



PHILADELPHIA
MUSEUM OF ART

ANNUAL REPORT 2012



		
		
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A REPORT LIKE THIS IS, IN ESSENCE, A SNAPSHOT. Like a snapshot it captures a moment in time, one that tells a compelling story that is rich in detail and resonates with meaning about the subject it represents. With this analogy in mind, we hope that as you read this account of our operations during fiscal year 2012 you will not only appreciate all that has been accomplished at the Philadelphia Museum of Art, but also see how this work has served to fulfill the mission of this institution through the continued development and care of our collection, the presentation of a broad range of exhibitions and programs, and the strengthening of our relationship to the community through education and outreach. In this regard, continuity is vitally important. In other words, what the Museum was founded to do in 1876 is as essential today as it was then. Fostering the understanding and appreciation of the work of great artists and nurturing the spirit of creativity in all of us are enduring values without which we, individually and collectively, would be greatly diminished.

If continuity—the responsibility for sustaining the things that we value most—is important, then so, too, is a commitment to change. Indeed, we cannot have one without the other. Being sure about the continued relevance of this institution’s mission is not enough, for we must also understand and be sensitive to new challenges and new opportunities. To put this another way, a great art museum, one that preserves and honors the very best of what has come before, cannot be an antiquarian enterprise. Rather, it must seek to use the past, our shared artistic heritage, to achieve a present purpose, to shape our understanding of the world we live in and the many creative ways in which we can improve it. This is the promise implicit in the creative stewardship of the Museum, what connects us to the past and guides us toward a brighter future.

This is a collective enterprise, one that has been sustained for 136 years and will continue to thrive through the contributions of individuals devoted to a common cause. That it has not simply endured but prospered and continues to do so is a testament to the vision of the founders of this institution and to what they considered then, and we still believe today, to be the abiding value of the arts to contemporary society.

We would like to express our deepest gratitude to all those—our many devoted members, our generous donors, the collectors who support the development of our collection, and our Trustees and staff—for their devotion to this great cause. This *Annual Report* is a record of their achievements, and it is something in which we can all take great pride.



Visitors of all ages enjoyed the still-life drawing workshop offered in conjunction with the exhibition Dutch Treat: A Glimpse of Holland's Golden Age

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LETTER FROM THE CHAIR



Young visitors explore Mount Pleasant, a historic house in Fairmount Park

The Philadelphia Museum of Art's most recent fiscal year—which began on July 1, 2011, and ended on June 30, 2012—was an outstanding one for our collection, exhibitions, visitors, and education and community outreach programs. We improved our buildings, strengthened our financial well-being, began to formulate a new strategic plan, and reinforced our partnerships with individuals, institutions, organizations, and governmental entities in Philadelphia, the region, our nation, and the world.

This *Annual Report* documents a year that demonstrated clearly how an institution as established as the Museum can renew itself continuously through the well-considered and innovative planning of the leadership team of Timothy Rub, The George D. Widener Director and Chief Executive Officer, and Gail Harrity, President and Chief Operating Officer; the committed and energetic governance of my fellow Trustees; and, most importantly, the collective efforts of a dedicated and talented staff.

A lively roster of exhibitions illustrated the Museum's commitment to both renewal and new opportunities. *Rembrandt and the Face of Jesus* brought together, for the first time in centuries, a number of studies made from life by the Dutch master that marked a dramatic shift in how Jesus was depicted and understood. *Van Gogh Up Close* and *Gauguin, Cézanne, Matisse: Visions of Arcadia* shed new light—through insightful study of techniques and themes—on the work of great artists who are beloved by the public but about whom there is always more to be known and appreciated.

New exhibitions such as *Zoe Strauss: Ten Years* focused attention on the human condition and changed the notions of how an exhibition can engage the community that this institution was founded to serve. The presentation extended beyond the Museum's walls, literally, with Strauss's powerful images enlarged to monumental size and placed on billboards throughout Philadelphia and an opening party that attracted nearly two thousand who danced until 1:00 a.m. *Craft Spoken Here* introduced new perspectives

on one of the most universal human activities—craft making—and invited visitors to exercise their own creativity in a cozy, welcoming, and well-stocked CraftLAB.

The ongoing development of our collection was highlighted by the purchase—made possible by gifts of funds—of a remarkable 1819 portrait by Charles Willson Peale of a free African American Muslim named Yarrow Mamout and what many consider to be one of the finest examples of eighteenth-century Philadelphia furniture—the celebrated “Fox and Grapes” dressing table (the Museum continues to raise funds in support of this acquisition). Other additions to the collection came in all media and represented many different cultures, from a colorful early American bedcover in near-perfect condition to a monumental Gothic Revival silver kettle, from South and East Asian treasures to an early landscape by Paul Cézanne and gifts of two very different paintings—one a portrait, the other a view of a harbor in Maine at night—by Alex Katz. The range and diversity of this small sample testifies to an institution that is comprehensive, inclusive, and very much alive and growing.

