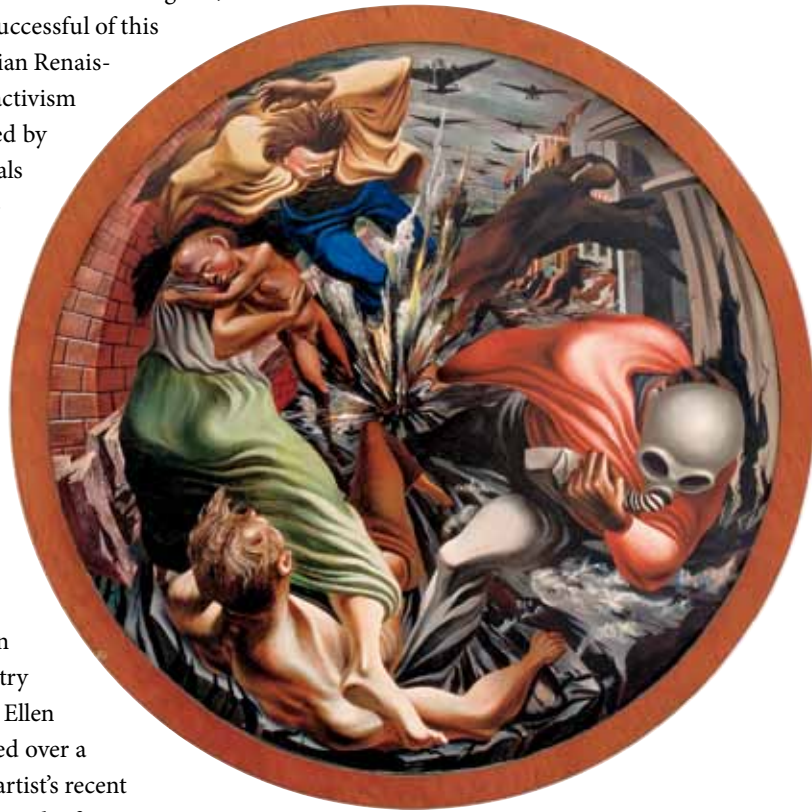
Tanis (1915), by Daniel Garber, is widely acknowledged as the artist's finest figural work. Completed in 1915, this luminous painting depicts the artist's eight-year-old daughter standing in the doorway of Garber's studio in the country near New Hope, Pennsylvania. The Museum purchased *Tanis* thanks to the generosity of Marguerite and Gerry Lenfest. It is now a centerpiece of our extensive collection of paintings by Garber and his fellow artists of the New Hope School—also known as the Pennsylvania Impressionists—many of whom were, like Garber, students or faculty at the Pennsylvania Academy of the Fine Arts. This monumental portrait of the artist's daughter was a prizewinning painting when it was first exhibited at the National Academy of Design in New York in 1915, and it has remained an icon of Garber's work, one of his most beautiful and highly admired paintings. *Tanis* demonstrates Garber's academic training in the tradition of Thomas Eakins, based on intense study of nature and the human form, married to the iridescent color and light of Impressionism. Garber helped establish the national reputation of the Pennsylvania Impressionists, and we are delighted to be able to represent him at his best in the collection of the Philadelphia Museum of Art. The Museum is also pleased to announce that it will lend the painting regularly to the James A. Michener Art Museum in Doylestown, Pennsylvania, in accordance with Mr. and Mrs. Lenfest's wishes.

Bombardment (1937–38) by Philip Guston—a gift of the artist's daughter, Musa Mayer—ranks among the most ambitious and successful of this artist's early works. Combining Guston's interest in Italian Renaissance painting with his admiration for the political activism of the Mexican muralists, *Bombardment* was influenced by the artist's firsthand observation in Mexico of the murals created by greats such as José Clemente Orozco and represents Guston's response to the atrocities committed during the Spanish Civil War in 1936.

The artist Ellsworth Kelly has given *Red Yellow Blue White* (1952) to the Museum in memory of late director Anne d'Harnoncourt. This early work, which consists of five panels wrapped in different colors of dyed cotton, is representative of Kelly's early explorations of color and the use of minimal forms and is a welcome addition to a collection that was already strong in the artist's work of this period.

The Museum acquired two major paintings by Sean Scully, an Irish-born artist who has worked in this country for nearly four decades. *Iona* (2004–6), a gift of Alan and Ellen Meckler, comprises three monumental canvases painted over a period of two years and ranks among the finest of the artist's recent works. *Chelsea Wall #1* (1999), a gift of John J. Hannan, is the first major painting Scully completed after moving into his studio in Chelsea in New York City more than a decade ago. Composed of interlocking rectangular blocks of color built up in long, painterly strokes, this painting is an eloquent example of Scully's mastery of abstract form and color.

A major collection of thirty-one drawings and two sculptures by the architect, artist, designer, poet, and philosopher Frederick Kiesler was donated by Cincinnati, Ohio, collectors Ronnie L. and John E. Shore, who were inspired by the relationship of Kiesler's work to the Museum's renowned holdings of work by Marcel Duchamp. Ranging in date from the early 1930s to the 1960s, the drawings in the Shores' collection include sketches for many of Kiesler's most important projects, including *Endless House: Conceptual Drawing* (1947), which represented his lifelong exploration of ideas for creating

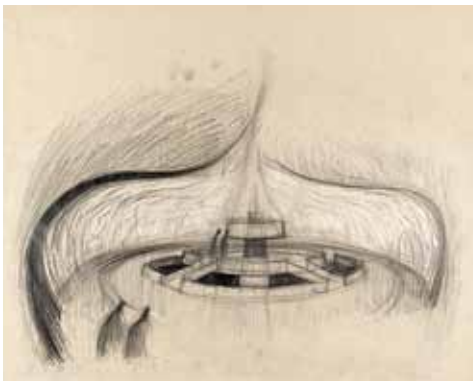


BOMBARDMENT
1937–38
Oil on Masonite
Philip Guston
American, 1913–1980
Gift of Musa and Tom Mayer
2011-2-1



IONA (DETAIL)
2004–6
Oil on linen
Sean Scully
American (born Ireland), born 1945
Gift of Alan and Ellen Meckler
2010-186-1a-f

**SHRINE OF THE BOOK:
CONCEPTUAL DRAWING
OF INTERIOR AND EXTERIOR
OF DOME**
1962–65
Graphite with white and yellow
fabricated chalks on thin beige
translucent paper (tracing paper)
Frederick Kiesler
American (born Austria-Hungary),
1890–1965
Gift of Ronnie L. and John E. Shore
2010-221-29



heim's New York gallery, Art of This Century, in 1942. Two drawings for this project are included in this generous gift from the Shores.

A beautiful jar recently acquired by the Museum is typical of the white wares produced in Korea during the fifteenth and sixteenth centuries. Characterized by a large, globular shoulder, tapering bottom, and lid with a pointed knob, it ranks among the finest of the ceramics produced during this period. This type of ware would have been used in royal rituals and was produced only in a designated royal

kiln near Seoul. The jar was purchased for the Museum's growing Korean art collection through the generosity of the James and Agnes Kim Fund for Korean Art and with funds contributed by Maxine and Howard Lewis and Mr. and Mrs. John Thalheimer.

Narasimha (Vishnu's Man-Lion Avatar)—a bronze sculpture created about 1000 CE, during the reign of the powerful Chola dynasty, which long controlled the southern half of the Indian subcontinent—was purchased by the Museum with the Stella Kramrisch Fund for Indian and Himalayan Art. It depicts Narasimha (half-man, half-lion), the fourth of the ten avatars of the Hindu god Vishnu, and is a fine and very early example of the superb bronzes produced in southern India during this period. It has been installed in the Museum's Temple Hall, which comes from a sixteenth-century building complex dedicated to another of Vishnu's avatars, Krishna, and includes sculptures of a third, the hero-king Rama.



**NARASIMHA (VISHNU'S
MAN-LION AVATAR)**
c. 1000
Bronze
India, Tamil Nadu
Purchased with the Stella
Kramrisch Fund for Indian and
Himalayan Art
2010-173-1



THE STONE OPERATION
1559
Engraving
Pieter van der Heyden
Flemish, c. 1530–after 1572
After a drawing by Pieter Breugel the Elder,
Netherlandish (active Antwerp and Brussels),
first documented 1550, died 1569
Purchased in honor of William H. Helfand with funds
contributed by members of the Committee for Prints,
Drawings, and Photographs, James D. Crawford and
Judith N. Dean, Jessica Helfand Drenttel, William
Drenttel, Rachel Helfand Frankel, Mrs. Georgiana
Erskine, Lynne and Harold Honickman, Martha
Hamilton Morris and I. Wistar Morris III, and other
generous donors
2011-70-1



JAR
Late 15th to early 16th century
(Joseon Dynasty, 1392–1910)
Porcelain
Korea
Purchased with the James and Agnes
Kim Fund for Korean Art and with
funds contributed by Maxine and
Howard Lewis and by Mr. and
Mrs. John Thalheimer
2010-201-1a,b



SCULPTURE DRESS
1985
Pleated silk sauvage
Roberto Capucci
Italian, born 1930
Purchased with the Costume and
Textiles Revolving Fund
2011-31-1



Conservator Mark Tucker talks with visitors about the restoration of Thomas Eakins's Gross Clinic

EXHIBITING

Acclaimed internationally for its special exhibitions, the Philadelphia Museum of Art presented more than thirty in fiscal year 2011. These ranged from single-artist retrospectives, such as *Michelangelo Pistoletto: From One to Many, 1956–1974* and the related *Cittadellarte* (pictured at left); *Alessi: Ethical and Radical*, which featured works produced (and often designed) by one of Italy's leading manufacturers of household products; and *Roberto Capucci: Art into Fashion*, to exhibitions that explored specific topics and often drew on the strengths of the Museum's collection. These latter presentations included *An Eakins Masterpiece Restored: Seeing The Gross Clinic Anew*; *Picturing the West: Yokohama Prints, 1859–1870s*; *George Inness in Italy*; *Paris Through the Window: Marc Chagall and His Circle*; *Health for Sale: Posters from the William H. Helfand Collection*; and *Collab: Four Decades of Giving Modern and Contemporary Design*. Many of these projects presented works of art that are not regularly on view, while others featured important loans from museums and private collections worldwide. All of them required years of organization, research, and scholarship, along with regional, national, and internal collaboration and cooperation. We would like to express our deepest thanks to our lenders for their generous participation in these exhibitions and to the members of our staff who brought them to fruition.

We would also like to acknowledge with gratitude the individuals, foundations, corporations, and government agencies that provide much-needed funds for these ambitious undertakings, including the extensive research, conservation of works of art, innovative installation design, award-winning catalogues, and superb educational materials that are integral to each exhibition and for which the Museum is so well regarded. (See the full list of funding credits for our fiscal year 2011 exhibitions on page 83.) In addition to their significant educational value, the Museum's exhibitions and the ongoing presentations of our permanent collection draw hundreds of thousands of visitors to Philadelphia each year, contributing profoundly to the region's economy.



An Eakins Masterpiece Restored: Seeing The Gross Clinic Anew was a consummate example of a Museum exhibition that furthered both scholarly knowledge and the public's appreciation of an enormously important work of art. *The Gross Clinic* (1875) is perhaps the most famous work created by the great Philadelphia painter Thomas Eakins and a landmark in the history of nineteenth-century American art. In late 2008, the Philadelphia Museum of Art and the Pennsylvania Academy of the Fine Arts (PAFA), joint owners of *The Gross Clinic*, initiated a plan to evaluate the condition of the painting, research its conservation history, and assess the potential benefits of an effort to clean and restore it. The resulting study of *The Gross Clinic* and numerous other Eakins paintings made clear the potential of a new conservation treatment that would address the problems caused by an aggressive cleaning of the painting's surface in the 1920s. The conservation of *The Gross Clinic* was made possible by The Richard C. von Hess Foundation.

An Eakins Masterpiece Restored enabled visitors to appreciate the painting in new ways, and to explore its creation, its critical reception, and the physical changes it experienced over time. After carefully evaluating the painting’s history and condition in collaboration with colleagues at PAFA, the decision was made to restore *The Gross Clinic* in a way that accurately reflects the artist’s intentions. We applaud the fine work of Mark Tucker, The Aronson Senior Conservator of Paintings and Vice Chair of Conservation, as well as the time and energy that his staff and his colleagues at PAFA devoted to this project.

Organized by Kathleen A. Foster, The Robert L. McNeil, Jr., Senior Curator of American Art—working in partnership with Mr. Tucker—*An Eakins Masterpiece Restored* offered Eakins some long overdue poetic justice. By placing the masterpiece into the context of the 1876 Centennial Exhibition, the Museum gave *The Gross Clinic* the presentation Eakins himself must have desired for it. (Instead of displaying the work in Memorial Hall, which housed the Centennial’s fine arts gallery, jurors relegated the painting to an installation in the building that housed a model U.S. Army medical post.)

At the core of the Museum’s exhibition was a gallery devoted to Eakins’s major medical paintings. *The Gross Clinic* was accompanied by the *Portrait of Dr. Benjamin H. Rand* of 1874 (Crystal Bridges Museum), the artist’s first full-length portrait of a doctor, and *The Agnew Clinic* of 1889 (a work that is on long-term loan to the Museum from the University of Pennsylvania). The exhibition gave visitors the first-ever opportunity to examine *The Gross Clinic* and *The Agnew Clinic* in the same room in Philadelphia.

An Eakins Masterpiece Restored also documented the remarkable initial public reaction to *The Gross Clinic*, using source materials from the Centennial that included news accounts expressing responses that ranged from awe and praise to outright horror. Also on view was a documentary produced by the Museum that examined ideas that informed Eakins’s use of materials and techniques to achieve certain pictorial effects. The film suggested why many of his paintings were altered after the artist’s death in 1916 by early restoration efforts that did not benefit from the extensive technical and historical research that now serve as the essential foundation of all conservation treatments to preserve and restore works of art. The documentary was generously supported by The Richard C. von Hess Foundation.

Michelangelo Pistoletto (born 1933) is widely recognized as a key figure in the development of Italian art in the 1950s and 1960s. A founding member of the *Arte Povera* movement, he has also gained increasing recognition in this country as an important influence on a younger generation of artists for whom the participation of the viewer is an important element of their own work. *Michelangelo Pistoletto:*



AN EAKINS MASTERPIECE
RESTORED: SEEING THE
GROSS CLINIC ANEW

July 24, 2010–January 9, 2011



From One to Many, 1956–74, the first major survey of works by Pistoletto (pictured with Board Chair Constance H. Williams in the photo below, at left) in the United States in over twenty years, placed his art in the context of the cultural transformation of Western Europe that occurred after World War II and related it to developments in Italian and American art since the 1960s, including Pop Art, minimalism, *Arte Povera*, and conceptual art. Drawn from public and private collections in Europe and the U.S., *From One to Many* included some 100 works, many of which had never been exhibited in the United

States, ranging from early self-portraits to the *Quadri specchianti* (Mirror Paintings), *Oggetti in meno* (Minus Objects), and *Stracci* (Rags) that Pistoletto created during the period of time covered by the exhibition. The presentation also included extensive documentation of Pistoletto’s groundbreaking performances of the late 1960s and early 1970s with his theatrical group, The Zoo.

Michelangelo Pistoletto: Cittadellarte, a related exhibition, provided visitors with the opportunity to participate in a variety of activities connected to Cittadellarte, a multifunctional foundation—established by Pistoletto in his hometown of Biella, Italy (near Turin) in 1998—devoted to placing “art at the center of a responsible process

of social transformation.” As both an exhibition space and an educational platform, *Cittadellarte* was animated by stimulating programs—including performances, lectures, and workshops—designed by the Museum’s Education department in close collaboration with the artist and the staff of Cittadellarte. The events in this space focused on three concerns central to Cittadellarte: the Caribbean as a hot-bed for diversity and cultural exchange; Love Difference, a program targeted to the development of a culture of tolerance and respect; and Sustainability, which Cittadellarte applies to areas of economics and development as much as to the environment. Pistoletto’s art and vision inspired “Creative Approaches to Sustainable Development”—a two-day symposium that brought art into direct discussion with science, business, and policy—sponsored by Museum Trustee Jerry Wind and presented by the SEI Center for Advanced Studies in Management at the Wharton School of the University of Pennsylvania and the Museum. The Museum copublished with Yale University Press an illustrated catalogue edited by Carlos

Basualdo, the Museum’s Keith L. and Katherine Sachs Curator of Contemporary Art, who organized the exhibition and contributed a thoughtful essay to the publication.

Roberto Capucci: Art into Fashion surveyed the remarkable work of one of the great figures of the “Italian Miracle”—the efflorescence of Italian art and design in the decades after World War II. Covering



MICHELANGELO PISTOLETTO:
FROM ONE TO MANY, 1956–1974
MICHELANGELO PISTOLETTO:
CITTADELLARTE

November 2, 2010– January 17, 2011

SUPPORT FOR SPECIAL EXHIBITIONS *Gifts in support of fiscal year 2011 exhibitions*

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Capucci's couture designs from the 1950s to his recent sculptures, *Art into Fashion* was the first major survey of his work in the United States. A master of color, form, and innovative silhouettes, Capucci broke with convention, taking fashion into the realm of architecture and sculpture while always looking to nature for inspiration, whether in the form of a flower or in the movement of wind or water. Capucci is not widely known in the U.S., but he is a legend in Italy and much admired around the world. Among his many accolades was an invitation to show his work at the Venice Biennale in 1995, a most unusual honor—but one certainly well-deserved—for an artist most closely associated with fashion. For its visitors, *Art into Fashion* offered the opportunity to discover and enjoy the work of one of fashion's leading figures. For Capucci, the exhibition provided, in a fittingly dramatic and elegant manner, long overdue American recognition. For Dilys Blum, the Museum's Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles, the exhibition and its accompanying catalogue (at right, being signed by the artist) were exceptional aesthetic and scholarly achievements.



We are enormously grateful to Mr. Capucci and to the generous and valuable help of the Roberto Capucci Foundation in Florence, which lent most of the works featured in the exhibition—nearly ninety in all, spanning the artist's entire career. The Museum extends particular thanks, as well, to Le Capuccine, a group of individual donors led by cochairs Martha McGeary Snider and Antonella Cinque, and honorary cochairs Hamish Bowles and Ralph Rucci. The video presentation in the exhibition, which traced the development of Capucci's oeuvre and the rise of Italian fashion, was made possible with the help of the Antoinette Westphal College of Media Arts & Design at Drexel University. NBC 10, the Museum's broadcast media sponsor for nearly two decades, produced another wonderful special exploring Capucci's achievements.

Art into Fashion held a particularly strong attraction for young designers. To cite just one example, on Friday, April 1, the Museum's weekly *Art After 5* evening featured a lively, vibrant, and vivid fashion competition inspired by the *Capucci* exhibition. Students from the Art Institute of Philadelphia, Drexel University, and Philadelphia University presented their Capucci-based creations, which adorned models from the Wilhelmina agency on a catwalk installed in the Museum's Great Stair Hall. Among the judges was Jay McCarroll, the charismatic and talented winner of the premiere season of *Project Runway*.



ROBERTO CAPUCCI:
ART INTO FASHION
March 16–June 5, 2011

MUSEUM PUBLICATIONS

Led by Sherry Babbitt, The William T. Ranney Director of Publishing, the Museum's Publishing department produced nine titles, eleven if counting foreign-language editions, in fiscal year 2011. These books—exhibition and permanent collection catalogues, a children's book, and an examination of curatorial and conservation research surrounding a single Museum masterpiece, Jean-Antoine Houdon's *Bust of Benjamin Franklin* (1779)—represented a range as wide as the Museum's collections, exhibitions, and audiences themselves.

Providing lasting evidence of work well done, the Museum's publishing efforts also enjoyed recognition among arts professionals, academics, and the general media. *Kantha: The Embroidered Quilts of Bengal*—a catalogue published in 2010 in conjunction with the

exhibition of the same name, organized by Darielle Mason, the Museum's Stella Kramrisch Curator of Indian and Himalayan Art—received the College Art Association's prestigious Alfred H. Barr, Jr., Award for museum scholarship. The Museum's second children's book, *Art Museum Opposites*—conceived and written by Marla K. Shoemaker, The Kathleen C. Sherrerd Senior Curator of Education, and Museum Educator Katy Friedland—placed second among Educational Resources in the American Association of Museum's Museum Publications Design Competition. Among other positive press notices, especially gratifying was the *Wall Street Journal's* review of the “exceptional catalog” that accompanied *Roberto Capucci: Art into Fashion*, organized by Dilys Blum, The Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles.

PARIS THROUGH THE
WINDOW: MARC CHAGALL
AND HIS CIRCLE

March 1–July 10, 2011



Moving to the north and west from Italy and backward in time, we arrive in Paris in the early twentieth century, the setting of *Paris Through the Window: Marc Chagall and His Circle*. As a center of cosmopolitan culture and a symbol of modernity, Paris in the early-twentieth century held a magnetic attraction for artists from around the world, and was a particularly revered destination for artists from Eastern Europe. These émigrés, many of whom were Jewish, were attracted to both the artistic freedom and the religious tolerance of the French capital, which provided a safe working environment free from the pogroms and persecution that their families had endured for generations in their former homelands of Russia, Poland, and other Eastern European countries. Most of these painters

and sculptors settled in or around Montparnasse, a neighborhood of cafés and art galleries. It was there that Alexander Archipenko, Marc Chagall, Moise Kisling, Jacques Lipchitz, Louis Marcoussis, Amedeo Modigliani, Chana Orloff, Jules Pascin, Margit Pogany, Chaim Soutine, and Ossip Zadkine established studios and discovered each other's work. *Paris Through the Window* included some forty paintings and sculptures by these artists, whose work was both imbued with the spirit of modernism and informed by their own cultural heritage. *Paris Through the Window* was presented in conjunction with the debut of the Philadelphia International Festival of the Arts, organized by the city's Kimmel Center and which brought the fabled magic of Paris in the spring to Philadelphia from April 7 to May 1, 2011.

A special focus of the exhibition was a number of landmark works that Chagall painted between 1910 and 1920, including *Half Past Three (The Poet)* of 1911, one of the great treasures among the Museum's superb and extensive holdings of early modern art. The exhibition was drawn largely from the Museum's outstanding collection, supplemented with a handful of key loans from museums and private collections in the United States and Europe, including Chagall's early masterpiece *Paris Through the Window*, painted in 1913, from the Solomon R. Guggenheim Museum in New York, which presents a kaleidoscopic impression of the city of Paris as seen from Chagall's studio window.

Paris Through the Window was organized by Michael Taylor, until recently the Museum's Muriel and Philip Berman Curator of Modern Art and now the director of the Hood Museum of Art at Dartmouth College. Dr. Taylor also authored the catalogue that accompanied the exhibition. He conceived of this project not only as an opportunity for institutional collaboration, but also as a means to reconsider the

ART MUSEUM OPPOSITES, by Katy Friedland and Marla K. Shoemaker; November 2010

MICHELANGELO PISTOLETTO: FROM ONE TO MANY, 1956–1974, edited by Carlos Basualdo, with contributions by Carlos Basualdo, Jean-François Chevrier, Claire Gilman, Gabriele Guercio, Suzanne Penn, and Angela Vettese; November 2010; published in Italian by MAXXI, March 2011

ENCOUNTERING GENIUS: HOUDON'S PORTRAITS OF BENJAMIN FRANKLIN, by Jack Hinton, Melissa Meighan, and Andrew Lins; February 2011

GEORGE INNESS IN ITALY, by Mark D. Mitchell, with an essay by Judy Dion. [*Philadelphia Museum of Art Bulletin*, n.s., no. 2]; February 2011

ROBERTO CAPUCCI: ART INTO FASHION, by Dilys E. Blum; March 2011

PARIS THROUGH THE WINDOW: MARC CHAGALL AND HIS CIRCLE, by Michael R. Taylor; March 2011

HEALTH FOR SALE: POSTERS FROM THE WILLIAM H. HELFAND COLLECTION, by William H. Helfand, John Ittmann, and Innis Howe Shoemaker. [*Philadelphia Museum of Art Bulletin*, n.s., no. 3]; April 2011

REMBRANDT AND THE FACE OF JESUS, edited by Lloyd DeWitt, with a preface by Seymour Slive and contributions by Lloyd DeWitt, Blaise Ducos, Franziska Gottwald, George S. Keyes, Shelley Perlove, Larry Silver, Ken Sutherland, and Mark Tucker; April 2011; published in French by the Musée du Louvre

COLLECTING MODERN: DESIGN AT THE PHILADELPHIA MUSEUM OF ART SINCE 1876, by Kathryn Bloom Hiesinger; May 2011

extraordinary ferment of ideas that took place among the artists who were attracted to Paris during the first decades of the twentieth century.

Collab: Four Decades of Giving Modern and Contemporary Design featured outstanding examples—some sixty objects selected from a collection that numbers in the hundreds—of twentieth- and twenty-first-century furniture, ceramics, glass, lighting, and functional objects. It was organized to commemorate the fortieth anniversary of Collab, a group of design professionals and enthusiasts who came together in 1971 to support modern and contemporary design at the Museum through acquisitions, special exhibitions, and programming. Collab’s efforts have made the Museum’s collection of modern and contemporary design one of the largest and most important of its type in any museum in this country. The group has been equally active in its initiatives to promote a broader understanding and appreciation of design in our community. This has been done most notably through the development of exhibitions and the presentation of the annual Collab Design Excellence Award, which has been given to a roster of distinguished designers and architects, including Frank Gehry, Florence Knoll, Jack Lenor Larsen, and, most recently, Marcel Wanders.

Collab: Four Decades of Giving was organized by Diane Minnite, who served until this year as the Museum’s longtime Collections and Research Assistant for European Decorative Arts and Sculpture. The exhibition was mounted in conjunction with the publication of *Collecting Modern: Design at the Philadelphia Museum of Art since 1876*, written by Kathryn Bloom Hiesinger, Curator of European Decorative Arts after 1700. Published by the Museum, *Collecting Modern* is the first historical survey of the growth of the Museum’s design collections, chronicling the institution’s changing attitudes toward contemporary decorative arts and design from its founding to the present day.



COLLAB: FOUR DECADES OF GIVING MODERN AND CONTEMPORARY DESIGN
May 21, 2011–fall 2012

KOBE: JAPAN’S WINDOW ON THE WORLD
March 26–September 25, 2011



THE PEACOCK MALE: EXUBERANCE AND EXTREMES IN MASCULINE DRESS
January 22–September 18, 2011



ALESSI: ETHICAL AND RADICAL
November 21, 2010–April 10, 2011



UNSETTLED: PHOTOGRAPHY AND POLITICS IN CONTEMPORARY ART
April 9, 2011–September 19, 2011



HEALTH FOR SALE: POSTERS FROM THE WILLIAM H. HELFAND COLLECTION
April 1–July 31, 2011



HANGING AROUND: MODERN AND CONTEMPORARY LIGHTING FROM THE PERMANENT COLLECTION
July 17–October 10, 2010

THE WOMEN’S COMMITTEE OF THE PHILADELPHIA MUSEUM OF ART



Curator Peter Barberie with Women’s Committee member Lisa Woolbert, photographer Martine Fougeron, Women’s Committee member Veronica Connor, and photographer Rita Bernstein

Throughout its long and distinguished history, the determined and consistently successful fundraising efforts of the Women’s Committee have benefited the Museum and countless Philadelphia art lovers. Established in 1883, the Women’s Committee encourages and increases public interest in the Museum and conceives

and organizes initiatives and events that support the Museum’s exhibitions and programs. Responding to an annual Museum-wide “wish list” of priorities, the Committee has funded scores of projects ranging from exhibitions, publications, educational programs, conservation initiatives, and building projects, to the needs associated with maintaining and improving the Museum’s facilities. The Women’s Committee has been especially helpful in supporting crucial needs for which it is typically difficult to find special funding. Cynthia B. Holstad completed an energetic and accomplished two-year tenure as President of the Women’s Committee in fiscal year 2011. Recently, the

Greater Philadelphia Chapter of the Association of Fundraising Professionals named the Women’s Committee the Fundraising Group of the Year.

This year, the Women’s Committee successfully inaugurated the Photography Portfolio Competition. Juried by noted photographer Tina Barney, Editor-in-Chief of *Aperture* magazine Melissa Harris, and the Museum’s own Brodsky Curator of Photographs Peter Barberie, the competition highlighted the importance of photography as a contemporary art form and enhanced the Museum’s already impressive holdings. Six winning photographs and one Curator’s Choice print, all of which entered the Museum’s collection, were chosen from submissions by 800 artists from around the world.

The winners were Martine Fougeron, Jinyoung Koh, Rory Mulligan, Jason Reblando, Elaine Stocki, and Mónika Sziládi. Janet Pritchard was the Curator’s Choice winner. The 2010 Photography Portfolio Competition was chaired by Women’s Committee member Ann Dee Rome.

The thirty-fourth annual Philadelphia Museum of Art Craft Show featured twenty-six guest artists from Germany, and 195 of the most innovative craft artists from the United States, selected from over 1,300 applicants. The Craft Show and accompanying online auction offered the public a rare panorama of today’s craft art. Some \$400,000 in proceeds were raised in support of the Museum. The 2010 Craft Show was very ably chaired by Marta Adelson.



TEACHING AND LEARNING

The Museum’s Education department and its Library and Archives are invaluable resources for educators and scholars as well as the Museum’s staff, volunteers, and everyone in the Philadelphia region and beyond who wants to learn about, and from, the visual arts. Led by Marla K. Shoemaker, The Kathleen C. Sherrerd Senior Curator of Education (shown below, at right, with some of the many students who visit the Museum each year), the Education department directly served some 175,467 individuals through innovative and lively programs and activities presented both within the Museum and throughout the Philadelphia community. This figure increases many times over, however, when we consider that the written materials—program brochures, gallery guides, and didactic labels, to cite just a few examples—audio guides, and teaching materials available on our website are used by virtually every visitor to the Museum.



The Museum’s overarching educational goal for kindergarten through twelfth-grade (K–12) students is to guide them toward a deeper and richer interpretation of the visual arts by fostering their critical thinking and viewing skills and by helping them to understand how works of art relate to both their school curriculum and their life experiences. The Museum welcomed some 56,757 K–12 students in fiscal year 2011.

Classroom teachers are, of course, close allies of the Museum in fostering the integration of the visual arts in K–12 education. Whether in the galleries, online, or in the classroom, the Museum offers a variety of programs, workshops, learning resources, and classes for teachers of all subjects and grade levels. The annual VAST (Visual Arts as Sources for Teaching) program brought sixty elementary through high-school educators to the Museum to explore the *Pennsylvania Art: From Colony to Nation* teaching poster set and, in turn, to help them use the knowledge gained to enrich their own teaching. The National Endowment for the Humanities (NEH) provided funding for sixty teachers to take part in a workshop that linked the NEH’s *Picturing America* series—which includes images of paintings, sculpture, architecture, fine crafts, and photography that offer unique insights into the character, ideals, and aspirations of our country—with Museum collections and resources. The Wachovia Education Resource Center—a high-tech research site and resource lending library housing materials that help educators, guided and assisted by the Center’s experienced and creative professional and volunteer staff, make cross-curricular connections—had more than 3,800 teachers registered to receive e-newsletters and related services by the end of fiscal year 2011.



Teacher programs engage educators with the Museum’s collection and provide opportunities to integrate the arts into school curricula

Thanks to a generous grant from the Young Friends of the Philadelphia Museum of Art, five Camden City School District schools began a new partnership with us this year. Both the Museum and the Camden schools were gratified to make a connection across the Delaware River, and across state lines, through art and learning. Through ArtsRising, a new initiative of The William Penn Foundation and others, the Museum joined in partnership with five Philadelphia public middle schools. ArtsRising expands upon the Museum’s Arts Connections Program, which explores the rich and complex relationship between the visual arts and literature, mathematics, science, and history. The year 2011 marks the anniversary of a decade of Museum outreach to Philadelphia elementary and middle schools through multi-visit programs that provide exceptional visual arts experiences for students and professional development for teachers.

The Delphi Summer Teen Media Program—supported for many years, like so many of the Museum’s offerings for K–12 students, by the Delphi Foundation, which is funded by Reliance Standard Life Insurance Company, a subsidiary of Delphi Financial Group, Inc.—culminated with a community viewing of all the films made by the teens. This year, the films and their makers had a special focus on the Love Difference theme—loving the differences between us while lessening those that divide us—central to the art of Michelangelo Pistoletto and his call for the engagement of artists with social transformation. The Delphi After School Art Clubs launched a fantastic community service project at Love Park in Center City. *Love Invaders*, as the artwork was titled, featured personal emblems created

by each student and was displayed through October in the windows of the Fairmount Park Welcome Center at Sixteenth Street and John F. Kennedy Boulevard.

The Museum’s Distance Learning Program received the prestigious Pinnacle Award from the Center for Interactive Learning and Collaboration. This award is voted on by classroom teachers who participate in virtual field trips and is given to content providers, such as the Museum, who have proved to be exceptional resources for delivering lessons. Distance Learning is generously supported by The Gray Charitable Trust.



The Museum program with perhaps the broadest and most transforming impact is Art Speaks, an art and literacy program that ensures that every Philadelphia fourth-grader has the opportunity to explore one of the city’s extraordinary arts institutions. This year, thanks to a generous grant from the Jessie Ball DuPont Fund, a new Art Speaks initiative reached out to students in some of the district’s lowest-performing schools. Art Speaks was launched in 2008 with a “national leadership” grant from a federal program, the Institute of Museum and Library Services, and the Delphi Project Foundation. In fiscal year 2011, Art Speaks was also supported by Target, TD Bank, the Dow Chemical Company, the Christopher Ludwick Foundation, and many generous individual donors.



An individual’s desire—indeed, the need—to learn continues through every phase of life. The Museum responds to this need through programs and events—art history courses, concerts and

performances, films, lectures, symposia, workshops, and more—aimed at all adult learners, specialists and nonspecialists alike. Among the most significant of the programs presented by the Museum this past year was a conversation between the artist Michelangelo Pistoletto, art critic and curator Germano Celant, and Carlos Basualdo, the Museum’s Keith L. and Katherine Sachs Curator of Contemporary Art, in which Pistoletto’s early work was discussed in the context of Italian art in the late 1950s, the artist’s role in the *Arte Povera* movement, and his current work in relation to contemporary art and culture. Winner of *Philadelphia* magazine’s Best of Philly, First Person Arts StorySlams are monthly, real-life storytelling competitions. In November, the Museum hosted a storyslam on the theme of Pistoletto’s overarching idea of Love Difference.



Clockwise: Students celebrate the opening of Love Invaders; art critic Germano Celant and artist Michelangelo Pistoletto talk with curator Carlos Basualdo; curator Mark Mitchell, author Frances Mayes, and Katherine and Frank Martucci in the George Inness exhibition; a program in the Cittadellarte exhibition space.

In conjunction with *George Inness in Italy*, the Museum held a symposium in which leading scholars—including the Museum’s Associate Curator of American Art Mark D. Mitchell, Rachael Z. DeLue of Princeton University, John A. Davis of the University of Connecticut, and Stephanie Malia Hom of the American Academy in Rome—explored the aesthetic, historical, and international contexts needed to broaden our understanding of the Italian landscapes that George Inness painted throughout his career. Frances Mayes, who—like Inness—has drawn inspiration from Italy for her own work and is the author of the celebrated memoirs *Under the Tuscan Sun* and *Bella Tuscany*, delivered the keynote

address. Complementing *Roberto Capucci: Art into Fashion*, the annual Rose Susan Hirschhorn Behrend Lecture featured Hamish Bowles, *Vogue*'s European editor-at-large, discussing Balenciaga and his stylistic relationship with Capucci, as well as Bowles's own adventures as a curator, collector, and editor.

Among the notable performances presented by the Museum this past year was the world premiere of *Convergence: A Charm of Moonlight*, by composer Thomas Pasatieri, performed by the Pennsylvania Girlchoir and the Keystone State Boychoir. *Convergence* melded the visual with the aural as it journeyed from the Great Stair Hall to the Museum's celebrated collection of sculpture by Constantin Brancusi.

Just as the Museum is committed to ensuring that looking at and learning about—and from—the visual arts offer rich opportunities for adult visitors, so it believes that no one is too young to enjoy art. For the Museum's recently introduced and very popular Stroller Tours, which take place on the third Wednesday of each month, educators lead engaging gallery tours for parents and caregivers and their little ones, newborn to age one.

Accessible Programs for people who cannot come to the Museum due to disabilities include Outreach Lectures by Museum Guides on special exhibitions, which are presented to groups in healthcare facilities, and Art Talk telephone conference call courses exploring both the permanent collection and special exhibitions.

The Museum's educational and outreach programs take many forms, reach varied audiences, and are presented both at the Museum and throughout the city. They are opportunities for communal growth and enjoyment. A number are discussed in the following section of this report—"Connecting and Collaborating"—beginning on page 34.

In all, the Education department supported a total of 714 volunteers and interns, who contributed a total of 78,038 hours in fiscal year 2011. The department orchestrated placements and seminars for forty-two college students for the 2010 Museum Studies internship program, and welcomed forty-six interns during summer 2011.

The Museum's Library and Archives, ably guided by C. Danial Elliott, Arcadia Director of the Library and Archives, are home to some 210,379 volumes and 2,339 linear feet of historical documents pertaining to the Museum and its collection. The Library received 4,973 visits to its Reading Room; responded to 2,785 reference questions; registered 82 outside researchers from 11 states and from France, Israel, Mexico, and Switzerland. Some 43,032 searches were made in the online catalog. The Archives had 553 visits, responded to 3,046 reference questions, registered 75 outside researchers from 13 states and from Mexico, England, France, Germany, Italy, Switzerland, India, and Japan. Through its Martha Hamilton and I. Wistar Morris III Scholars Study, the Library provides an elegant workspace nearby for visiting scholars who are conducting long-term, intensive research.