Growth and stewardship are evident, as well, in the Museum's buildings and grounds. The Rodin Museum and its garden have been fully and beautifully restored, refreshed, and reimagined. A thoughtfully designed and environmentally sound Art Handling Facility will allow the Museum to be even more ambitious and efficient in its exhibitions program and in all projects that require the transportation, care, and storage of art. Ideals of growth, beauty, and collaboration are embodied in Sol LeWitt's *Lines in Four Directions in Flowers*. Sited to the immediate west of the Museum, LeWitt's painting in flowers emphasizes the Museum's connection to Fairmount Park and to all of Philadelphia, and reminds us that many things can blossom when we cultivate partnerships.

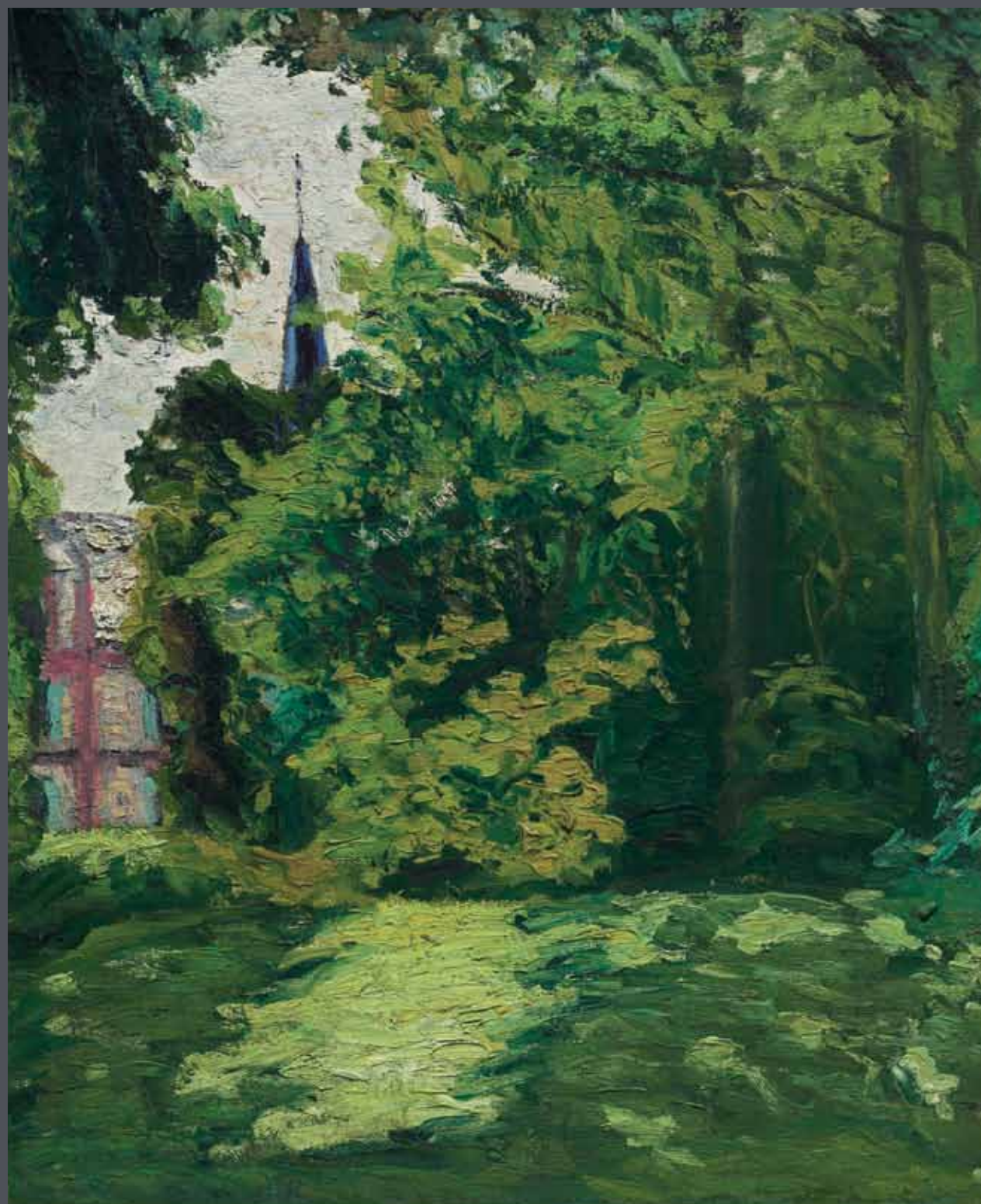
This *Annual Report* reminds us that the Museum is the thriving product of the collegiality and support we received from the many individuals and groups that form our “Museum family.” The Women's Committee, Museum and Park House Guides, Chairman's Council, Associates, Corporate Partners, Young Friends, and an invaluable corps of volunteers support our staff each and every day in performing the crucial work that allows the Museum to inspire delight and imagination in its visitors and provide opportunities for lifelong learning to the broadest possible audience.

Last year, I reported on the issues that the Museum's Board of Trustees and staff were discussing as we prepared to develop a strategic plan for the Museum's future. We have now identified four important initiatives on which we will focus over the next several years: the further expansion of the Museum's audience; the enhancement of the visitor experience both digitally and on-site; the “activation” of the Museum's collection through visually engaging and thought-provoking installations; and the strengthening of the Museum's legacy of civic engagement. We continue to focus on our mission as one of this city's—and, indeed, the state's—preeminent cultural institutions and one of the world's finest art museums. While the Board of Trustees provides sage guidance, we rely on the experience and intelligence of our director and president, the expertise and drive of our curators, the knowledge and energy of our staff, the dedication of our volunteers, and the devotion and financial support of our friends, including the City of Philadelphia and the Commonwealth of Pennsylvania.

This *Annual Report* is the record of an exciting and eventful year, one in which the Museum accomplished much while working in a determined way toward future achievements. The Museum plays an essential role in the life of Philadelphia, its region, and beyond. It is an economic engine, a great source of civic pride and identity, and—most importantly—a place where all people can learn about art, the world, and themselves. It is for these reasons, and many more, that the Museum is committed to both stewardship and change. It is a challenge to strike the right balance between the two, but we will continue to do so. We thank you for your support of the Museum, for Philadelphia and its people, and for all those from near and far who find inspiration and meaning in art.

CONSTANCE H. WILLIAMS

Chair, Board of Trustees



**GARDEN AND CHAPEL
AT BLAINVILLE**

1902

Oil on canvas

Marcel Duchamp

American (born France), 1887–1968

Bequest of Frank Brookes

Hubacheck, Jr.