Since moving into its accommodating and well-equipped quarters in the Perelman Building, the Library and Archives has presented a series of exhibitions drawn from its collection of books and historic materials. In fiscal year 2011, these included *Revisiting the Centennial: Resources from the Library and*



Paul Cézanne's Large Bathers served as a backdrop for a performance by the Pennsylvania Girlchoir and the Keystone State Boychoir; the Museum's new Stroller Tours introduce our youngest visitors to the arts; Library and Archives Director Dan Elliott with Mary Anne Dutt Justice and Nancy Barness



Two rare, eighteenth-century German art catalogs were among the Library's acquisitions this fiscal year; Anne d'Harnoncourt's writings were the subject of an exhibition in the Library

Archives, Good Modern Work: Women Gallerists in America, and *Anne d'Harnoncourt's Lifelong Conversation with Art*.

Like the Museum's collections of art, the Library and Archives' holdings of books and historic documents are vast and, much to our delight, continue to grow. Among the Library's most significant acquisitions in fiscal year 2011 were two rare, eighteenth-century German art auction catalogues from sales held in the city of Regensburg in 1781 and 1782 by the auctioneer Johann Friedrich Bolzmann. Together, they document some 6,000 lots of prints, arranged by artist or school, mainly German and Italian, as well as sixty-five paintings and 133 lots of art books; the original owner made notes of the prices of the lots and marked those he acquired. No other library in the United States is known to include copies of these auction catalogues. The acquisition was made possible by the generosity of Alexandra Aldridge, the late Nessa Forman, and Joan Root, members of the Library Committee, and the Faith and Fine Arts Group, headed by Jean Haley, in memory of Barbara Sevy, a former Museum librarian.

The Library also purchased two limited-edition catalogues on British and Italian armor collections for the Kienbusch Library: *The Wallace Collection: A Celebration of Arms and Armour at Hertford House*, by Carl Paggiarino (Milan, 2008), and *The Churburg Armoury: Historic Armour and Arms in the Castle of Churburg*, also by Carl Paggiarino (Milan, 2006).

The Library received a grant from the Women's Committee to catalog books in the European decorative arts and Indian and Himalayan art departmental libraries in the main building (including the arms and armor auction catalogs in the Kienbusch collection). The Gray Charitable Trust made a grant of \$10,000 to fund the acquisition of electronic materials to support curatorial research projects, including Ancestry Library Edition and Design and Applied Arts Index (DAAI). Trustee Maxine Lewis and her husband, Howard, a member of the Library Committee, supported conservation of rare art auction catalogs in the Museum's John G. Johnson Library.

Project Archivist Bertha Adams completed processing the records and papers of Anne d'Harnoncourt. Additional funding from the Andrew W. Mellon Foundation enabled the project to include Miss d'Harnoncourt's exhibition records.

Beginning in May 2011, with guidance from Susan Anderson, The Martha Hamilton Morris Archivist, the Archives welcomed four grant-funded project archivists to process six collections, including the Evan Turner Records, the Julien Levy Papers, the Stella Kramrisch Papers, the John G. Johnson Collection Curatorial Records, the Community Programs and Urban Outreach Records, and the historical files of the Museum's Marketing and Public Relations (now Communications) department. The archivists are funded by a grant from the Council on Library and Information Resources to the Philadelphia Area Consortium of Special Collections Libraries, of which the Museum's Library is a member. More than 360 linear feet of records were made accessible to scholars, students, and staff in just four months, a remarkably short amount of time to complete a project of this magnitude.



The “Project Runway” Art After 5 event featured Roberto Capucci-inspired gowns by student designers; Director Timothy Rub, Mayor Michael Nutter, Michelangelo Pistoletto and friends with the artist’s Walking Sculpture

CONNECTING AND COLLABORATING

In 1967, Michelangelo Pistoletto rolled a giant ball of newspapers through the streets of Turin, Italy, in a performance called *Scultura da Passeggio* (Walking Sculpture). On October 30, 2010, the artist rolled a contemporary replica of the newspaper sphere—created by Spiral Q Puppet Theater—out of the Museum and onto the streets of Philadelphia. The procession made its way along the city’s major thoroughfares with a few special stops along the way, including Rittenhouse

Square, City Hall, and the Rodin Museum. This singular event said much about the Museum’s relationship to its community, and the broad array of Museum activities that seek to connect the two. Mr. Pistoletto, a leading figure in avant-garde circles in Europe, is not well known in the United States. In presenting an exhibition devoted to his work, the Museum brought the world of contemporary art to Philadelphia and connected Philadelphia to that world. The Museum collaborated with one of the city’s energetic and inspired arts groups to recreate a historically important work by Pistoletto, thereby bringing to the artist’s original concept more than a bit of Philadelphia’s unique spirit and a substantive portion of the city’s life, as recorded in the newspapers of which the ball was constructed. Finally, the Museum presented this interactive and joyous artistic happening, which brought art from the “Temple on Fairmount” to the streets of Philadelphia, inviting one and all to join in—so very much in keeping with the title and spirit of the exhibition, *From One to Many*.

Also inspired by Pistoletto’s interactive, public, dialogue-encouraging art and his seminal philosophical theme, Love Difference, students from the Museum’s Delphi Summer Teen Media Program participated in an “art action” in Love Park. Using water from the park fountain, students recreated their drawings on the theme of Love Difference in large scale on the sidewalks of the park, producing memorable, if ephemeral, art. Teaching artist Cecilia Dougherty said of the happening, “I think that the art [in Love Park] will attract attention to the students’ desire to do something to better the city and empower others to do what they can to make a difference.”

The exhibition *Paris Through the Window: Marc Chagall and His Circle* complemented and served as a component of the Philadelphia International Festival of the Arts (PIFA). Inspired by Philadelphia’s Kimmel Center—the home of the Philadelphia Orchestra and other leading performing arts organizations—PIFA placed Philadelphia’s cultural scene onto the world stage with a monthlong festival of performances, exhibits, and events. In homage to the artistic energy of early twentieth-century Paris, PIFA celebrated works from that era and new creations inspired by its brashly innovative spirit. PIFA’s programs represented every arts discipline and encompassed more than 100 partners. The festival was made possible by an extraordinary grant from the late Philadelphia philanthropist

Leonore Annenberg, whose vision for a citywide celebration of the arts shaped its philosophy and programming. PIFA took place from April 7 to May 1, 2011.

Through the efforts of the Education department, the Museum maintains successful partnerships with dozens of community organizations that cater to Philadelphia's proud mosaic of neighborhoods. Bringing people to the Museum and the Museum to people, our outreach programs range from visits in the galleries to studio art lessons and workshops at community centers. Through these initiatives, young people from diverse communities draw inspiration from the works on view and, in turn, explore and develop their own creative voices. Museum staff collaborate with community organizations to create programs that expose students to the visual arts while reinforcing cultural identity and positive self-esteem. The Norris Square Neighborhood Project (NSNP), for example, provides free after-school care, low-cost summer camp, teen employment, environmental education, and community gardening and beautification initiatives. This year, the Museum—which has long worked in collaboration with the NSNP—presented the Art Factory Teen Program, a creative-skills development initiative for young people ages fourteen to twenty. Participants acquired skills in graphic design, dance performance, poetry, animation, drawing, and video making, and explored the administrative and entrepreneurial aspects of the arts.

Community organizations receive special invitations, along with funds for transportation and admission, to bring families to the Museum's family events. Our festive and welcoming Sunday programs—open to all—offer families the opportunity to engage with the Museum's wonderful collections in a day filled with performances, art making, artist demonstrations, and tours created specifically for children and their caregivers. Family-centered programs in fiscal year 2011 were supported by The Victory Foundation. The Museum's Asian New Year celebration featured fan, ribbon, and drum dancing, a calligraphy demonstration, and workshops that taught children how to make rabbit-puppets (to honor the year of the rabbit) and Chinese-scroll paintings.

The Museum hosted more than 1,100 attendees at Every Family Party: Opposites, a fund-raiser for the Museum's Education department presented by PNC Arts Alive. More than 250 children attended the event at no cost thanks to the generosity of individual and corporate donors who underwrote tickets for children from community partners. Guests enjoyed dinner and dancing in the Great Stair Hall, and made art projects like diptychs in the European art galleries, stained glass windows among works of Impressionism, and a community artwork inspired by the *Pistoletto* exhibition theme of Love Difference. Storytellers, glow sticks, real pieces of armor, and carnival mirrors brought the galleries to life! Cochairs Amanda Beeler and Kirstin Engelman led a committee of enthusiastic volunteers in organizing one of the most successful parties to date. The celebration also highlighted the publication of the Museum's newest children's book, *Art Museum Opposites*, which was made possible by a gift from Mrs. Marie-Louise Jackson.



Teens from the 2011 Summer Media Program pose on the East Terrace; the Museum celebrated Asian New Year with performances and calligraphy demonstrations



In addition to presenting the Every Family Party, PNC Arts Alive sponsored four "First Sundays" in fiscal year 2011, featuring hands-on, kid-friendly activities inspired by the Museum's internationally renowned collection. Admission for children twelve and under is always free when accompanied by an adult. Admission to the Museum is on a pay-what-you-wish basis on the first Sunday of every month.

Just as important as the Museum's responsibility to be a good steward of the works of art in its care is its obligation to make its collection accessible to audiences throughout the city, the region, and beyond.



Today, opportunities to accomplish this mandate are limited only by our imaginations. Whether due to the constraints of space or the fragility of the works of art themselves, Museum visitors can experience, at any given time, only a small portion of the Museum's vast holdings. The Museum is in the process of undertaking (and continues to seek funding for) initiatives which, through digital means, will erase the limitations of geography, space, and condition, and give unprecedented access to our collections, exhibitions, and ongoing work to a global audience. Ultimately, the Museum's goal is to enhance the visitor experience, both online and in the galleries, through innovative and engaging uses of new technologies.

A phased effort is under way to create a comprehensive digital record for every object in the collection that is accessible through the



Museum's website. Beyond capturing basic information—artist, date, country of origin, medium, and dimensions—the long-term goal of this project is to compile and digitize fully functional records that will include high-quality photography as well as all existing research and archival material. Complex and painstaking, the project involves a team of specially trained photographers, conservators, researchers, curators, and information-technology experts. To provide one example of the scope of this initiative, and the progress made to date, Collections Photographer Lynn Rosenthal—working with Senior Museum Photographer Graydon Wood and Collections Photo Technician Michael Yoder—completed photography of the Museum's vast and particularly lustrous holdings of American silver. Many of the

more than two-thousand works of art photographed as part of this initiative will illustrate an upcoming Museum publication. Nearly 50,000 objects were online at the end of fiscal year 2011.

Anyone with access to a computer, whether a family with young children, a student, a researcher, or a casual online visitor, regardless of their location or level of interest, will be able to step into the role of curator, enjoy a 360-degree perspective on new or already familiar works of art, and incorporate the collection into their daily lives. Eventually they will have the capability, for example, to create personal guided tours through the Museum, with downloaded audio narratives by artists, scholars, and Museum professionals. Newly developed educational features will offer a more intimate experience of the Museum's vast holdings. Interactivity will nurture new ways of thinking and seeing while fostering increasing levels of engagement for participants, transforming the art novice into the art enthusiast. The Museum is proud and gratified that leadership support for this ongoing work has been provided by the Institute for Museum and Library Services and The Women's Committee of the Philadelphia Museum of Art, and by farsighted Trustees Martha Hamilton Morris and John H. McFadden.

Through its collections, exhibitions, and programs, the Museum works in creative collaboration with arts institutions throughout the city and beyond. *Set Pieces*, curated by Philadelphia-based artist Virgil Marti and presented at the University of Pennsylvania's Institute of Contemporary Art (ICA), utilized seventy-five objects spanning three centuries from the collection of the Philadelphia Museum of Art. Marti's own immersive sculptural environments often create a fluid boundary between art and decor.

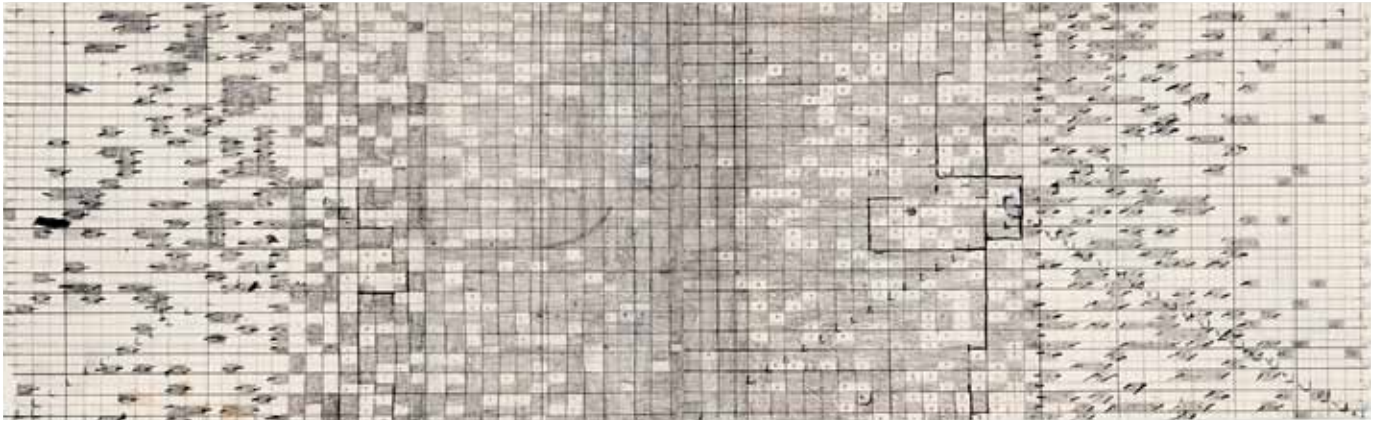
In this case, he did so by drawing on the Museum’s holdings of European and American decorative arts and sculpture and resituating these in a new and complex theatrical environment. Marti was invited by ICA to serve as its Katherine Stein Sachs and Keith L. Sachs Guest Curator for this project. (Mrs. Sachs is Adjunct Curator in the department of European Painting before 1900 at the Philadelphia Museum of Art, and Mr. Sachs is a Museum Trustee.) The artist worked closely with Joseph J. Rishel, the Philadelphia Museum of Art’s Gisela and Dennis Alter Senior Curator of European Painting before 1900, and Ingrid Schaffner, ICA Senior Curator, to select works from the Museum’s collection.

Also in conjunction with the ICA, the Museum presented a lecture and performance by Sheila Hicks, an artist celebrated for her inventive work in fiber, fine examples of which are in the Museum’s collections. The event coincided with *Sheila Hicks: 50 Years*, a retrospective of her work at the ICA.

Celebrating both the renovation and restoration of the Rodin Museum and its garden and, in larger context, the initiative to revitalize the Benjamin Franklin Parkway (see page 43 to learn more about these efforts), the Philadelphia Parks and Recreation exhibit at the 2011 Philadelphia International Flower Show featured a topiary version of Auguste Rodin’s *The Thinker* set among hawthorns and azaleas. To provide context for *The Thinker* in bloom, the Museum supplied scrims printed with a blown-up architectural blueprint of Paul Cret’s original design for the Rodin Museum.

In what could be described as a weekly party for the entire community, Art After 5 presents an eclectic mix of international performers and jazz artists every Friday night in the Museum’s Great Stair Hall. Guests explore the Museum’s galleries and special exhibitions between sets. On May 20 and May 27, respectively, two commissioned jazz compositions by renowned saxophonist-composers Joe Lovano and Chris Potter—both inspired by a major painting in the Museum’s collection, *Seine* (1951), by Ellsworth Kelly and a study for the work promised to the Museum in memory of Anne d’Harnoncourt—made their debut. In 2005, Art After 5 inaugurated a series that explores the relationship between music and the visual arts, offering a new point of departure for its acclaimed jazz programming. Lovano’s and Potter’s works represent the fifth and sixth occasions on which musicians have composed pieces inspired by objects in the Museum’s permanent collection. Sara Moyn, the Museum’s Producer of Evening Programs, said, “It is a thrill to continue to commission and present new music that connects music lovers to art and art lovers to music. What’s so exciting is that when you move into the territory where art and music intersect, you can expect the unexpected.” Assistant Curator of

The Rodin Museum display at the Philadelphia International Flower Show included an architectural blueprint of the building; an Art After 5 performance inspired by Ellsworth Kelly’s Seine (1951)



Contemporary Art Adelina Vlas worked with Moyn on the visual art component of the program and helped to identify *Seine*—an important example of Kelly’s early abstractions, derived from his intense observation of water and light, epitomizing the artist’s interest in chance—as an ideal work of art for this project. This program, including commissioning and presentation, has been supported by The Pew Center for Arts & Heritage through the Philadelphia Music Project, which has provided ongoing support for new music at the Museum.

Dining at the Museum is now under the innovative and discerning direction of STARR Restaurants Catering Group, with new decor, carefully chosen menus, and a variety of settings, including the Cafeteria and Balcony Café in the main building and the Gallery Café in the Perelman Building. Granite Hill, the new Museum restaurant in the main building, is a star attraction, featuring a modern take on traditional French cuisine. STARR Restaurants was founded by award-winning restaurateur Stephen Starr in 1995 and has since grown to include thirteen venues—including immensely popular destinations such as Buddakan, Morimoto, the Continental, and Barclay Prime—in Philadelphia, New York, Atlantic City, and Fort Lauderdale. The Museum’s main building, the Perelman Building, the Rodin Museum, and the Anne d’Harnoncourt Sculpture Garden provide exquisite settings for entertaining. Beginning in fiscal year 2011, the Museum, in partnership with STARR Events, welcomed

inquiries from individuals interested in hosting personal social events at the Museum.

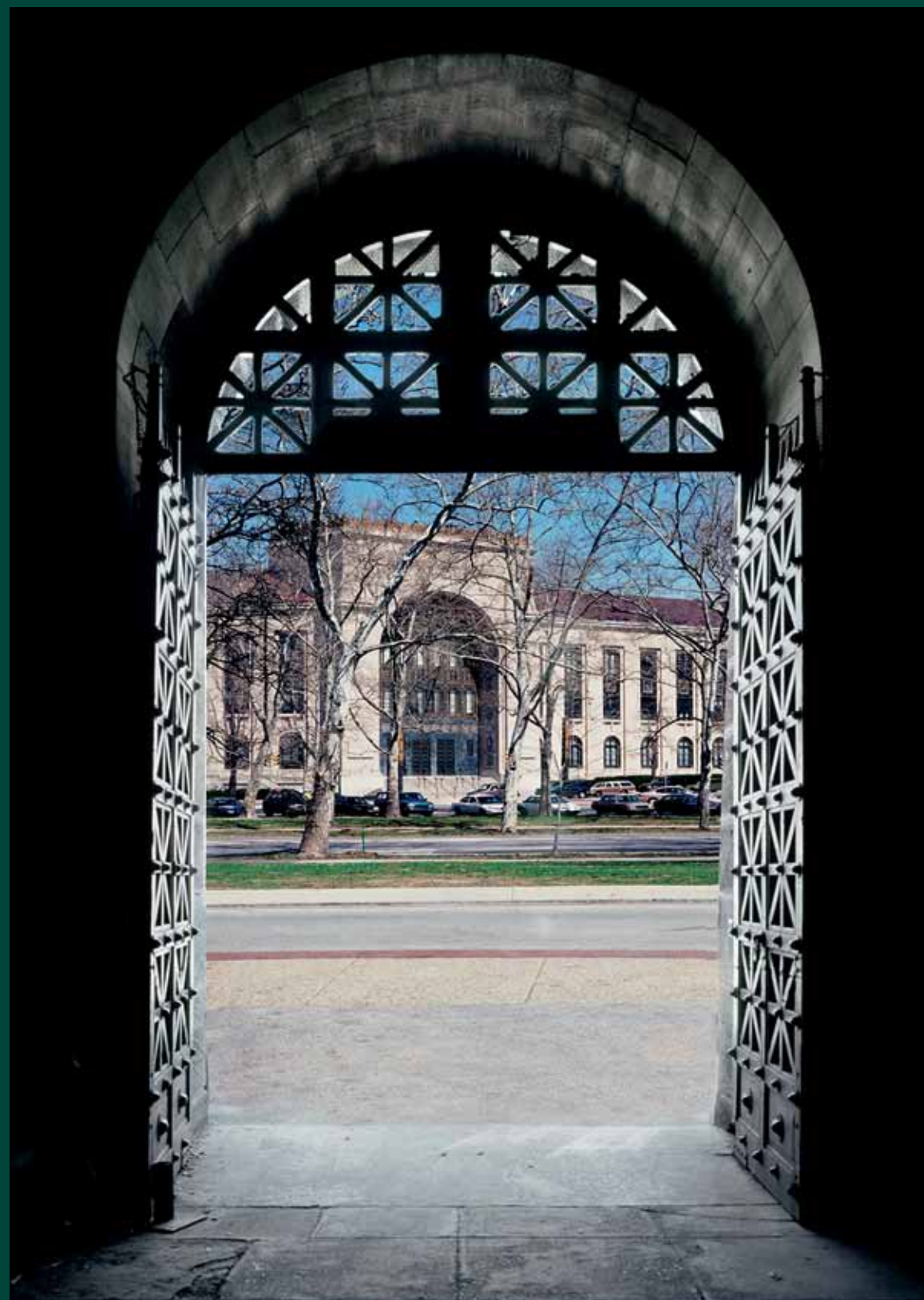
Directed by Stuart D. Gerstein, the department of Wholesale and Retail Operations furthers the educational goals of the Museum by offering visitors the opportunity to purchase merchandise related to the Museum’s holdings and special exhibitions and to provide income to the Museum through the profits of these sales. The variety and excellence of the Museum’s exhibitions in fiscal year 2011, as well as the inspiration provided by the Museum’s growing collection, were well channeled by Mr. Gerstein and his staff in the development and purchase of items that were quite often as ingenious and fun as they were instructive.



The Museum Store stocked with Capucci-related merchandise

Dedicated to making the Museum as accessible as possible and honoring those brave citizens who serve in our military, the Museum is proud and grateful to participate in the Blue Star program, which waives museum admission fees from Memorial Day through Labor Day for active-duty service members and their families. The National Endowment for the Arts and Blue Star Families, a military support organization with chapters worldwide, partnered with the cultural institutions on the program. Organizers hope it will introduce a new generation to the arts and help families bond after deployments or pass the time while parents serve overseas.

STUDY FOR SEINE
1951
Graphite, pen and black and blue inks, with touches of red colored pencil on three pieces of cream wove paper; mounted down to cream card
Ellsworth Kelly
American, born 1923
Promised gift of Joseph J. Rishel in memory of Anne d’Harnoncourt



View of the Perelman Building from the main building's current loading dock, which will be transformed into a public entrance as part of the Frank Gehry-designed renovation; Mount Pleasant; works by Sol LeWitt on view in the Anne d'Harnoncourt Sculpture Garden

BUILDING AND CONSERVING

The Museum's Trustees, professional leadership, staff, and volunteers care not only for the Museum's great collection, but also for the beautiful and historically significant buildings in which the Museum is housed. We are pleased to note that the elected officials of the City of Philadelphia, the Commonwealth of Pennsylvania, and many other civic leaders share this sense of responsibility. Indeed, this is an especially wonderful example of a successful public-private partnership.

Our responsibility to the Museum's physical plant is broad and complex. It includes capital projects that take years to plan and complete; the renewal and repair of a number of landmark buildings; painstaking art-conservation devoted to single objects and entire collections, and the galleries and period rooms in which they are exhibited; the maintenance and improvement of state-of-the-art storage and equally advanced conservation laboratories in which works of art are cared for; and the mundane, but equally important, task of keeping up with the essential functions of cleaning, maintenance, and security.

The Museum is composed of a strikingly diverse array of structures. The still dominant influence of classical design, filtered through the rigorous rationalism espoused by the École des Beaux-Arts in Paris,



is evident in the Museum's main building and the Rodin Museum and its garden. The emergence of Art Deco in the early 1920s is on full view in the elegant detailing and rich decorative program of the Ruth and Raymond G. Perelman Building, which is further distinguished by the brilliant expansion and renovation conceived and completed by Gluckman Mayner Architects in 2007. The enthusiasm of Philadelphia's leading patrons for the Palladian style in the late eighteenth century and the reticence of Quaker life during this same period are evident, respectively, in the classical elegance of Mount Pleasant and the simple detailing of Cedar Grove, the two historic houses in Fairmount Park that are managed by the Museum.



When considering works of art and the buildings that house them, it is important to strike the ideal balance between continuity and change. The Museum's "Temple on Fairmount" is one of Philadelphia's great civic monuments and one of the country's great museums. Much has been done to maintain and improve its exterior over the past decade, including the addition in recent years of a sculpture garden and parking facility. But questions about what must be done to improve this facility—and the considerable work that this will entail—remain. To what degree does the main Museum building meet the institution's needs and how should it be changed to meet the needs of twenty-first-century audiences? How can it remain the great and inspiring building we know today and yet be improved in ways that make it far more welcoming and useful for the needs of a twenty-first-century museum? Museums must fulfill many more and different functions than they did in the

past. Museums in general—and the Philadelphia Museum of Art in particular—need more and better exhibition space, larger and up-to-date galleries, additional classrooms, and new and more flexible spaces for performances, lectures, and other programs. Less obvious, but just as important, are improved amenities such as dining and banqueting facilities, restrooms, and spaces where visitors may gather, relax, and collect their thoughts in quiet contemplation, or share and exchange ideas and insights with friends and family. There is much talk now of the need and value of “third places,” those spaces—other than the home and the workplace—to which we are drawn to spend time together. The Museum is one of Philadelphia’s great civic spaces, and one, we believe, that should be accessible and welcoming to the public.

The Museum is proud to acknowledge a generous \$5 million grant received at the end of fiscal year 2010 from the Hess Foundation through the leadership of new Board Chair Constance H. Williams and her husband, Dr. Sankey Williams, to support design development of the expansion of the main building by renowned architect Frank Gehry. We thank The William Penn Foundation for its recent, significant gift and all those who have made commitments in support of the Long-Range Plan (see the list on pages 52–53) and extend particular gratitude to the City of Philadelphia and the Commonwealth of Pennsylvania.



The construction of our new Art Handling Facility now in progress represents the fulfillment of the first phase of the Museum’s comprehensive Master Plan, which has been designed by Gehry. It will greatly enhance the Museum’s ability to mount the large-scale exhibitions for which it is acclaimed, and enable the institution to move forward with future projects that will upgrade obsolete building systems, renovate galleries and public spaces, and provide additional room for the presentation of the collection, for educational programs, and a broad range of public functions. Commendations are richly deserved by Director of Engineering, Facilities, and Operations Al Shaikoli and his team for stewarding this and so many other essential capital projects.

The Museum broke ground on the approximately 68,000-square-foot Art Handling Facility in November 2010. When completed, it will provide much-needed improvements to the back-of-house areas that are critical to the care, storage, registration, and movement of works of art. This new facility will be located along the south side of Anne d’Harnoncourt Drive facing Spring Garden Street and capped below the terrace level by a “green” roof. When complete in late 2012, it will provide the opportunity to restore, and eventually reopen, a major public entrance on the north side of the Museum facing Kelly Drive which has been used for shipping and receiving since 1975. Additional public access at this level is a critical component of the Master Plan, as it will allow, when funding is secured, for the eventual



Director Timothy Rub, President Gail Harrity, Mayor Michael Nutter, Board Chair Constance H. Williams, and curator Joseph Rishel at the dedication of Anne d’Harnoncourt Drive; work on the main building’s new loading dock—located on the south side of the Museum—is under way; Gail Harrity, Frank Gehry, and others with Mr. Gehry’s model for the main building expansion

expansion of the Museum’s galleries into a new public floor on the Kelly Drive level, reclaiming an existing and architecturally spectacular 500-foot-long vaulted walkway for visitor use.



The structure and materials of the Art Handling Facility were selected to maintain the architectural integrity of the Museum’s landmark building and will include stone that comes from the same quarry that was used more than eighty years ago to construct the terraced walls around the Museum. The green roof will permit the entry of natural daylight to the loading docks below. This project will meet the City of Philadelphia’s goals for energy efficiency, water management, and sustainable materials and the Museum’s requirements for environmental control and security for art.

As noted above, the Art Handling Facility was designed by Frank Gehry and his associates. Gehry is acclaimed for projects ranging from the Guggenheim Museum Bilbao in Spain to Disney Hall in Los Angeles, and many other celebrated buildings around the world. Gehry’s challenge at the Philadelphia Museum of Art is to create dynamic new spaces for art and visitors alike, while honoring the classic exterior of a building that is already a defining landmark in Philadelphia. The project, which will be carried out in sequential phases, will add expansive new galleries for special exhibitions and contemporary art by excavating under the Museum’s East Terrace on the hill of Fairmount and will renovate the Museum’s existing interiors to create additional space for the display of contemporary art, American art, East Asian art, and Indian and Himalayan art.



The newly restored Rodin Museum garden now features outdoor sculpture, including the Burghers of Calais, as the original architects intended

On July 14, 2011—Bastille Day—an elegantly rejuvenated garden landscape surrounding the Rodin Museum was unveiled by the Philadelphia Museum of Art, which administers the Rodin Museum and its garden. The Museum joined the Pennsylvania Horticultural Society and Philadelphia Parks and Recreation in a three-year collaboration that restored the site’s extraordinary combination of art and nature to full harmony. Bastille Day was chosen as the date on which to celebrate in honor of French sculptor Auguste Rodin as well as Paul Cret and Jacques Gréber, the original designers of the museum building, landscape, and the Benjamin Franklin Parkway. The design by landscape architect OLIN follows the spirit of the plans by Cret and Gréber as revealed in 1929 when the Rodin Museum first opened. The rejuvenation of the site extends the original vision while highlighting the Rodin Museum’s relationship to the Parkway and enhancing visitors’ experience through new educational offerings and technologies.

The Rodin Museum project is part of a \$20.9 million investment to revitalize the Parkway funded by the City of Philadelphia, the Commonwealth of Pennsylvania, The Pew Charitable Trusts, the John S. and James L. Knight Foundation, and The William Penn Foundation. A \$1.4 million comprehensive restoration of the Rodin Museum’s exterior facade, launched in 2010, was generously funded by grants from the late William B. Dietrich through his foundation and the City of Philadelphia. Donald Kimelman, managing director of The Pew Charitable Trusts’ Philadelphia Program, said, “We are delighted to see the Parkway’s continuing transformation into the great urban thoroughfare it was meant to be.”

With the garden restored and the remainder of the Parkway streetscaping soon to be completed, another step in the rejuvenation will be the reinstallation of the Rodin Museum’s galleries. The Rodin Museum will be closed through spring 2012 to complete the interior renovations, while a number of sculptures are being returned to the garden for the first time in more than forty years. This is in keeping with the original vision for the museum, in which its sculpture and gardens were intended to complement

one another as part of an integrated whole. A rejuvenated Rodin Museum and garden will be ready to welcome its new neighbor, the Barnes Foundation, in summer 2012.

The Museum's infrastructure includes not only bricks and mortar and the systems that keep our buildings functioning and secure, but also the new technologies that enable the Museum's staff to continue its proud history of excellent work—and to expand this work and innovate even more as technology advances. Recently the Women's Committee and Chairman's Council members Henry and Helen Justi provided the Museum with the wonderful opportunity—much to the delight of the Museum's Conservation department, led by P. Andrew Lins, The Neubauer Family Chair of Conservation and Senior Conservator of Decorative Arts and Sculpture—to purchase a new Raman spectrometer. Although the Museum's Scientific Research Laboratory is renowned for its achievements, it lacked this crucial tool for scientific analysis that has long been in use at most other major art museums. The Raman spectrometer is a highly specialized instrument that is able to identify a broad range of art materials—including paint pigments, minerals, plastics, and gemstones, as well as metal corrosion—on a microscopic scale. Such identifications are critical for conservation, authentication, and curatorial study of the Museum's collections.



Senior Scientist Beth Price evaluates a Raman spectrometer at Bruker in Billerica, Massachusetts; conservator Peggy Olley with a marriage chest that was installed in the *To Love, Honor, and Obey?* exhibition after treatment



The Museum is positioned to benefit greatly from the acquisition of a Raman spectrometer. Last year, our conservation scientists were awarded a highly competitive National Leadership Grant by the Institute of Museum and Library Services to compile an Internet-accessible Raman spectral database (www.irug.org), for which data is being contributed by the international museum community. The new Raman spectrometer will be instrumental in this work and will enable the Museum to continue to be a leader in the field of conservation science and practice.

In Renaissance Italy, betrothal and marriage were celebrated with events and commemorative works of art. Often elaborate, these objects marked not only the joining of a couple, but also symbolized family wealth and demonstrated alliances between powerful families. Particularly significant were large storage chests, or *cassoni*, produced in pairs and typically used to hold the bride's trousseau. *Cassoni* are often represented in museums only by fragments, painted panels from chests dismantled long ago. *To Love, Honor, and Obey?*—a focused exhibition organized by Jack Hinton, Assistant Curator of European Decorative Arts and Sculpture—presented two complete examples of *cassoni*

from the Museum's collection, along with related painted panels. An accompanying slide presentation described the technical study conducted by the Museum's Conservation department on an important chest acquired in 1930 by then Museum director Fiske Kimball. While scholars have long associated the chest with the famous Medici family of Florence, the battered and grimy state of the painted surfaces prevented its display in the Museum's galleries. X-radiography confirmed the integrity of the object's construction and revealed remnants of early paint layers. A significant finding was the presence of traces of a green pigment, revealed in cross-sections from the diagonal bands. The color scheme of red, white, and green in the bands, revealed by the study, tie the chest to Medici family commissions dating to the 1450s and 1460s. As a result of this work, conservator Peggy Olley, working with Conservation Scientist Kenneth Sutherland, was able to selectively clean the front of the object to reveal these hidden details, and the conserved chest was reinstalled in the gallery for which Kimball had viewed it as an anchor in 1930. The exhibition included a cell phone tour. *To Love, Honor, and Obey?* was supported with a generous gift from Maude de Schauensee.

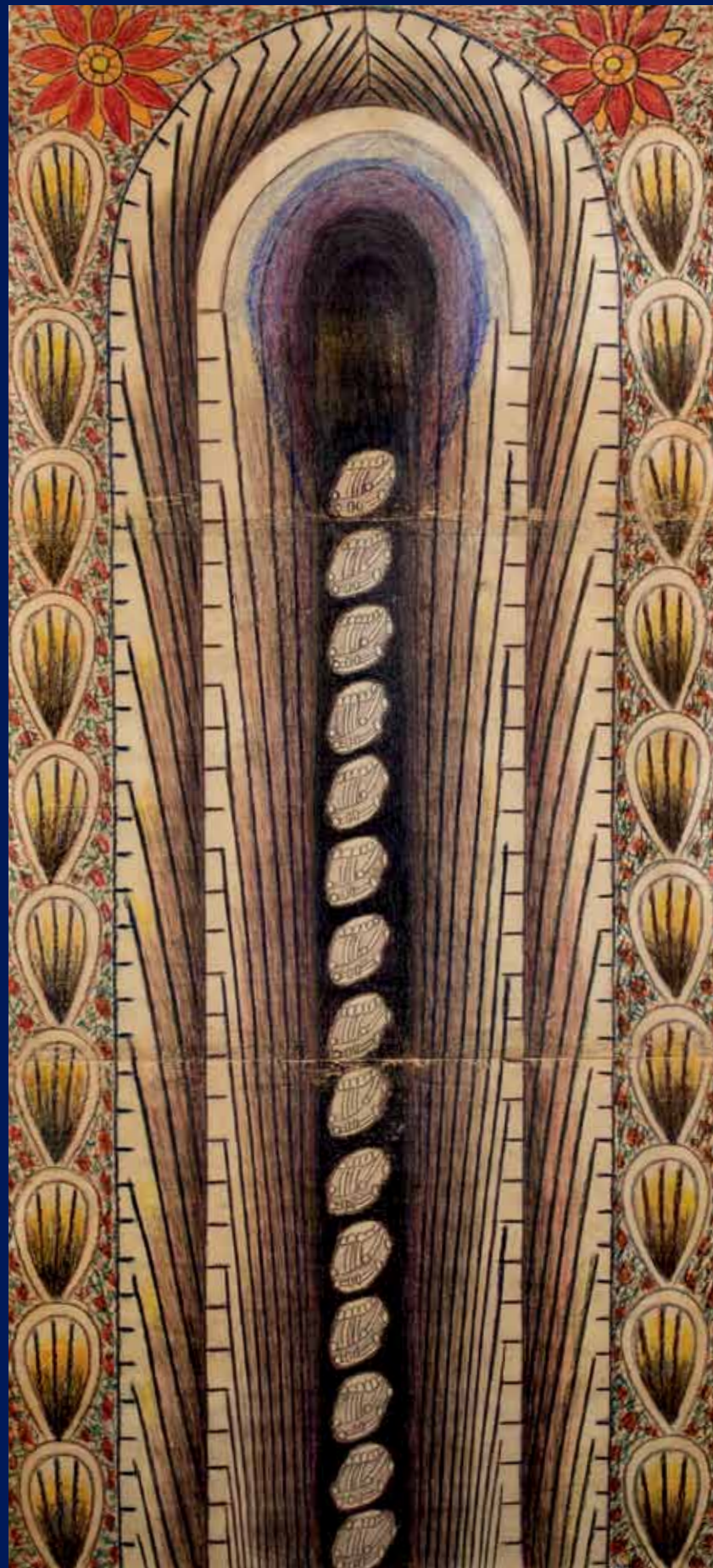


Conservators Mark Tucker, Teresa Lignelli, and Miguel Ángel Saloma Guerrero, and exhibition assistant Mark Castro with Cristóbal de Villalpando's *St. Francis Defeats the Antichrist*; the George Inness exhibition



A Getty Foundation-funded grant supporting professional exchange between the Museum staff and Project Conservator Miguel Ángel Saloma Guerrero was extended by the foundation and supported by members of the European Painting committee to allow completion of the analysis, documentation, and treatment of the Museum's Spanish colonial painting *St. Francis Defeats the Antichrist*, by Cristóbal de Villalpando.