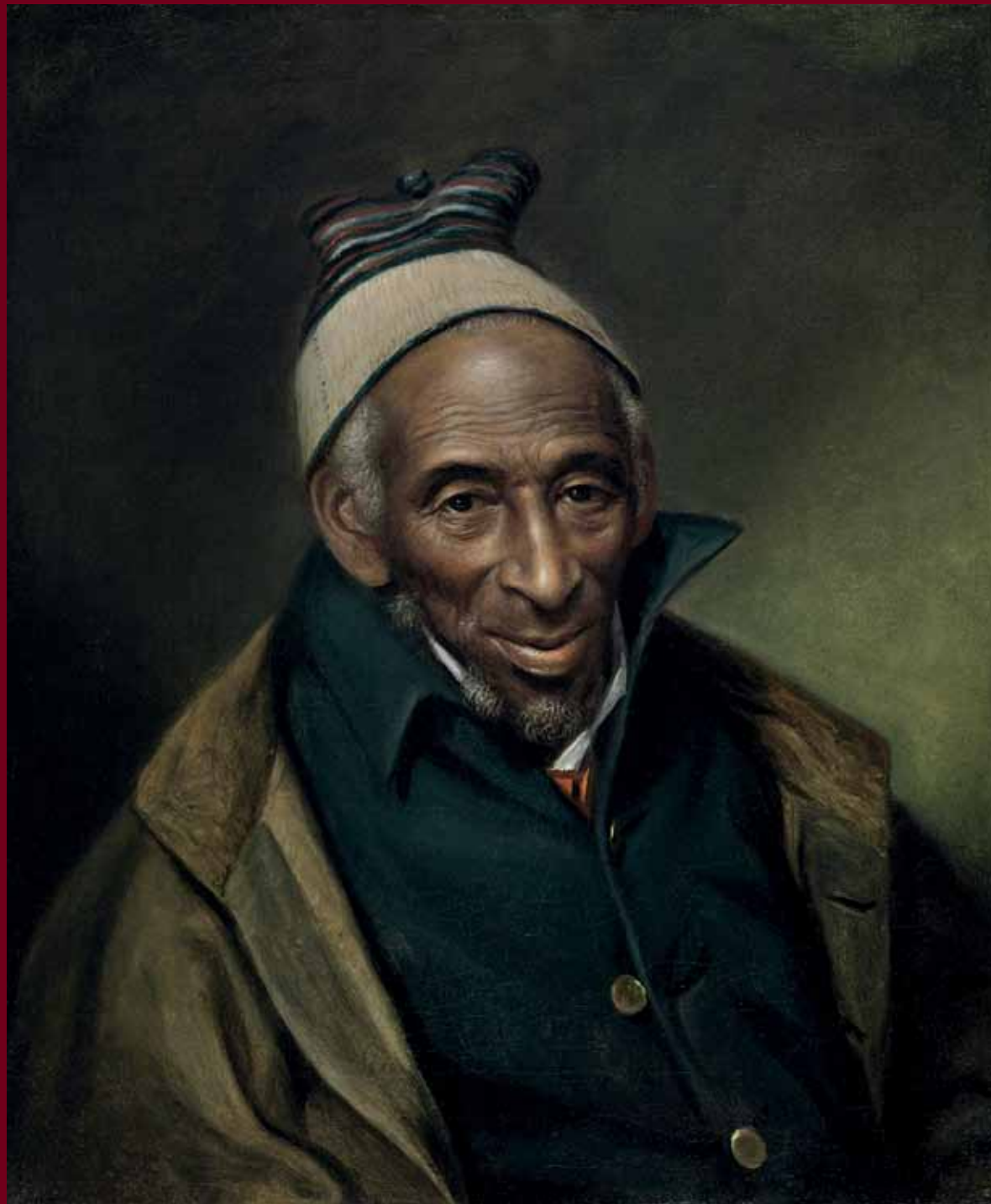
2011-145-1

A YEAR AT THE MUSEUM

The creative act does not end when an artist lays down a paintbrush, signs an editioned print, or posts a finished video or digital composition online. In some ways, this represents a new beginning. A work of art has a life of its own, one that is continually animated and renewed by its relationship with individual viewers and the different perspectives and preferences that those viewers bring to the experience. Of the wide range of activities undertaken by an institution such as the Philadelphia Museum of Art, the most significant—and in some ways the most challenging—is fostering a meaningful engagement with the objects entrusted to its care. To do so successfully requires a different, but equally important, commitment to creativity and innovation, as well as an openness to the possibilities inherent in each new encounter with a great work of art.

While our efforts to accomplish this goal are most evident in the Museum's galleries and classrooms—and, increasingly, in the "virtual" spaces of our website and the mobile applications through which we are engaging new audiences—they inform every aspect of our operations. The presentation and interpretation of art in the context of the Museum could not happen without educational and community outreach programs conceived to introduce the Museum to new audiences or deepen the engagement of those who already visit on a regular basis, or the diligent maintenance and renewal of our historic facilities, or the ongoing research and care that our staff devote to our great collection. And this work, in turn, would not be possible without the funds so generously given by our donors, or the remarkable contributions of time that our volunteers give so generously to this institution.

This collective effort is pursued on many fronts and in countless ways. It is the subject of "A Year at the Museum," a record in words and pictures of all that we have accomplished during the past year in fulfillment of our mission.



PORTRAIT OF YARROW MAMOUT
(MUHAMMAD YARO)

1819

Oil on canvas

Charles Willson Peale

American, 1741–1827

*Purchased with funds from the
proceeds of the sale of deaccessioned
works of art*

2011-87-1

COLLECTING

Every work of art that enters the collection represents the fulfillment of the Museum's commitment to developing our core resource as well as a point of departure. A new acquisition can bring greater depth and breadth to a field in which our holdings are already very strong. It can also fill a gap in our holdings or even start us down the path of collecting in an entirely new area. Each newly acquired object opens up new interpretive possibilities, whether considered individually or in relation to the collection as a whole. Perhaps most significantly, works that once graced private collections or hung on the walls of artists' studios now become part of a public collection, with all that this implies in terms of access and the potential to be seen and appreciated by visitors to our galleries and, extending our reach well beyond the walls of the Museum, by visitors to our website.

While the scope of the collection is broad, spanning the globe and representing many different cultures and historic periods, the Museum has always been deeply committed to acquiring and presenting the creative achievements of Philadelphia artists. This is something to be cherished, for few cities in this country can match Philadelphia's accomplishments in this field or boast of such a prominent place in the history of American art. It is also a legacy well worth preserving, not only as a matter of civic pride, but also because of all that the great works of art produced by this city's artists and craftsmen have to tell us about its history and distinctive character.