George Inness in Italy presented ten oil paintings that surveyed the artist's Italian subjects dating from 1850 to 1879. The exhibition was precipitated by the reemergence and restoration of *Twilight on the Campagna* (about 1851), Inness's first major work completed in Italy. The painting has not been on view at the Museum since 1952. The exhibition was organized by Mark Mitchell, Associate Curator of American Art and Manager of the Center for American Art.



VERTICAL TUNNEL WITH CARS

Date unknown

*Wax crayon, graphite, and
water-based paint on pieced paper*

Martín Ramírez

American, born Mexico, 1895–1963

*The Jill and Sheldon Bonovitz
Collection*

Photograph by Will Brown

*President Gail Harrity, Board Chair
Constance H. Williams, Trustee
John McFadden, CEB Cochair
Lisa Kabnick, Dave Varrelman,
CEB Cochair Sherry Varrelman,
and Director Timothy Rub*

SUPPORTING

The Museum performed well in its fund-raising efforts in fiscal year 2011 despite continuing economic uncertainty. Through the combined work of its Board, staff, and volunteers, and the tireless efforts and generosity of groups such as the Museum's Associates and Chairman's Council, Corporate Partners, Women's Committee, and Young Friends—as well as the visionary philanthropy of individuals, foundations, and government sources—the Museum raised \$29.9 million during the past year.

The Development office—together with the Museum's Trustees, Director, President, Committee on Philanthropy chaired by Trustee Martha Hamilton Morris, staff, and volunteers—plans and implements the Museum's individual, corporate, foundation, and government agency fund-raising efforts. Development staff raise annual funds—working with groups such as the Chairman's Council, Associates, Corporate Partners, and the host committees of fund-raising galas—as well as fund-raising for capital, endowment, program, acquisition, and exhibition initiatives. Guided by Kelly M. O'Brien, Executive Director of Development, the department raised more than \$5.6 million in unrestricted annual support in fiscal year 2011. Cash gifts and pledge payments for all other purposes totaled more than \$24 million.

Some 685,665 individuals visited the Museum in fiscal year 2011. The Membership and Visitor Services department—led by Beth Yeagle, Director of Membership, and Jessica Sharpe, Director of Visitor Services—serves these visitors and builds and maintains the Museum's broad base of support. The Museum reached a count of 59,055 member households as of June 30, 2011. Membership revenue, which each year provides vital operating support, exceeded \$6.8 million.

Lisa Kabnick and Sherry Varrelman continued to invigorate the work of the Corporate Executive Board (CEB) in their second year as its cochair. In fiscal year 2011, under the leadership of the CEB, 129 Corporate Partner companies, including 26 new members, contributed more than \$1.15 million. These funds support the Museum's general operating budget and its education, conservation, and



technology programs. Eight Corporate Partners also increased their annual support in fiscal year 2011, a remarkable show of confidence in the Museum, its mission, governance, and administration during this time of significant economic challenges.

Participation in The Lenfest Challenge—established by Marguerite Lenfest and Chair Emeritus H. F. (Gerry) Lenfest to foster permanent funding for key professional positions—was advanced through the generosity of The Le Vine Foundation. In recognition, Kristina Haugland’s position was named The Le Vine Associate Curator of Costume and Textiles and Supervising Curator for the Study Room. The Le Vine Foundation’s commitment brings the number of Lenfest Challenge endowed positions to twelve, representing to date some \$23 million in endowment support, with seventeen positions remaining to be named by December 2013. When completed, The Lenfest Challenge will contribute a total of \$54 million to the Museum’s endowment.



Curator Kristina Haugland; the Tailoring Philadelphia exhibition, organized by Ms. Haugland; exhibition catalogues and Bulletins produced by the Museum during fiscal year 2011

The Museum gratefully acknowledges a leadership commitment from Trustee Ronald P. Lassin and his wife, Harriet, to support the Museum’s ambitious plans for the future. In recognition of their generosity, gallery 153, dedicated to European painting, in the Museum’s main building will be named in honor of the Lassins.

The Museum’s exhibitions are as critically important to the economic vitality of the Philadelphia region as they are to its cultural vibrancy. Recognizing the importance of exhibitions, donors were visionary in their support. Their invaluable contributions are recognized on page 83 of this publication.

The Andrew W. Mellon Foundation is deservedly prominent among the country’s champions of higher education, scholarly communications and information technology, museums and art conservation, performing arts, and environmental concerns. Through its long-standing and transformative support,

The Museum’s William P. Wood Gallery of Indian Art will be among those reinstalled and reinterpreted with support from the Mellon Foundation.



The Andrew W. Mellon Foundation has helped institutions with demonstrated records of excellence build their capacity to undertake serious scholarship on their permanent collections; to preserve these collections; and to share the results of their work. At the Museum, the Mellon Foundation has provided formidable and farsighted support for scholarly publications and initiated a program that underwrites fellowships that provide crucial professional experience for future curators and conservators; the contributions of these accomplished young people are invaluable important to the Museum.

The Museum is exceedingly grateful to the Mellon Foundation for its leadership in supporting the next generation of curators and conservators, and to numerous other funders including The Barra Foundation; the Getty Foundation; the Horace W. Goldsmith Foundation; the Kress Foundation; Dorothy J. del Bueno; Mary MacGregor Mather; Margaret R. Mainwaring; Trustee John H. McFadden and his wife, Trustee ex officio Lisa D. Kabnick; and the Women’s Committee for their support of curatorial, conservation, and other fellowships. To learn more about the Museum’s curatorial and conservation fellows and the foundations and individuals who support them, please see page 56.



COVERED SUGAR BOWL
c. 1775
Silver
Thomas Shields
American, 1742–1819
Purchased with funds given in memory of Robert L. McNeil, Jr., by Boo Stroud, Sotheby’s, Jan Albaum and Harry Cerino, Dr. John Wilmerding, Peter A. Benoliel and Willo Carey, Hannah L. Henderson, Linda H. Kaufman, Mr. and Mrs. John W. Payson, Jo Ann Tredennick and Jack Meeks, Charlotte C. Weber, and other friends of Mr. McNeil
2011-18-1a,b

In fiscal year 2011, the Mellon Foundation also awarded the Museum a generous grant that will support systematic planning for large-scale reinstallation and reinterpretation of two fascinating collections—Indian and Himalayan art and American Victorian art—as well as the permanent collection of the Rodin Museum over the next three years. The Mellon Foundation’s timely generosity will enable the Museum to evaluate its current practices and develop new interpretive strategies as the institution enters the most dramatic period of its growth.

The Museum received a substantial grant from the Institute of Museum and Library Services to provide staff support for the photography and digitization of American and European silver, a project that will aid the development of the publication of the

THE ASSOCIATES OF THE PHILADELPHIA MUSEUM OF ART: FORTY YEARS OF INSPIRED AND ESSENTIAL GIVING

The Associates program turned forty this year, and celebrated a successful history of philanthropic commitment to the Museum with a series of special, behind-the-scenes Associates Adventures and by launching The Associates 40th Anniversary Fund. More than 120 Associates and members of the Chairman’s Council, which was established as a part of The Associates in fiscal year 1994, contributed above and beyond their annual gift to raise a total of \$152,377 for the fund. Donors to the fund then voted on its purpose: supporting the publication of the second edition of the Museum’s *Handbook of the Collections*, scheduled for release in fall 2013. We salute Associates Advisory Committee cochairs Nancy Barness and Mary Anne Dutt Justice for leading this extraordinarily successful

effort. At fiscal year’s end, there were 478 Museum Associates and 159 Chairman’s Council members, who contributed a combined total of more than \$2.6 million.

Since its founding in 1970, The Associates program, together with the Chairman’s Council, has contributed more than \$60 million to the Museum. Their annual gifts support the Museum’s operating budget, providing essential funding for education, exhibitions, conservation, and countless other important functions. The collective philanthropy of The Associates and Chairman’s Council has become one of the Museum’s largest and most reliable sources of annual unrestricted support.



Museum leadership and Associates gathered for the 40th Anniversary celebration; Chairman’s Council members traveled to Korea with curator Felice Fischer (center)



Museum’s American silver collection. The Henry Luce Foundation awarded an American Art Renewal Fund grant to offset endowment losses for key American art curators, supplement collection research, and bolster the American art fellowship program.

Eminent among the Museum’s most energetic and committed donors—year after year—is the Women’s Committee, chaired in fiscal year 2011 by Cynthia B. Holstad. The annual Craft Show presented by the Women’s Committee and the Craft Show Committee—and chaired in 2010 by Marta Adelson—is the Museum’s single largest annual fundraiser and a can’t-miss event for those, from the region and points national and even international, who revel in the beauty and ingenuity of the very best in contemporary craft. This year’s guest artist program featured twenty-six artists from Germany. This fiscal year also saw the launch of a new Women’s Committee initiative: the juried Photography Portfolio Competition, making accessible exemplary work in a very different sphere of creative expression. The 2010 Photography Portfolio Competition was chaired by Ann Dee Rome.

Clockwise: Curators Kathleen Foster, Elisabeth Agro, and David Barquist with Katie Glusica, recipient of the Best in Show Award at the Thirty-Fourth Annual Philadelphia Museum of Art Craft Show; Women’s Committee members Reid Bodek, Marta Adelson, President Cynthia B. Holstad, and Judy Pote with Craft Show Manager Nancy O’Meara; curators Adelina Vlas (left), Carlos Basualdo (second from left), Peter Barberie (right) and Institute of Contemporary Art curator Ingrid Schaffner meet with Friends of the Alfred Stieglitz Center



The Women’s Committee awarded more than \$530,000 to the Museum in fiscal year 2011. Grants went to Conservation toward the purchase of a Raman spectrometer and the restoration of an important suite of furniture donated by the Wain family; Costume and Textiles for a curatorial fellowship; Information Services for a digital asset management system; Modern and Contemporary art for new carpeting; East Asian art for conservation of a Korean screen; and Installations for a mechanical lift, as well as toward providing support for the *Van Gogh Up Close* exhibition. Continuing support from the Women’s Committee goes to the Education department’s Form in Art program, the acquisition of masterworks of American craft, and the Museum Guides program.

The Friends of the Alfred Stieglitz Center (FoASC) of the Philadelphia Museum of Art bring together collectors, artists, curators, and other enthusiasts of photography. At the FoASC’s Year-End Celebration and Purchase Party in November 2010, this discerning group voted to acquire for the Museum’s collection a photograph by Dorothea Lange, *Cable Car, San Francisco* (1956), with the funds they had contributed in 2010. It is only the third photograph by Lange to enter the collection, and her first work from the 1950s. Peter Barberie, The Brodsky Curator of Photographs, Alfred Stieglitz Center, works



CABLE CAR, SAN FRANCISCO
1956 (negative); c. 1960 (print)
Gelatin silver print
Dorothea Lange
American, 1895–1965
Purchased with funds contributed by the Friends of the Alfred Stieglitz Center
2010-225-1

closely with the FoASC to raise awareness and appreciation of the art of photography and the Museum’s excellent collections in the medium.



The Young Friends—chaired in fiscal year 2011 by Christopher Barrett Sheridan and R. Charles Waring—are a vibrant group of young adults committed to promoting the arts in the greater Philadelphia area through a broad range of special events and educational activities organized around the Museum’s inspiring collections, which the Young Friends have enriched. The Young Friends contributed \$62,995 to the Museum for art acquisition, education, and to advance the institution’s ongoing efforts to bring its great collection online.

The Art After Dark party—cochaired by Gretchen Burke, Jaimie Spector Field, and Karen Tarte—took place on April 9, 2011. Celebrating the exhibition *Roberto Capucci: Art into Fashion*, this year’s party infused Italian flavor into an evening of art, dancing, and dashing style while raising nearly \$200,000 for education initiatives.

As demonstrated amply throughout this report, the Philadelphia Museum of Art is exceedingly fortunate to enjoy the enthusiastic and generous support of corporations, foundations, government agencies, and—most essentially—many thousands of individuals who share their love of art by sharing their resources, insights, and energy with the Museum. In doing so, they enhance the quality of life in Philadelphia and, most specifically, the experience of those who come from near and far to enjoy and learn from the Museum’s treasures. The Museum thanks its supporters for making possible each exhibition, program, publication—and so much more—presented in fiscal year 2011 and, indeed, in every year.

Above: Young Friends gathered on the steps of the Perelman Building; Art After Dark cochairs (left to right) Karen Tarte, Gretchen Burke, and Jaimie Spector Field



RELIQUARY FOR MOUNT PLEASANT
2010
Acrylic and polyurethane resin
Darryl Lauster
American, born 1969
Purchased with funds contributed by the Young Friends of the Philadelphia Museum of Art
2010-190-1



Clockwise from top: Board Chair Constance H. Williams, Melissa Trotter, and Mayor Michael Nutter; Jeffrey Honickman and Art After Dark Committee member Marjorie Honickman with Stacey Spector and Trustee Ira Brind; models painted with the Art After Dark Vivid logo; Corporate Executive Board Members Dan Phelan, GlaxoSmithKline and D'Arcy Rudnay, Comcast, and Tamas Rudnay.

Clockwise from top: Director Timothy Rub with Michelangelo Pistoletto, Andrea Illy, representing exhibition funder illycaffè S.p.A., and Anna Mattiolo, Art Director, MAXXI; Capucci exhibition opening attendees included Joan Spain, Timothy Rub, and Bernard Spain, Trustee and Chair of Le Capuccine Martha McGeary Snider and her son, Samuel Snider, curator Dilys Blum, Fondazione Capucci Director Enrico Minio, and Joy Venturini Bianchi; Collab members with Alberto Alessi (front row, right), curator Kathryn Hiesinger (back row, second from right), Timothy Rub (back row, third from right), and Trustee Emerita Lisa S. Roberts (back row, far right)



Summer 2011 Museum Studies interns gathered for the “silly version” of their obligatory group photo on the East Steps; Director Timothy Rub and Curatorial Associate for Dutch Ceramics Ella Schaap

STAFFING AND VOLUNTEERING

The staff and volunteers of the Philadelphia Museum of Art are among the greatest treasures of an institution graced with a bounty of extraordinary assets and their outstanding work enables the Museum to function day to day and keep an eye on possibilities and challenges on the near and distant horizons. The Museum has long served as an incubator for people who bring the professional spirit and substance of the Philadelphia Museum of Art to cultural institutions across the United States and abroad, building a national and international network of colleagues whose connections are central to the Museum’s history of collaboration and support in mounting exhibitions, building its collections, and conceiving innovative programs. Just as sustaining and building the Museum reflect the input and involvement of every member of every department, so does the development of its staff. We are happy to extend special thanks and commendation to Robin Proctor, Director of Human Resources, and her colleagues.

The Philadelphia Museum of Art is one of the great repositories of Dutch ceramics, with more than 4,000 Delft tiles and other Dutch ceramics of exceptionally varied, style, shape, and use at home in its galleries. This unique and spectacular collection is one of the great strengths of the Museum’s decorative-arts holdings, and its quality is fittingly beautiful testimony to the tireless work, vast knowledge, and personal generosity of Ella B. Schaap, the Museum’s Curatorial Associate for Dutch Ceramics. A native of the Netherlands, Mrs. Schaap, who moved to the United States in 1940 and joined the Museum’s staff in 1965, has worked with five Museum directors. In 1984, she organized *Dutch Tiles*, the first and only exhibition in the U.S. devoted to this popular subject. Among her publications is *Delft Ceramics at the Philadelphia Museum of Art* (2003). After more than five decades of stellar service, Mrs. Schaap is retiring from the Museum; it is gratifying to know that her exemplary work will be carried on by her longtime associate, Mary Anne Dutt Justice, who has championed the Museum in many ways, including her recent tenure as cochair of the Associates Advisory Group. Philadelphia’s museum is encyclopedic; it presents—often in the context of original architectural

settings, such as an early seventeenth-century room from Haarlem’s Het Scheepje complex—painting, sculpture, and decorative arts from across continents, millennia, and cultures. Its holdings of Dutch ceramics complement and are complemented by a breathtaking range of art from the Netherlands in the Museum’s permanent collections, including masterworks by Hendrik Goltzius, Jacob van Ruisdael, Vincent van Gogh, and Piet Mondrian. Fortunately for her countless friends and colleagues, her curatorial and scholarly peers from near and far, and most importantly—the Museum’s millions



of visitors, Mrs. Schaap has shared with us her enthusiasm, broad range of interests, and infinite commitment. She has done so much to enrich and shape this Museum. Our gratitude and admiration are boundless.

Alice Beamesderfer, who joined the Museum staff in 1986, has long been indispensable in coordinating activities across the Museum’s many curatorial and related departments. She was named Deputy Director for Collections and Exhibitions in fiscal year 2011, and in that capacity will supervise the work of several departments—Special Exhibitions, Installations and Packing, Registration, Photography, and Provenance Research—and serve as the Museum’s chief administrator for a number of activities related to the care, development, and documentation of the collection, with a particularly central role in the process of acquiring works of art. Ms. Beamesderfer will also work closely with Director Timothy Rub in planning and coordinating installations of the Museum’s permanent collections.

H. Kristina Haugland has been named the Le Vine Associate Curator of Costume and Textiles and Supervising Curator for the Study Room. The position was endowed by the Le Vine Foundation with matching funds provided by the Lenfest Challenge—Chair Emeritus H. F. (Gerry) and Marguerite Lenfest’s initiative to promote permanent funding for curatorial, conservation, education, library and archives, and publishing positions. Over the course of nineteen years at the Museum, Ms. Haugland has served as curator for numerous exhibitions, such as *Fashion’s Favorites: From Rococo to Romantic* (2005–2006) and *Steeled for Style: Hoop Skirts of the Civil War Era* (1999–2000). She assisted with the department of Costume and Textiles’ major exhibitions, including *Best Dressed: 250 Year of Style* (1997), the most comprehensive costume exhibition ever mounted by the Museum. In 2006, Ms. Haugland organized the fiftieth anniversary celebration exhibition of Princess Grace Kelly’s bridal gown, *Fit for a Princess: Grace Kelly’s Wedding Dress*. With the opening of the Ruth and Raymond G. Perelman Building in 2007, Costume and Textiles gained dramatically expanded collection facilities and exhibition spaces, including a Study Room for scholars and students. Two galleries—the Joan Spain Gallery on the first floor and the Costume and Textiles Study Gallery on the second floor—are dedicated to showing costume and textile objects. Ms. Haugland organized the inaugural exhibition in the Costume and Textiles Study Gallery, *Costume and Textiles: Recent Acquisitions from A to Z* (2007), among other fascinating and insightful installations.

Justina Barrett has assumed a new position within the Museum as Site Manager for Historic Houses/ Museum Educator for American Art. In her role as Site Manager, she will oversee all aspects of the day-to-day management of Cedar Grove and Mount Pleasant, including developing and implementing programs; coordinating the contributions that other Museum departments make to the maintenance and utilization of the houses; and assisting with resource development efforts related to these facilities. Ms. Barrett will continue to serve as liaison between the American art and Education departments on matters related to the interpretation of the Museum’s collection of American art and special exhibitions in this field.

Museum education extends into the professional sphere with fellowships that provide future curators and conservators with crucial museum experience. Fellows in fiscal year 2011 included Nenette Luarca-Shoaf, Barra Foundation Fellow, Center for American Art; Amanda Bock, Horace W. Goldsmith Curatorial Fellow in Photography; Brooks Rich, Dorothy J. del Bueno Curatorial Fellow; Charles Hausberg, Margaret R. Mainwaring Curatorial Fellow; Kate Cuffari, Andrew W. Mellon Fellow in Objects Conservation; Bret Headley, Mellon Fellow in Furniture and Woodwork Conservation; Allen Kosanovich, Mellon Fellow in Paintings Conservation; Katherine Sahmel, Mellon Fellow in Textile Conservation; Eliza Spaulding, Mellon Fellow in Paper Conservation; Joshua Waterman, Mellon Fellow



BLUE AND WHITE PLAQUE
OF A CHURCH INTERIOR
c. 1670
Tin-glazed earthenware,
reverse unglazed
Dutch
Purchased in honor of Ella Schaap
with the Elizabeth Wandell Smith
Fund, the John T. Morris Fund,
funds contributed by Ida Schmertz,
Martina and Michael Yamin, and
members of the European Decorative
Arts Committee
2011-53-1

in European Painting before 1900; and Laura Camerlengo, Curatorial Fellow in Costume and Textiles, a position funded to date by Mary MacGregor Mather and by the Museum’s Women’s Committee. Charles K. Williams, II, made a gift in support of the Carl Zigrosser Fellowship in Prints, Drawings, and Photographs.

With bittersweet emotions, the Museum wishes Michael R. Taylor, The Muriel and Philip Berman Curator of Modern Art, and Lloyd DeWitt, Associate Curator of the John G. Johnson Collection, best of luck in their new positions. Dr. Taylor now serves as director of the Hood Museum of Art at Dartmouth College. His energetic and intelligent approach was reflected in his most recent exhibition in Philadelphia, the revelatory and popular *Paris Through the Window: Marc Chagall and His Circle* (2011). He previously organized *Picasso and the Avant-Garde in Paris* (2010); *Marcel Duchamp: Étant donnés* (2009); *Arshile Gorky: A Retrospective* (2009); *Salvador Dalí* (2005); and *Giorgio de Chirico and the Myth of Ariadne* (2002). In 2009 he cocurated with Carlos Basualdo the *Bruce Nauman: Topological Gardens* exhibition at the American Pavilion for the 53rd Venice Biennale, which received the Golden Lion award for best national participation.



Dr. DeWitt has joined the Art Gallery of Ontario as Curator of European Art. An art historian, author, and educator celebrated in particular for his investigations of Baroque and Northern Renaissance art, Dr. DeWitt curated a host of installations and exhibitions in Philadelphia, including *David Teniers’s “Theatrum Pictorium”* (2010–2011), *Hans Memling and the Early Netherlandish Tondo* (2009–2010), *Willem Kalf and the Sumptuous Still Life in Seventeenth-Century Dutch Art* (2008–2010), and *Jacob van Ruisdael: Master of Landscape* (2005–2006). Dr. DeWitt’s exhibition *Rembrandt and the Face of Jesus*, co-organized with the Detroit Institute of Arts and the Musée du Louvre, opened at the Louvre in April 2011 and in Philadelphia in August 2011.

The Museum’s talented volunteers are essential to the daily operations, ongoing momentum, and long-term vision of the Museum. Its volunteers, some 714 individuals, contributed 78,038 hours in service to the Museum in fiscal year 2011. We thank Ann Guidera-Matey, Manager of Volunteer Services, for coordinating the efforts of this most crucial group.



Opposite page: Alice Beamesderfer was recently named Deputy Director for Collections and Exhibitions; above: curators Michael Taylor (left) and Lloyd DeWitt (right) have accepted positions at the Hood Museum of Art at Dartmouth College and the Art Gallery of Ontario, respectively; Membership volunteers with Director Timothy Rub

The Museum Guides—who celebrated their fiftieth anniversary in fiscal year 2011—gave special tours for *An Eakins Masterpiece Restored: Seeing The Gross Clinic Anew*, *Michelangelo Pistoletto: From One to Many* and *Cittadellarte*, *Roberto Capucci: Art into Fashion*, and the photography exhibition *Mark Cohen: Strange Evidence*, contributing greatly to visitors’ experiences of those exhibitions and the success of the Museum’s Group Sales and Special Events efforts. Park House Guides—whose traditional purview has been the group of eighteenth- and early nineteenth-century historic houses in Philadelphia’s Fairmount Park—began guiding in the Museum’s new Sculpture Garden (they instituted tours of the Museum’s Ruth and Raymond G. Perelman Building in 2007), and had a great season of Holiday Tours—which brought some 1,978 visitors to Cedar Grove and Mount Pleasant, the historic houses in Fairmount Park that are administered by the Museum—and springtime tours of the Park Houses for school groups.

THE ARTIST, THE WORK OF ART, AND THE VIEWER—hundreds of thousands of individuals visit the Philadelphia Museum of Art each year, but this trio is unequivocally central to experiencing and engaging in creative expression. We are grateful to every person who took time to contemplate art and life at the Philadelphia Museum of Art in the past year. Your presence, alone, transforms the Museum, its exhibitions, and collections, for you bring to the Museum a singular set of experiences and perceptions. Whether in response to the masterpieces on view, the Museum’s dramatic spaces, or the symbiotic relationship between the two, you see, think, and feel what others may not. In your individuality and your involvement, you keep the Museum alive.

Many of those reading this report are supporters of the Museum. We know you have many options for your philanthropic giving, and we are profoundly thankful that the Museum remains among your priorities. Your generous investment and participation are indispensable to ensuring that the Museum’s collections, exhibitions, and programs are accessible to local and worldwide audiences, and make possible the significant effect that the Museum has on the economic vitality and quality of life of the region.

Thank you for your enthusiasm and support. We look forward to a future in which countless people continue to come together to share in the wonders of a unique, powerful, meaningful, and enjoyable place. Just as we thank you, the Museum is always here to welcome you.

TIMOTHY RUB

The George D. Widener Director and Chief Executive Officer

GAIL HARRITY

President and Chief Operating Officer



A CALENDAR OF EXHIBITIONS AND EVENTS

2010: JULY

- 2 Art After 5 Eleanor Dubinsky
- 3 To Love, Honor, and Obey? Stories of Italian Renaissance Marriage Chests July 3, 2010–July 3, 2011
- 9 Art After 5 The Dirt Party
- 10 Threaded Adornment: Four Centuries of English Embroidery July 10, 2010–July 2011
- 14 Lecture Renoir: Modernist or Anti-Modernist?
- 16 Conversation Grappling with Renoir
- 17 Hanging Around: Modern and Contemporary Lighting from the Permanent Collection July 17–October 10, 2010



18 Film Jean Renoir's *The Rules of the Game*

- 23 Art After 5 Joanna Pascale Tribute to Nancy Wilson and Cannonball Adderley
- 24 An Eakins Masterpiece Restored: Seeing The Gross Clinic Anew July 24, 2010–January 9, 2011



25 Special Event Thomas Eakins's Birthday and Gross Clinic Conservation Celebration

Film Jean Renoir's *The Grand Illusion*

AUGUST

- 6 Art After 5 Inspiration: Renoir! *La promenade*
- 7 Porcelain for the Emperor: Chinese Ceramics of the Kangxi Reign (1662–1722) August 7, 2010–September 5, 2011
- 13 Art After 5 Cuban Jazz with Elio Villafranca
- 15 Family Studio Modern and Contemporary Art

Film Jean Renoir's *The Southerner*

- 20 Art After 5 Kevin Valentine Tribute to Nat King Cole

- 21 Film *The Prize Winner of Defiance, Ohio*
- 27 Art After 5 Warren Oree Tribute to John Coltrane
- 28 Picturing the West: Yokohama Prints, 1859–1870s August 28–November 14, 2010



SEPTEMBER

- 3 Art After 5 Turkish Night
- 4 The Women's Committee of the Philadelphia Museum of Art Photography Portfolio Competition 2010 September 4–19, 2010

Desert Jewels: North African Jewelry and Photography from the Xavier Guerrand-Hermès Collection September 4–December 5, 2010

Eakins on Paper: Drawings and Watercolors from the Collection September 4–December 19, 2010

- 7 Isamu Noguchi at the Philadelphia Museum of Art September 7, 2010–summer 2012

- 7 Dedication of the Anne d'Harnoncourt Sculpture Garden and Anne d'Harnoncourt Drive
- 12 Film *Thomas Eakins: Scenes from Modern Life*
- 17 Art After 5 Sumi Tonooka Tribute to Mary Lou Williams

Live Cinema/In the Round: Contemporary Art from the East Mediterranean September 17, 2010–February 13, 2011

- 19 Symposium Seeing *The Gross Clinic* Anew
- 24 Art After 5 Warren Oree Tribute to Thelonious Monk

25 College Program College Day on the Parkway

Gifts from the Water Color Club September 25, 2010–January 2, 2011

OCTOBER

- 1 Art After 5 Notte Salentina—Celebrate Salento
- 1–2 Symposium 2nd Annual Anne d'Harnoncourt Symposium: Wharton Esherick and the Birth of the American Modern

- 2 Concert String Trio at the Rodin Museum
- Tailoring Philadelphia: Tradition and Innovation in Menswear October 2, 2010–September 25, 2011

- 3 Family Studio Miniatures: Teeny, Tiny Art
- 7 Course What's the Big Idea?: From Duchamp to Pistoletto

Course An Introduction to Art History

- 8 Art After 5 Pedro Giraudo
- 9 Monumental "Miniatures": Large-Scale Paintings from India October 9, 2010–April 24, 2011

A Glimpse of Paradise: Gold in Islamic Art October 9, 2010–April 24, 2011

- Family Workshop Lively Lights
- 10 Family Event Picture Book Party
- Lecture A Conversation with Jerry Pinkney

- 15 Art After 5 Cindy Blackman and Another Lifetime
- 16 Teacher Workshop Explore Knights and Armor
- 20 Lecture David S. Ferriero, Archivist of the United States

- 22 Art After 5 Jack Donahue
- 23 Mark Cohen: Strange Evidence October 23, 2010–March 13, 2011

- 29 Art After 5 Haunted Museum Masquerade
- 30 Performance *Scultura da passeggio* (Walking Sculpture) with Michelangelo Pistoletto
- Conversation Michelangelo Pistoletto, Germano Celant, and Carlos Basualdo

NOVEMBER

- 2 Michelangelo Pistoletto: From One to Many, 1956–1974 November 2, 2010–January 17, 2011

Michelangelo Pistoletto: Cittadellarte November 2, 2010–January 17, 2011

- 4 Course The Golden Age of Dutch Art
- Course There Have Been Great Women Artists, Part II

- 5 Art After 5 Tango Dance Party
- 6 Film Michelangelo Antonioni's *L'avventura*

Teacher Workshop *The Decameron*: In Text, Art, and Opera

- 7 Family Event "Love Difference" Celebration
- 9 Art Handling Facility Groundbreaking

- 10–14 34th Annual Philadelphia Museum of Art Craft Show

- 12 Art After 5 Tessa Souter
- Lecture Leadership in the Arts
- Conversation Art Initiatives in Philadelphia: basekamp

- 13 Special Event Every Family Party "Opposites"
- 14 Workshop Pinhole Camera Project

Films *Henry Ossawa Tanner: 1859–1937*, *Alexander Calder: From the Circus to the Moon*, and *Kiki Smith*

- 19 Art After 5 Greg Osby
- Special Event "Love Difference" StorySlam

- 20 Concert Curtis Institute of Music: French Music from the Period Between the World Wars

Film *Umberto D*

- 21 Alessi: Ethical and Radical November 21, 2010–April 10, 2011



Book Discussion *The Third Paradise* by Michelangelo Pistoletto

- 26 Art After 5 Malika Zarra

DECEMBER

- 1 Park Houses Holiday Tours of Mount Pleasant and Cedar Grove begin

- 3 Art After 5 Festival of Lights

- 5 Film Michelangelo Antonioni's *La notte*

- 7 Lecture Function and Meaning in the Decoration of Italian Renaissance Marriage Chests

- 10 Art After 5 Relâche

Conversation Art Initiatives in Philadelphia: Art Sanctuary

- 11 Oral History Caribbean StoryCircle: Worldly Possessions

Concert Curtis Institute of Music: Work by Samuel Barber

Teacher Workshop Curricular Connections: Art and English-Language Learners

11 Virtues and Vices: Moralizing Prints in the Low Countries, 1550–1600
December 11, 2010–February 27, 2011

12 Workshop “Can a Book Transform the World? Can a Book Transform a Life?” Sustainable Bookmaking

17 Art After 5 Denise King

18 A Royal Passion: Meissen and Asian Porcelain from Augustus the Strong’s Japanese Palace
December 18, 2010–April 3, 2011

26 Family Studio Winter Wonderland

31 Art After 5 New Year’s Eve Party

2011: JANUARY

2 Family Studio Around the World

7 Art After 5 Electric Kulintang

Film Short Films by the Summer Teen Media Program

8 Teacher Workshop Religious Arts of East and Southeast Asia

14 Art After 5 Ron Davis

Conversation Art Initiatives in Philadelphia: Philly Stake and photographer Zoe Strauss

16 Film Michelangelo Antonioni’s *Il deserto rosso*

21 Art After 5 Sachal Vasandani

Concert Philadelphia Chamber Music Society: Lidia Kaminska

22 The Peacock Male: Exuberance and Extremes in Masculine Dress
January 22–September 18, 2011

23 Family Event Asian New Year Celebration: The Year of the Rabbit

28 Art After 5 Dahi Divine Quintet featuring special guest Jeremy Pelt

29 Concert Curtis Institute of Music: Elliot Carter and Johann Sebastian Bach within the World of Ellsworth Kelly

FEBRUARY

3 Course Four Paintings in the National Gallery, London

4 Art After 5 Bhangra Dance Party

11 Art After 5 Valentine’s Hot Club

12 Course A New Look at William Penn’s Greene Country Towne

Late Gothic and Renaissance Cologne: Paintings from the John G. Johnson Collection
February 12–July 31, 2011

13 Conversation Mark Cohen and Peter Barberie

Film *Analog Is Dead, Long Live Analog*

13 Family Event Imaginary Creatures



18 Art After 5 Ben Monder

19 George Inness in Italy
February 19–May 15, 2011

Concert Curtis Institute of Music: Music of George Antheil and Daniel Shapiro

Teacher Workshop Curricular Connections

20 Lecture Taking the Mystery Out of Meissen: Porcelain, Princes, and Prestige at the Court of Saxony

25 Art After 5 Kevin Hays

26 Notations/Everyday Disturbances: Subverting the Familiar in Contemporary Art
February 26–May 2012



MARCH

1 Paris Through the Window: Marc Chagall and His Circle
March 1–July 10, 2011

4 Art After 5 Japanese Night

5–6 Special Performance Pig Iron Theatre Company Meets Marc Chagall



10 Course Masterpieces of the Collection

Course Beyond the Taj Mahal

Francesco Vezzoli/An Embroidered Trilogy
March 10–June 5, 2011

11 Art After 5 Adam Cruz

Symposium George Inness and the Art of Italy

12 Concert Curtis Institute of Music: Music of Carlo Gesualdo, Prince of Venosa

13 Family Event Mythological Mischief

Film Early Avant-Garde Film Series

16 Roberto Capucci: Art into Fashion
March 16–June 5, 2011

18 Art After 5 Yeahwon Shin featuring Cyro Baptista

20 Film Federico Fellini’s *La Dolce Vita*

25 Art After 5 JD Walter

Lecture Sheila Hicks

26 Kobe: Japan’s Window on the World
March 26–September 25, 2011

APRIL

1 Health for Sale: Posters from the William H. Helfand Collection
April 1–July 31, 2011



Art After 5 Project Runway: Capucci

1 Lecture “You Died or Came Out Famous”: Marc Chagall and the Artists of La Ruche, 1910–25

2 Park House Tour Risking It All: Patriots and Tories in Philadelphia

3 Concert Philadelphia Orchestra Connection: Respighi and Italian Design

6 Film *Herb and Dorothy*

7 Course Modern Masters: Marc Chagall

Course Art and Ideas: Music and Art

8 Art After 5 Miro Dance Theatre

8–9 Symposium The 16th Annual Graduate Student Symposium on the History of Art

9 Unsettled: Photography and Politics in Contemporary Art
April 9–September 18, 2011

Special Event Art After Dark Vivid

9–10 Special Performance World Premiere by Composer Thomas Pasatieri: *Convergence: A Charm of Moonlight*

10 Film *Crying Series*

Concert Philadelphia Chamber Music Society: Augustin Hadelich and Robert Kulek

15 Lecture Hamish Bowles on Roberto Capucci

Art After 5 Rebecca Coupe Franks

17 Concert Philadelphia Orchestra Connection: The Curtis Connection

Family Event Marc Chagall and the Fairmount Arts Crawl

22 Art After 5 Martha Graham Cracker

28 Special Performance Bella: The Color of Love opens

29 Lecture Like a Pebble Tossed in a Pond: The Circle of Montparnasse and Its Ramifications

Art After 5 Warren Oree

MAY

1 Concert Philadelphia Orchestra Connection: Schumann and His Italian Connection

6 Art After 5 Vicious World

7 Concert Curtis Institute of Music: Paris and the Age of Modernism

Teacher Workshop New Teacher Resource Celebration

8 Film Joseph L. Mankiewicz’s *The Barefoot Contessa*

13 Art After 5 Dutch

20 Film Pier Paolo Pasolini’s *Teorema*

Art After 5 Joe Lovano

21 Collab: Four Decades of Giving Modern and Contemporary Design
May 21, 2011–fall 2012

22 Book Discussion Jack Kerouac’s *On the Road*

27 Art After 5 Chris Potter

30 Film Federico Fellini’s *Roma*

JUNE

3 Art After 5 French and Italian Opera Night

4 Romancing the West: Alfred Jacob Miller in the Bank of America Collection
June 4–September 18, 2011

5 Family Studio Prints and Patterns

10 Art After 5 Morton Feldman’s “Three Voices” by Joan La Barbara

11 Workshop The Art and Science of Botanical Illustration

12 Film *Portrait of an Artist: Hockney the Photographer*

17 Art After 5 Ladies of Cool

21 Lecture Rembrandt’s Vision of Jesus

24 Art After 5 Grace Kelly

FINANCIAL STATEMENTS

The Museum had a relatively strong year financially with net assets growing \$60.7 million (10.5%) from \$575.4 million at June 30, 2010 to \$636.1 million at June 30, 2011. This increase was due primarily to an extraordinary return of 20.9% earned on the Museum’s endowment investments and gifts and grants designated for long-term investment, capital expenditures, and art purchases of \$23.0 million. The Museum’s endowment investments grew by \$56.2 million (18.3%) from \$306.8 million at June 30, 2010 to \$363.0 million at June 30, 2011 due primarily to an investment return of \$64.7 million and cash gifts and collections on pledges of \$8.3 million, offset by spending for current activities of \$16.6 million.