A case in point is the remarkable portrait of Yarrow Mamout, painted by one of Philadelphia's greatest artists, Charles Willson Peale, during a visit to Washington, DC, in 1819. Peale marveled at Yarrow, an African-born Muslim who won his freedom from slavery and was reputedly 140 years old at the time (in reality, he was eighty-three), and installed the portrait in his famous museum in Philadelphia when he returned home. A rare representation of ethnic and religious diversity in early America, the picture is further distinguished by what it captures and conveys for posterity: the direct and sympathetic encounter between an artist and his subject and the skilled rendering of the details of physiognomy and age. Seventy-seven years old when he created this portrait, Peale was seeking a record of the personal traits that he believed supported a long life. In his writings and museum displays Peale celebrated making wise choices to maintain good health and a positive attitude, and he perceived Yarrow's perseverance through his difficult life as a model of resourcefulness, industry, and persistence. This broadly resonant and exceedingly unusual work was purchased by the Museum from the Philadelphia History Museum at the Atwater Kent, thereby keeping an important example of Philadelphia's rich artistic and cultural heritage in the city.

As Peale did a century earlier, Alex Katz (born 1927) has spent his entire career making striking images of contemporary life with a sharp eye for telling detail. A painter, sculptor, and printmaker who came of age in the 1950s, Katz has remained true to his roots as a figurative artist and has proven to be one of the finest draftsmen and gifted colorists of his generation. Recently, the Museum was honored to present a select group of paintings celebrating the prodigious achievements of this quintessential American painter. Shortly after the exhibition closed, two wonderful works made by Katz nearly

three decades apart joined the Museum's collection. Depicting the reflection of lights on the water, *Lincolnton Harbor* (2004) is in essence a tonal painting, composed of different shades of black, and a superb example of the artist's ability to create a compelling image with a remarkable economy of means. Titled for the town in Maine where Katz has summered since 1954, the scene evokes the stillness and calm of a rural community at night with a cabin set against the outlines of trees and a dark sky above them. This painting is a promised gift of Constance H. Williams, Chair of the Museum's Board of Trustees, and her husband, Dr. Sankey V. Williams. *Vincent with Radio* (1974) is a portrait of Katz's son seated in a beach chair listening to the radio. With his gaze directed outside the composition, Vincent appears lost in thought, protected from the sun by a large orange sun hat. Katz playfully projects on his son's face and neck the woven pattern of the hat, through which rays of light have filtered. *Vincent with Radio* was presented to the Museum as a gift from the Alex Katz Foundation. This work will join a group of prints in the Museum's prints, drawings, and photographs collection that have the artist's son as a subject—*Vincent* (1972) and *Profile of Vincent* (1974)—and, along with *Lincolnton Harbor*, will keep company with *West Interior* (1979), a work already in the Museum's collection, which depicts the artist's wife, Ada, posed in front of a window that reveals a nighttime landscape.



VINCENT WITH RADIO
1974
Oil on canvas
Alex Katz
American, born 1927
Gift of the Alex Katz Foundation
2012-21-1
© Alex Katz/Licensed by VAGA,
New York, NY

Encyclopedic museums like the Philadelphia Museum of Art are distinguished by the breadth of their collections, which not only represent human achievement in the arts across time and in many different parts of the world, but also encompass a remarkable—and remarkably diverse—range of media. A dramatic example of this is a visually dynamic and historically significant printed bedcover composed of multicolored block prints on an off-white cotton plain weave and dating to between 1790 and 1810. This magnificent and extraordinarily well-preserved textile is the work of John Hewson, a key figure in the development of block printing in this country, whose beautifully designed and printed cottons represent some of the most important examples of early American textiles in museum collections today. Indeed, Hewson's block-printed cottons—distinguished by their superlative quality and sophisticated aesthetic—are considered to be among the finest ever produced in the United States. Born in London in 1745, Hewson was the son of a woolen draper. In 1772, through a connection with a relative, Hewson met Benjamin Franklin, who encouraged him to emigrate to the American colonies. Hewson and his family arrived in Philadelphia in September 1773 and settled in Kensington, then a suburb of the city. An ardent patriot, Hewson served with distinction in the Revolutionary War, after which he played a key role in reestablishing the American textile industry and making it competitive with Britain, which flooded the market with cheap imports. Surviving examples of textiles designed and printed by Hewson are extremely rare. To date, only twenty-eight have been documented, including just three bedcovers, one of which has been in the collection of the Museum since 1930 but is irreparably faded and cannot be exhibited due to its fragility. Remarkably, the newly acquired bedcover, over two hundred years old, is in pristine condition and fully preserves the integrity and vibrancy of its original, dazzling colors.