The Museum had an unrestricted operating surplus of \$.3 million before depreciation and amortization of \$6.0 million in fiscal year 2011. This result was comparable to the prior fiscal year’s result.

Total unrestricted operating revenue and support increased by \$.3 million (0.5%) from \$50.9 million in fiscal year 2010 to \$51.2 million in fiscal year 2011. Endowment, trust, and estates income increased by \$.3 million (2.1%), due primarily to the change in the Museum’s spending policy from a moving average rule to a constant growth rule. Under the new rule, annual distributions from the Museum’s endowment are based on the prior year spending plus 3%, subject to a floor of 4.5% and a ceiling of 5.5% of the average market value of the endowment assets at the end of the three preceding fiscal years. This change was made to achieve long-term budget stabilization both in periods of financial stress and in periods of extraordinary financial gain, while preserving and enhancing the real (inflation-adjusted) purchasing power of the endowment. Contributions for operations decreased \$.1 million (.8%) from \$5.5 million in fiscal year 2010 to \$5.4 million in fiscal year 2011. Gifts, grants, and other revenue for special exhibitions and publishing decreased by \$.7 million, reflecting a reduction in costs associated with the fiscal year 2011 program. Earned income, which includes memberships, admissions, wholesale and retail sales, and other revenue and support increased a modest \$.2 million from \$17.6 million in fiscal year 2010 to \$17.8 million in fiscal year 2011, despite the nominal change in attendance, which decreased 1% from 692,320 in fiscal year 2010 to 685,665 in fiscal year 2011.

Total operating expenses, excluding depreciation and amortization, increased \$.1 million (0.2%) from \$50.7 million in fiscal year 2010 to \$50.8 million in fiscal year 2011. This increase was due primarily to an overall cost increase of 2.8% essentially across all departments, offset by a reduction in the costs of the Museum’s special exhibitions and publishing program.

The Philadelphia Museum of Art’s ongoing fiscal stability—indeed, growth in fiscal year 2011—in the midst of broad economic challenges testifies to the wise and energetic stewardship of the Board of Trustees, working with the Museum’s senior management. We extend particular commendations to the members of the Finance Committee, chaired by Trustee John R. Alchin, and those who serve on the Investment Committee, chaired by Ira Brind. Mr. Alchin and Mr. Brind work closely together as partners in inspired fiscal governance—each is the cochair of the committee led by the other. They join me in gratitude to John Nyheim and Andy Rouse, former chairs of the Finance and Investment Committees, respectively, who contributed greatly to building a firm financial base for the Museum and continue to share insight and expertise as ex officio members of those committees. Finally, our greatest thanks go to you and your fellow supporters and champions of the Museum for the essential role you play in advancing the many strengths of this institution.

ROBERT T. RAMBO
Chief Financial Officer



LOTUS
19th century
(Joseon Dynasty, 1391–1910)
Four panels from a ten-panel screen;
ink and color on paper
Korea
Purchased with funds
contributed by members of the
East Asian Art Committee
2011-48-1

PHILADELPHIA MUSEUM OF ART STATEMENT OF FINANCIAL POSITION

June 30, 2011 (with comparative amounts for 2010)

	2011	2010
Assets:		
Cash and cash equivalents	\$90,481,533	112,520,084
Accounts receivable and accrued income, net	1,542,983	1,105,071
Inventories and supplies	2,508,201	2,570,781
Prepaid expenses and other assets	3,129,680	3,599,255
Contributions and grants receivable, net	36,312,009	33,362,331
Funds held in trust by others	9,441,327	7,876,105
Endowment investments	363,013,624	306,840,267
Property and equipment at cost, less accumulated depreciation and amortization of \$48,507,177 in 2011 and \$42,626,675 in 2010	221,678,457	200,782,004
Collections	—	—
Total assets	\$728,107,814	668,655,898
Liabilities and Net Assets		
Liabilities:		
Accounts payable and accrued expenses	\$15,330,407	13,359,346
Obligations under split-interest agreements	2,648,334	2,688,198
Notes payable	65,745,000	66,820,000
Contractual obligations	6,832,265	9,280,870
Deferred revenue	1,408,655	1,105,864
Total liabilities	91,964,661	93,254,278
Net assets:		
Unrestricted net assets	259,352,449	223,941,857
Temporarily restricted net assets	123,322,301	103,013,258
Permanently restricted net assets	253,468,403	248,446,505
Total net assets	636,143,153	575,401,620
Total liabilities and net assets	\$728,107,814	668,655,898

Notes to the financial statements are available upon request from the Museum's Finance department.

PHILADELPHIA MUSEUM OF ART STATEMENT OF ACTIVITIES

Year ended June 30, 2011 (with comparative totals for 2010)

	Unrestricted	Temporarily restricted	Permanently restricted	Total 2011	2010
Operating revenue and support:					
Endowment, trusts, and estates income	\$13,666,120	2,282,769	—	15,948,889	15,724,958
Contributions and grants	5,434,941	6,366,367	—	11,801,308	12,552,948
Gifts, grants, and other revenue for special exhibitions and publications:					
Net assets released from restrictions	3,224,404	(3,224,404)	—	—	—
Other revenue for special exhibitions and publications	339,360	—	—	339,360	245,296
Memberships	6,829,581	—	—	6,829,581	6,710,552
Admissions	3,908,599	—	—	3,908,599	3,873,050
Sales of wholesale and retail operations	3,627,008	—	—	3,627,008	3,031,603
City appropriations for expenses:					
Funding provided for operations	2,300,000	—	—	2,300,000	2,300,000
Value of utilities provided	3,200,000	—	—	3,200,000	2,825,000
Other revenue and support	3,429,619	167,502	—	3,597,121	4,258,075
Net assets released from restrictions to fund operating expenses	5,202,518	(5,202,518)	—	—	—
Total operating revenue and support	51,162,150	389,716	—	51,551,866	51,521,482
Operating expenses:					
Curatorial, conservation, and registraral	7,081,978	—	—	7,081,978	6,756,999
Education, library, and community programs	5,413,498	—	—	5,413,498	5,310,586
Special exhibitions and publications	3,547,599	—	—	3,547,599	4,886,887
Cost of sales and expenses of wholesale and retail operations	3,516,321	—	—	3,516,321	3,215,073
Development, public relations, membership, and visitor services	9,147,831	—	—	9,147,831	9,165,309
General and administrative	7,307,712	—	—	7,307,712	6,965,293
Building and security	13,953,156	—	—	13,953,156	13,747,246
Interest and debt expense	898,956	—	—	898,956	700,063
Total operating expenses before depreciation and amortization	50,867,051	—	—	50,867,051	50,747,456
Operating surplus before depreciation and amortization	295,099	389,716	—	684,815	774,026
Depreciation and amortization	5,970,284	—	—	5,970,284	5,600,299
Excess (deficiency) of operating revenue and support over (under) operating expenses	(5,675,185)	389,716	—	(5,285,469)	(4,826,273)
Nonoperating revenue, support, gains, and losses:					
Gifts and grants designated for long-term investment, capital expenditures, and art purchases	6,920,665	12,681,798	3,413,194	23,015,657	48,974,649
Proceeds from sales of art objects	216,888	—	—	216,888	195,572
Endowment and trust income for art purchases	—	1,062,242	—	1,062,242	1,139,573
Acquisitions of art objects	(7,969,548)	—	—	(7,969,548)	(18,764,500)
Net assets released from restriction to fund nonoperating activities	27,756,876	(27,756,876)	—	—	—
Investment return in excess of amounts distributed under spending policy	14,224,307	33,835,575	1,565,222	49,625,104	21,580,385
Change in fair value of interest rate exchange agreements and effect of interest rate swaps	(63,411)	—	—	(63,411)	(1,909,715)
Other	—	96,588	43,482	140,070	(2,272,494)
Change in net assets	35,410,592	20,309,043	5,021,898	60,741,533	44,117,197
Net assets at beginning of year	223,941,857	103,013,258	248,446,505	575,401,620	531,284,423
Net assets at end of year	\$259,352,449	123,322,301	253,468,403	636,143,153	575,401,620

Notes to the financial statements are available upon request from the Museum's Finance department.

PHILADELPHIA MUSEUM OF ART STATEMENT OF CASH FLOWS

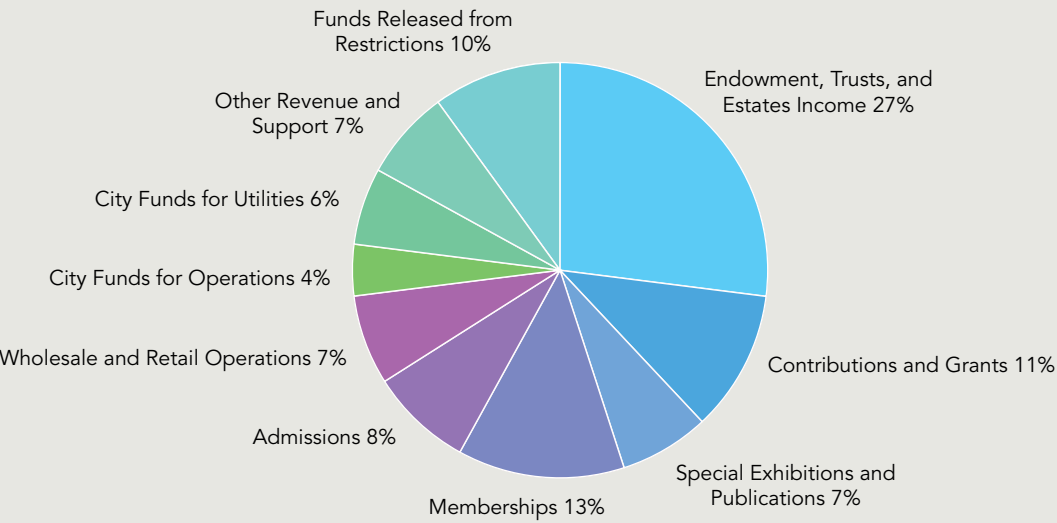
Year ended June 30, 2011 (with comparative amounts for 2010)

	2011	2010
Cash flows from operating activities:		
Change in net assets	\$60,741,533	44,117,197
Adjustments to reconcile change in net assets to net cash used in operating activities:		
Depreciation and amortization	5,970,284	5,600,299
Gifts designated for long-term investment, capital expenditures, and art purchases	(18,570,307)	(53,278,355)
Endowment and trust income for art purchases	(1,062,242)	(1,139,573)
Proceeds from sales of art objects	(216,888)	(195,572)
Acquisitions of art objects	7,969,548	9,893,574
Net realized and unrealized gains on long-term investments	(63,935,646)	(35,335,186)
Amortization of debt discount on contractual obligations	245,145	40,419
Changes in assets and liabilities:		
Accounts receivable and accrued income, net	(437,912)	2,196,746
Inventories and supplies	62,580	(138,456)
Prepaid expenses and other assets	469,575	(48,394)
Contributions and grants receivable, net	(2,949,678)	4,643,130
Accounts payable and accrued expenses	1,971,061	(5,157,332)
Obligations under split-interest agreements	(39,864)	(215,272)
Contractual obligations, net of discount	—	8,830,507
Deferred revenue	302,791	(1,439,431)
Net cash used in operating activities	(9,480,020)	(21,625,699)
Cash flows from investing activities:		
Investments in property and equipment	(26,866,737)	(11,862,877)
Proceeds from sales of art objects	216,888	195,572
Acquisitions of art objects	(7,969,548)	(9,893,574)
Purchase of investments	(80,023,071)	(288,608,529)
Proceeds from sales of investments	86,220,138	285,249,341
Net cash used in investing activities	(28,422,330)	(24,920,067)
Cash flows from financing activities:		
Gifts designated for long-term investment, capital expenditures, and art purchases	18,570,307	51,379,656
Endowment and trust income for art purchases	1,062,242	1,139,573
Payments on long-term debt	(1,075,000)	(1,740,000)
Payments on contractual obligations	(2,693,750)	(937,500)
Net cash provided by financing activities	15,863,799	49,841,729
Net increase (decrease) in cash and cash equivalents	(22,038,551)	3,295,963
Cash and cash equivalents, beginning of year	112,520,084	109,224,121
Cash and cash equivalents, end of year	\$90,481,533	112,520,084

Notes to the financial statements are available upon request from the Museum's Finance department.

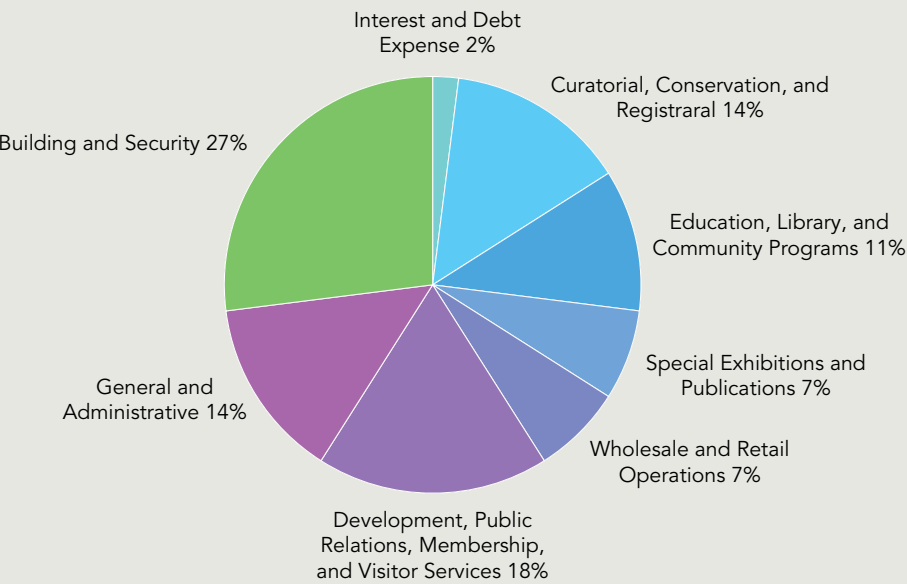
2011 UNRESTRICTED OPERATING REVENUE AND SUPPORT

\$51,162,150



2011 UNRESTRICTED OPERATING EXPENSES BEFORE DEPRECIATION AND AMORTIZATION

\$50,867,051



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AMERICAN ART

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David L. Barquist
The H. Richard Dietrich, Jr., Curator of American Decorative Arts
Alexandra Alevizatos Kirtley
The Montgomery-Garvan Associate Curator of American Decorative Arts

Elisabeth Agro
The Nancy M. McNeil Associate Curator of American Modern and Contemporary Crafts and Decorative Arts
Mark D. Mitchell
Associate Curator of American Art and Manager of the Center for American Art
Carol Soltis
Project Associate Curator, Peale Catalogue
Susan Eberhard
Quillan Rosen
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2010–2011 Barra Foundation Fellow
Susannah Maurer
Amy Torbert
2011 Summer Fellows, Center for American Art
Darrel Sewell
Curator Emeritus of American Art
Beatrice Garvan
Silver Researcher, Curator Emerita of American Decorative Arts

COSTUME AND TEXTILES

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The Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles
H. Kristina Haugland
The Le Vine Associate Curator of Costume and Textiles and Supervising Curator for the Study Room
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Senior Collections Assistant
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Departmental Assistant
Barbara Darlin
Collections Assistant
Laura Camerlengo
The Mary MacGregor Mather Curatorial Fellow
Joanna Fulginiti+
Administrative Assistant

EAST ASIAN ART

Felice Fischer
The Luther W. Brady Curator of Japanese Art and Curator of East Asian Art

Open position
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Hyunsoo Woo
The Maxine and Howard Lewis Associate Curator of Korean Art
Kyoko Kinoshita
Project Associate Curator
Audrey Culp
Departmental Assistant
Maxine Lewis
Curatorial Associate

EUROPEAN DECORATIVE ARTS AND SCULPTURE

Open position
The Henry P. McIlhenny Senior Curator of European Decorative Arts and Sculpture
Kathryn Bloom Hiesinger
Curator of European Decorative Arts after 1700
Pierre Terjanian
The J. J. Medveckis Associate Curator of Arms and Armor
Donna Corbin
Associate Curator of European Decorative Arts
Jack Hinton
Assistant Curator of European Decorative Arts and Sculpture
Brian Fagan
Departmental Assistant
Rebecca Chewning
Administrative Assistant
Mary Anne Dutt Justice
Curatorial Associate for Dutch Ceramics

EUROPEAN PAINTING BEFORE 1900, THE JOHN G. JOHNSON COLLECTION, AND THE RODIN MUSEUM

Joseph J. Rishel
The Gisela and Dennis Alter Senior Curator of European Painting before 1900, and Senior Curator of the John G. Johnson Collection and the Rodin Museum
Carl B. Strehlke
Adjunct Curator of the John G. Johnson Collection
Jennifer Thompson
The Gloria and Jack Drosdick Associate Curator of European Painting and Sculpture before 1900 and the Rodin Museum
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Departmental Assistant
Katherine Sachs+
Adjunct Curator
Mark Castro
Exhibition Assistant

Catherine Herbert+
Provenance Researcher
Priscilla T. Grace+
Curatorial Associate
Joshua Waterman
Andrew W. Mellon Postdoctoral Curatorial Fellow in European Painting

INDIAN AND HIMALAYAN ART

Darielle Mason
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Yael Rice
Assistant Curator of Indian and Himalayan Art
Leslie Essoglou Vasilyev
Departmental Assistant
Ann E. McPhail
Curatorial Associate

MODERN AND CONTEMPORARY ART

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Carlos Basualdo
The Keith L. and Katherine Sachs Curator of Contemporary Art
Adelina Vlas
Assistant Curator of Modern and Contemporary Art
Anna Vallye
Andrew W. Mellon Postdoctoral Curatorial Fellow in Modern and Contemporary Art
Ashley Carey
Departmental Assistant
Open position
Administrative Assistant
Erica Battle
Project Curatorial Assistant, Dancing around “the Bride”:
John Cage, Merce Cunningham, Jasper Johns, Robert Rauschenberg, and Marcel Duchamp
John Vick
Exhibition Assistant, Paris Through the Window: Marc Chagall and His Circle
Laura Bruni
Exhibition Assistant, Dancing around “the Bride”:
John Cage, Merce Cunningham, Jasper Johns, Robert Rauschenberg, and Marcel Duchamp

PRINTS, DRAWINGS, AND PHOTOGRAPHS

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The Audrey and William H. Helfand Senior Curator of Prints, Drawings, and Photographs
John W. Ittmann
The Kathy and Ted Fernberger Curator of Prints
Ann Percy+
Curator of Drawings
Peter Barberie
The Brodsky Curator of Photographs, Alfred Stieglitz Center
Shelley R. Langdale
Associate Curator of Prints and Drawings
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Coordinator of Collections
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Departmental Administrator
Rhonda V. Davis
Departmental Secretary
Sharon Hildebrand
Head Preparator
Jude Robison
Preparator
Amanda Bock
Horace W. Goldsmith Curatorial Fellow in Photography
Brooks Rich
Dorothy J. del Bueno
Curatorial Fellow
Charles Hausberg
Margaret R. Mainwaring
Curatorial Fellow
Alexandra Davis
Carl Zigrosser Fellow
Samantha Gainsburg+
Exhibition Assistant,
Zoe Strauss: Ten Years
Cara Campbell
Exhibition Assistant, Art from the Collection of Jill and Sheldon Bonovitz
Jacqueline Van Rhyn+
Exhibition Assistant, German Romantic Prints

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Shen Shellenberger
Departmental Assistant
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Open position
Press Officer

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Advertising and Promotions Coordinator
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Producer of Evening Programs
Open position
Social Media and Press Coordinator

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Director of Special Events
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Senior Event Planner
Erin Soper
Event Planner
Elizabeth Hobson
Assistant Event Planner

CONSERVATION

P. Andrew Lins
The Neubauer Family Chair of Conservation and Senior Conservator of Decorative Arts and Sculpture
Mark S. Tucker
The Aronson Senior Conservator of Paintings and Vice Chair of Conservation
Christopher Wasson
Conservation Administrator
Renee Ward+
Records Coordinator

DECORATIVE ARTS AND SCULPTURE

P. Andrew Lins
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Sally Malenka
Melissa S. Meighan
Conservators of Decorative Arts and Sculpture
Kate Cuffari
Andrew W. Mellon Fellow in Objects Conservation
Debra Breslin
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Conservation Technician

PAINTINGS

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Teresa Lignelli
Suzanne P. Penn+
Conservators of Paintings
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Andrew W. Mellon Fellow in Paintings Conservation
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Senior Conservator of Works of Art on Paper
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Associate Conservator of Works of Art on Paper
Heather Brown+
Conservation Technician

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Conservator of Furniture and Woodwork
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Project Conservator
Peggy Olley
Waln Furniture Suite Project Conservator
Bret Headley
Andrew W. Mellon Fellow in Furniture and Woodwork Conservation

COSTUME AND TEXTILES

Sara Reiter
Conservator of Costume and Textiles
Bernice Morris
Assistant Conservator of Costume and Textiles
Lisa Stockebrand+
Jessica Walthew+
Conservation Technicians

ANALYTICAL LABORATORY

Beth A. Price
Senior Scientist
Kenneth Sutherland
Conservation Scientist

PHOTOGRAPHY

Joe Mikuliak
Conservation Photographer
Steven Crossot+
Photography Technician

CONSERVATION TECHNICIANS FOR GALLERY AND STORAGE MAINTENANCE

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Director of Major Gifts
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Danielle T. Smreczynski
Major Gifts Officers
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Assistant Major Gifts Officer
Madeleine Grant
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Major Gifts Assistant
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Annual Giving Programs Manager
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Development Assistant
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Senior Development Writer

+ part-time

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Development Associate for Planned Giving and Gifts of Works of Art

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Prospect Researcher
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Development Services Coordinator
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Development Associate for Gift Processing and Acknowledgment
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Joyce McNeely
Membership Volunteers and Park House Guides Administrator

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Manager of Family and Children’s Programs
Ronya Gordon
Museum Educator, Family and Children’s Programs
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Site Manager for Historic Houses/Museum Educator, American Art
Katy Friedland+
Museum Educator, Internship Coordinator
Matthew Palczynski
Museum Educator, Staff Lecturer for Western Art
Victoria Fletcher
Museum Educator and Programs Coordinator
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Public Programs Assistant
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Moira Schwartz+
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Lisa Volta+
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Judy Wise+
Form in Art Coordinator
Marissa Clark+
Accessible Programs Coordinator
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Vaughn Stubbs+
Eiko Fan Takahira+
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Delphi Outreach Coordinator
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Heather Pieters+
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Ben Volta+
Studio Teachers

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Administrator of School Programs
Darryl Greene
Administrative Assistant
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Christina Centore+
Darlene Robinson+
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Museum Educator, Asian Community Liaison
Barry King
Museum Educator, Coordinator of Teen Programs
Rebecca Mitchell
Museum Educator, Coordinator of Teacher Programs
Steven Wills
Coordinator, Wachovia Education Resource Center
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Rebecca Hoenig
James Stein
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Distance Learning Coordinator

Elijah Andrus
Distance Learning Educator
Madeline Adams+
Janet Cooke+
Jean French+
Simona Josan+
Diane Marimow+
Mey-Yen Moriuchi+
Joli Reichel+
Katherine Seed+
Mariel Waloff+
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Jean Woodley+
School District of Philadelphia Liaison
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Candace LeClaire+
Lisa Messer+
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Director of Exhibition Planning
Eliza deForest Johnson
Assistant Director of Exhibition Planning

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Director of Engineering, Facilities, and Operations
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Executive Assistant

CONSTRUCTION

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Facilities Project Manager
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Construction Manager
Carmen DiGiorgio
Senior Gallery Technician
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Assistant Senior Gallery Technician
James Batten, Jr.
Nigel Benjamin
Thomas Curtin
Krysztof Heljak
Joseph Naimoli
James Torpey
Donald Ziegler
Gallery Maintenance Technicians
Elizabeth Paolini
Seamstress

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Mercedes Armstead
Facility Maintenance Coordinator
Anthony Coleman
Loading Dock Clerk

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Andrew Slavinskaskas
Lighting Designer
Aimee Keefer
Jeffrey Sitton
Assistant Installation Designers

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Associate Director of Protection Services
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George Bronisz+
Christopher Buchanan+
Dorelle Davis
Joseph Fabritz
Walter Lunsford+
Eric McCaulley+
James Thorpe
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Jim McGrath
Perelman Building Senior Supervisor
Michael Ellis
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Richard Pelullo
Perelman Building Shift Supervisors
Louise Floyd+
Angel Gonzalez
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Bernadine Tucker+
Door Officers
Dennis Farrell
Thomas Gleason+
Bernard Goldstein+
Museum Drivers

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Master Plan Program
Open position
Program Manager/Project Manager

Facilities Safety Program

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Safety Officer
Edward Richards
Architectural Associate

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Chief Financial Officer
Martha McBreen
Executive Assistant
Jon Paul Aylmer
Controller
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Budget Manager
Alan O’Connor
Manager of Accounting
Carly Adler
Staff Accountant
Florence Manuela+
Endowment Accountant
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Financial Analyst
Kathleen Minauro
Accounts Payable Coordinator
Aracelis Perez
Payroll Coordinator
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Accounting Assistant
Lance Pawling
Administrative Assistant
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Mailroom Supervisor
Faith Washington
Mailroom Clerk

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Director of Human Resources
Greer Diefenderfer
Employment Manager
Hillary Davie
Benefits Manager
Niccole Harris
Human Resources Associate
Lindsey Gardner
Administrative Assistant

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Director of Information Services
Rita Colomy
Help Desk Supervisor

Open position
Database Administrator
Tyrone McCloud
Network Administrator
Donna A. SanFelice
Business Systems Coordinator
David Burgess
Cara Nardone
Help Desk Technicians
Stefan Jewett
Administrative Office Manager

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Manager of Audio-Visual and Telecommunications
Stephen A. Keever
Manager of Audio-Visual Production
James J. Fraatz
Audio-Visual Systems Specialist
Robert Bell
Michael McGonigle
Jennifer Schlegel
Audio-Visual Technicians
Gale Silber
Network Infrastructure Specialist

COLLECTIONS INFORMATION SYSTEM PROJECT

Jessica Milby
Collections Information Project Manager
Renee Bomgardner
Database Standards Administrator
Thor Bloedel
Project Technical Specialist
Susan Nowlan
Imaging Manager
Jamie Barbaccia
Exhibitions Researcher
Kelly Baldwin
Faith Paffett-Lugassy
Internet Collection Content Managers

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Bill Ristine
Webmaster
Jaime Bramble
Web Copywriter/Content Developer
Brian Newell
Web Production Specialist

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Martha Masiello
Manager of Installations and Packing

David Gallagher
Coordinator of Outgoing Loans
Eric Allen
Luke Barley
John Burke
James Coyne
Eric Griffin
Chris Havlish
Sebastien LeClercq
Richard Meller
Hiro Sakaguchi
Joseph Troiani
Open position
Installations Technicians and Packers
Michael Studebaker
Mount Fabrication Technician

LIBRARY AND ARCHIVES

C. Danial Elliott
Arcadia Director of the Library and Archives

LIBRARY

Mary Wassermann
Librarian for Collection Development
Linda Martin-Schaff
Librarian for Technical Services
Evan B. Towle
Librarian for Reader Services
Richard B. Sieber
Assistant Reader Services Librarian
Scott Radway
Library Specialist
Ryan McNally
Karina Wratschko
Library Assistants

ARCHIVES

Susan K. Anderson
The Martha Hamilton Morris Archivist
Bertha Adams
Project Archivist

MEMBERSHIP AND VISITOR SERVICES

Open position
Director of Membership and Visitor Services
Kerry DiGiacomo
Audience Research Manager
Marlena Bishop
Executive Assistant

+ *part-time*

MEMBERSHIP

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Director of Membership
Ray Solis
Manager of Strategic Analysis
Katie Cannon
Communications Manager
Shirley Levitt
Telemarketing Manager
Debra Myers
Membership Sales and Service Manager
Megan McNeely
Manager of the Young Friends and Member Programs
Nicole Spokus
Data Center Manager
Caitlin DeMarco
Communications Coordinator
Sarah Stockton-Brown
Communications Associate
Colleen Dougherty
Lucy Pastier
Member Services Associates
Robert Bangert
Telemarketing Team Lead
Gina Crivelli
Membership Programs and Services Associate
Martina McArthur
Donor Records Specialist
Open position
Member Records Specialist

VISITOR SERVICES

Jessica Sharpe
Director of Visitor Services
Juliet Childs
Manager of Visitor Services
Mark A. McGruder
David Pires
Assistant Managers of Visitor Services
Hazel Yvonne (Bonnie) Moore
Assistant Supervisor
Angela Thompson
Manager of Ticket Center and Attendance Analysis
Charlotte Baloché
Attendance Data Coordinator
Matthew LeMay
Assistant Manager of Ticket Center
Lucy Mills-Taylor
Ticket Center Senior Associate

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Group Sales Manager
Rebecca Winnington
Group Sales Assistant

PHOTOGRAPHY STUDIO

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Constance Mensh
Photographer and Photo Technician
Lynn Rosenthal+
Collections Photographer
Michael Yoder
Collections Photo Technician

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Registrar for Outgoing Loans
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Registrar for Exhibitions
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Associate Registrar for Exhibitions
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Associate Registrar for the Collections
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Assistant Registrar
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Administrative Assistant

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Manager of Product Development
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Choti Weiler
Assistant Buyer
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Manager of Retail Operations
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Visual Merchandising Coordinator
Ashley Bleu
Visual Merchandising Assistant
Florence Stringer
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Megan Daily
John Dannheiser
Brendan Klein
William T. Marshall
Floor Supervisors
Kenneth Avella
Barbara Azuelos
Daniel Ellerbroek
Sara Ludwig
Sales Associates
Jean Manna
Store Manager, Perelman Building Store
Francesca Savini
Sales Associate
Perelman Building Store
Jonathan Rifenburg
Warehouse Manager
Sean McBride
Robert O’Brien
Brian Sprenger
Warehouse Clerks

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Edward Sharin
George Yencho
Frank Fernandes
Elizabeth Snaith

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THE WOMEN’S COMMITTEE AND PHILADELPHIA MUSEUM OF ART CRAFT SHOW OFFICE

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Executive Director and Craft Show Manager
Doreen S. Bason
Administrative Assistant

+ *part-time*

FUNDING CREDITS

TO LOVE, HONOR AND OBEY? STORIES OF ITALIAN RENAISSANCE MARRIAGE CHESTS

Supported by Maude de Schauensee

AN EAKINS MASTERPIECE RESTORED: SEEING THE GROSS CLINIC ANEW

Made possible by Joan and John Thalheimer, by the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation, by The Pew Charitable Trusts, and by Wachovia, a Wells Fargo Company. The conservation of Thomas Eakins’s The Gross Clinic, and the related documentary, were generously supported by The Richard C. von Hess Foundation.

DESERT JEWELS: NORTH AFRICAN JEWELRY AND PHOTOGRAPHY FROM THE XAVIER GUERRAND-HERMÈS COLLECTION

Organized by the Museum for African Art, New York, and supported, in part, by the Robert Lehman Foundation.

THE WOMEN’S COMMITTEE OF THE PHILADELPHIA MUSEUM OF ART PHOTOGRAPHY PORTFOLIO COMPETITION 2010

Sponsored by The Women’s Committee of the Philadelphia Museum of Art

LIVE CINEMA/IN THE ROUND: CONTEMPORARY ART FROM THE EAST MEDITERRANEAN

Made possible by The Women’s Committee of the Philadelphia Museum of Art, by the Turkish Cultural Foundation, and by the Cyprus Ministry of Education and Culture with additional funding from the Turkish Embassy. Public events were supported in part by the University of Delaware Interdisciplinary Humanities Research Center and by the Slought Foundation.

MICHELANGELO PISTOLETTO: FROM ONE TO MANY, 1956—1974

Made possible by The Pew Center for Arts & Heritage through the Philadelphia Exhibitions Initiative, and by The Andy Warhol Foundation for the Visual Arts and The Kathleen C. and John J. F. Sherrerd Fund for Exhibitions. Additional support was provided by Galleria Lia Rumma, Le Méridien Hotels, and GALLERIA CONTINUA, San Gimignano/Beijing/Le Moulin; by Christie’s, Luhring Augustine, Galleria Christian Stein, and Simon Lee Gallery; by Barbara B. and Theodore R. Aronson, Lynne and Harold Honickman, Jane and Leonard Korman, Harriet and Larry Weiss, and Sankey and Connie Williams; and by the Philip and Muriel Berman Foundation, Jill and Sheldon Bonovitz, and Jaimie and David Field. The catalogue was made possible by illycaffè and the Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art.

ALESSI: ETHICAL AND RADICAL

Made possible by Lisa S. Roberts and David W. Seltzer, with additional support provided by Collab—a group that supports the Museum’s modern and contemporary design collection and programs—in collaboration with the Museo Alessi. Support for the Collab Student Design Competition was provided by the Dolfinger-McMahon Foundation. Support for the VIP reception and tour was provided by ACE Private Risk Services and Marsh Private Client Services.

GEORGE INNESS IN ITALY

Organized by the Philadelphia Museum of Art and its Center for American Art. The exhibition and catalogue were made possible by grants from The Mr. & Mrs. Raymond J. Horowitz Foundation for the Arts, the Henry Luce Foundation, and the Terra Foundation for American Art, and by a generous gift from Mr. and Mrs. Frank Martucci. Additional support for the catalogue was provided by the Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art.

PARIS THROUGH THE WINDOW: MARC CHAGALL AND HIS CIRCLE

Organized by the Philadelphia Museum of Art and presented in conjunction with the Philadelphia International Festival of the Arts (PIFA), inspired by the Kimmel Center, on the theme of “Paris: 1910–1920.” The exhibition was funded in part by The Pew Charitable Trusts. Additional support was proudly provided by Bruce and Robbi Toll and by Ovation and Comcast Xfinity.

ROBERTO CAPUCCI: ART INTO FASHION

Organized by the Philadelphia Museum of Art and the Fondazione Roberto Capucci, and funded by The Women’s Committee of the Philadelphia Museum of Art, The Pew Charitable Trusts, The Annenberg Foundation Fund for Exhibitions, the Robert Montgomery Scott Fund for Exhibitions, and The Kathleen C. and John J. F. Sherrerd Fund for Exhibitions. Additional funding was provided by The Wyncote Foundation as recommended by Frederick R. Haas and Daniel K. Meyer, M.D., Barbara B. and Theodore R. Aronson, Mr. and Mrs. Jack M. Friedland, and Martha McGeary Snider, and by members of Le Capuccine, a group of generous supporters including Marla Green DiDio, Mr. and Mrs. Robert A. Fox, and Mr. and Mrs. Bernard Spain. Promotional support was provided by NBC 10 WCAU and Amtrak. The video presentation was made possible by the Antoinette Westphal College of Media Arts & Design, Drexel University. The publication was supported by the Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art.

HEALTH FOR SALE: POSTERS FROM THE WILLIAM H. HELFAND COLLECTION

The catalogue was supported by the Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art.

COLLAB: FOUR DECADES OF GIVING MODERN AND CONTEMPORARY DESIGN

Made possible by Lisa S. Roberts and David W. Seltzer

ROMANCING THE WEST: ALFRED JACOB MILLER IN THE BANK OF AMERICA COLLECTION

Organized by The Nelson-Atkins Museum of Art and made possible by the Bank of America “Art in Our Communities” program

THANK YOU!

Above all, this *Annual Report* of the activities and achievements of the Philadelphia Museum of Art during fiscal year 2011 testifies to the profound engagement and generosity of the Museum’s many champions—the members, individual donors, corporations, foundations, government agencies, volunteers, trustees, and staff who helped us welcome hundreds of thousands of visitors from around the world. Your devotion to this great institution, to the treasures it holds in trust for the enjoyment of the public, to the programs it offers for education and inspiration, and to the best in human values—creativity, thoughtfulness, ingenuity, individuality amid community, love of learning, and the overarching celebration of beauty—that it represents, inspires everything that happens in the world-renowned “Temple on Fairmount,” the splendid Ruth and Raymond G. Perelman Building, the elegant jewel box that is the Rodin Museum, and the evocative historic houses Mount Pleasant and Cedar Grove. More than documenting a single year of our work, this *Annual Report* celebrates and salutes the Philadelphia region, its residents, and their appreciation of the vital role that the visual arts play in a diverse and intellectually vibrant society.

We hope that you never stop finding yourself at the Museum, that you see a reflection of yourself and your passions in this *Annual Report*, and that you take great satisfaction in the crucial contributions of all kinds made by you and others for the betterment of the Museum and the community it was founded to serve.

With heartfelt gratitude,

THE TRUSTEES AND STAFF OF THE PHILADELPHIA MUSEUM OF ART

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TANIS

1915

Oil on canvas

Daniel Garber

American, 1880–1958

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