The Museum's holdings of American silver are especially rich, yet there are always opportunities to add new forms, styles, and makers to this, one of the most important collections of its type in the



BEDCOVER
c. 1790–1810
Block-printed cotton plain weave
John Hewson
American, 1745–1821
Purchased with the Costume and Textiles Revolving Fund, the Phoebe W. Haas Fund for Costume and Textiles, the Thomas Skelton Harrison Fund, the John D. McIlhenny Fund, the Joseph E. Temple Fund, and funds contributed by Barbara B. and Theodore R. Aronson, Mr. and Mrs. Robert A. Fox, Maxine S. and Howard H. Lewis, Mrs. Samuel M. V. Hamilton, Barbara Y. Tiffany, Dr. and Mrs. Paul Richardson, Mrs. William H. Clausen III, Mr. and Mrs. Howard H. Lewis, Jr., David A. Schwartz, friends of the Department of Costume and Textiles, and the Women's Committee
2011-101-1

country. Rarely represented at the Museum or in other public collections are fine examples in silver of the nineteenth-century Gothic Revival. It was especially fortuitous, then, that during the past year the Museum was able to acquire a major work in this style: a hot water kettle on stand made by William Forbes between 1839 and 1851. The Gothic Revival began in Great Britain in the 1820s as a picturesque, romantic alternative to the nearly ubiquitous forms of Neoclassicism and as a “native” style that was judged to be especially appropriate for English churches and public buildings. This style was taken up by Americans in the 1830s and applied to both ecclesiastical and domestic architecture as well as to the decorative arts. Surviving domestic Gothic Revival silver hollowware is uncommon in Great Britain and exceptionally rare in the United States. Indeed, fewer than a dozen American examples have been published. Forbes’s kettle on stand is the largest—weighing more than fifty troy ounces and measuring eleven and a quarter inches in width—and most aesthetically successful of the known examples in the United States. Fleur-de-lis ornaments, quatrefoil sockets, pierced moldings, and the foliate finial on Forbes’s kettle were found on medieval metalwork and ultimately derived from English “Decorated” Gothic buildings of 1250–1350.

Just a few decades separate Forbes’s kettle and Paul Cézanne’s *The Fishermen’s Village at L’Estaque* (c. 1870), but the differences between them—from inspired historical revivalism to the stirrings of a distinctly modern sensibility—could not be more



HOT WATER KETTLE ON STAND
1839–51
Silver
William Forbes
American, 1799–after 1882
Purchased with the Richardson Fund, the S. B. Pennebaker Fund, the Center for American Art Acquisition Fund, and with funds contributed by the Levitties Family
2011-99-1a,b

THE FISHERMEN’S VILLAGE AT L’ESTAQUE
c. 1870
Oil on canvas
Paul Cézanne
French, 1839–1906
Promised gift of Barbara B. and Theodore R. Aronson

SIDE CHAIR
1760–70
Mahogany, yellow pine
Attributed to **Thomas Affleck**
American (born Scotland), 1740–1795
Purchased with funds from the proceeds of the sale of deaccessioned works of art
2011-88-1



marked. Although Cézanne painted *The Fishermen’s Village at L’Estaque* early in his career, its bold cropping, powerful geometry, and dramatic compression of space clearly demonstrate the clarity of the artist’s revolutionary vision and the persistence of its influence. L’Estaque, due to its peculiar, steeply pitched landscape, had a profound impact on Cézanne. In *The Fishermen’s Village at L’Estaque* the artist uses thick and blocky, but carefully calibrated, shapes and lines to convey the sensation of looking down at the town’s streets and houses as they descend toward the sea. This exceptional addition to the collection is a promised gift from Museum Trustee Barbara B. Aronson and her husband, Theodore R. Aronson.

Created in Paris just a year after Pablo Picasso and Georges Braque made their first Cubist collages, Alexander Archipenko’s pioneering works in the same medium were conceived as studies for sculpture. Highly simplified in form, *Figure in Movement* (1913) is composed of six pieces of paper with straight and rounded profiles, each shaded with pastel to create a sense of volume. While modest in size, the collage seems large, with the figure’s movements and countermovements filling the sheet from top to bottom and from side to side. *Figure in Movement* is the most recent of a collection-transforming series of gifts of modern art donated by Museum Trustee Charles K. Williams, II.

Providing further evidence of the mastery of Philadelphia’s early furniture makers is the mahogany side chair attributed to cabinetmaker Thomas Affleck and made between 1760 and 1770 for members of the prominent Hollingsworth family. The “Hollingsworth” chair fills a significant gap in the collection of eighteenth-century Philadelphia chairs and adds a key element to an existing suite of Hollingsworth family furniture. Outstanding in its proportions and overall design, the chair features quintessential and superbly executed Rococo flourishes that distinguish fine Philadelphia chairs of this type. The chair joins a high chest, tea table, and sofa already in the Museum’s collection. The suite epitomizes the Quaker aesthetic of “the best sort but plain.” Those reading this report will note that the Museum’s department of American art experienced the best sort of bounty in fiscal year 2012. For their nurturing and stewardship of a remarkable range of important acquisitions, we extend our congratulations and

commendations to Kathleen A. Foster, The Robert L. McNeil, Jr., Senior Curator of American Art and Director of the Center for American Art; David L. Barquist, The H. Richard Dietrich, Jr., Curator of American Decorative Arts; Alexandra A. Kirtley, The Montgomery-Garvan Associate Curator of American Decorative Arts; and their colleagues.

An acknowledged masterwork of early American furniture is the dressing table with carved decoration from Aesop’s fable “The Fox and the Grapes,” made in Philadelphia about 1770. The art of colonial Philadelphia cabinetmakers and carvers was unmatched elsewhere in the colonies and rivaled—and often triumphed over—the best work then being done in London. Representing the pinnacle of colonial Philadelphia design, cabinetmaking, and carving, this dressing table was made together, as a single commission, with a high chest that was acquired by the Museum in 1957. “The Fox and the Grapes” dressing table and high chest are the most sophisticated and highly developed examples of their forms. Fashioned from richly figured mahogany, the works display individually, but even more so together, an impressive monumentality that is relieved by elegant and beautifully executed carving. The most impressive example of this—and the source of the title assigned to this dressing table—is the central drawer on which is depicted the moment of truth from Aesop’s well-known fable “The Fox and the Grapes”: a proud and skillful fox who cannot reach a bunch of succulent grapes decries them as sour and not desirable after all. Incorporating Aesop’s fables within interiors and their furnishings was a popular fancy among European and American elites in the eighteenth century. Students of Enlightenment philosophy found appealing





morals in the ancient tales of animals' cunning trickery. The tale of "The Fox and the Grapes" reminds one to be happy with what he or she has and, alternatively, serves as an allegory of the ills of greed, selfishness, and pride—an ironic message to grace what is surely one of the finest examples of American colonial furniture in existence.

A generous promised gift of some forty pieces of German stoneware from Dr. Charles W. Nichols—a Museum Associate and a member of the European Decorative Arts Committee—doubles the Museum's holdings of this sturdy, beautiful, and meaning-laden ceramic form, and provides complementary context for the Museum's important collections of European and American ceramics. Appreciated for their utility as well as their attractive decoration and handsome glazes, stoneware produced in the German-speaking lands was highly valued and traded throughout northern Europe from the Middle Ages. From the 1600s—the heyday of stoneware production—the wares found an enthusiastic market in colonial North America. A further addition to the Museum's ceramics collection was the end-of-year gift of a spectacular *Drug Jar (Albarello) with the Bust of a Moor*, one of two notable donations

DRESSING TABLE
1765–75
Mahogany, yellow poplar, white cedar, yellow pine; brass
Made in the United States
Purchased with funds contributed by Leslie A. Miller and Richard B. Worley, Kathy and Ted Fernberger, Marguerite and Gerry Lenfest, Mrs. J. Maxwell Moran, Donna C. and Morris W. Stroud II, Dr. and Mrs. Robert E. Booth, Jr., Mr. and Mrs. Frederick Vogel III, Peggy Cooke, and other generous individuals, and with funds from the proceeds of the sale of deaccessioned works of art
2012-59-1

from the promised gifts of Italian maiolica from Honorary Trustee Howard I. Stein. Created in Deruta and bearing the date 1501, this grand jar is a rare survivor from an ambitious group of early dated wares produced for an unidentified pharmacy. We thank Jack Hinton, Assistant Curator of European Decorative Arts and Sculpture, for his central role in building the Museum's excellent collection of European ceramics.

This collection was further enhanced with the purchase of a lobed dish, or *crespina*, created about 1645–55 and attributed to Willem Jansz. Verstraeten. Painted in shades of ocher with touches of blue and manganese, the convex center roundel depicts a cherub or cupid holding an orb in his right hand



PITCHER WITH THE COAT OF ARMS OF AMSTERDAM
BOTTLE WITH THE FACE OF A BEARDED MAN AND THE COAT OF ARMS OF AMSTERDAM
BOTTLE WITH THE FACE OF A BEARDED MAN AND LOZENGES WITH CLASSICAL MEDALLIONS
c. 1600–1620
Salt-glazed stoneware
Germany (Frechen)
Promised gifts of Charles W. Nichols



DISH (CRESPINA)
c. 1645–55
Tin-glazed earthenware
Attributed to Willem Jansz. Verstraeten
Dutch, died 1655
Purchased with funds contributed by Ella B. Schaap and the Edgar Viguers Seeler Fund
2012-16-1

and pointing to heaven with his left hand. Ocher appears rarely in Dutch ceramics and this Haarlem dish is the first such example to enter the Museum's collection. Particularly fitting it is, then, that this acquisition was secured by Mary Anne Dutt Justice, who last year succeeded her longtime colleague Ella Schaap as Curatorial Associate for Dutch Ceramics. Thanks to a most generous gift of seven ceramic objects from the collection of Martina Schaap Yamin, the Museum has begun to enlarge its holdings in the field of late-nineteenth- and early-twentieth-century Dutch ceramics.

Mail was the principal form of body protection during battle in medieval Europe until the last quarter of the fourteenth century, when it was largely supplanted by armor. The Museum acquired a steel European *Hauberk (Shirt) of Mail*, dating to about 1350–1400, which is finely made and remarkable for its outstanding state of preservation. It was purchased with the Edgar Viguers Seeler Fund.

Traveling from medieval Europe to the trans-global twenty-first century, Kenny Schachter and Zaha Hadid gave the Museum Hadid's important *Z-Car I* in conjunction with the exhibition *Zaha Hadid: Form in Motion*. The *Z-Car I* (2005–2006) is the first automobile—albeit a nonworking prototype—to enter the Museum's collection and the first transport designed by the artist. Addressing the challenges of urban driving and parking, its aerodynamic, streamlined shape and asymmetrical windscreen door, which swings up to allow passenger access, reflect Hadid's characteristic formal language.

Testifying to the generosity of the Museum's supporters and their commitment to making art accessible to the broadest possible audience, the great majority of works entering the collection during the past year came to the Museum as gifts from generous donors. These included individual works of art as

well as important groups of objects like the exceptional collection of German stoneware donated by Dr. Charles W. Nichols. The Prints, Drawings, and Photographs department—headed by Innis Howe Shoemaker, The Audrey and William H. Helfand Senior Curator of Prints, Drawings, and Photographs—was especially fortunate to receive gifts from several individuals. William H. Helfand presented ninety-seven prints relating to medical themes, further strengthening the Museum's Ars Medica Collection that he has so generously supported for more than four decades. Museum Guide Ann E. McPhail and her husband, Trustee Emeritus Donald W. McPhail, made a remarkable gift of seventy-nine prints, ten photographs, and seven drawings. Tsukioka Yoshitoshi, Joan Miró, James Abbott McNeill Whistler, Eadweard Muybridge, Henri Cartier-Bresson, Andrea Baldeck, and Edna Andrade are just a few of the artists represented in the McPhails' gift.

Through the generosity of the artist and The Women's Committee of the Philadelphia Museum of Art 2010 Photography Portfolio Competition, the Museum acquired the entire selection of more than 150 photographic prints presented in the exhibition *Zoe Strauss: Ten Years* (to read more about Strauss's exhibition, see pages 24–25). The Friends of the Alfred Stieglitz Center purchased for the Museum the gelatin silver print *International Refugee Organization Auction, New York* (1948) by Lisette Model, a penetrating and witty exercise in social observation (see page 58).

In addition to their gifts of works of art on paper, Ann and Donald McPhail presented to the Museum a collection of seventy-five textiles from Southeast and Central Asia and North Africa. A collection of silk and gold brocade saris and textiles that were once part of the treasury of the Mahalakshmi Temple in Mumbai (formerly Bombay), an important shrine to the Hindu goddess of prosperity, was purchased with funds contributed by the Young Friends of the Philadelphia Museum of Art and the Stella Kramrisch Fund for Indian and Himalayan Art. As South Indian temples not only kept extremely fine and highly ornamented saris to clothe images and dancers, but also were populated by women wearing such festive garments, these saris will add authentic color and sparkle to the Museum's extraordinary South Indian Pillared Temple Hall. A key acquisition of the Indian and Himalayan Art department—guided by Darielle Mason, The Stella Kramrisch Curator of Indian and Himalayan Art—is a monumental Nepalese gilded bronze image representing Durga Mahisasuramardini, a form of the great goddess Devi, which dates to the eighteenth century. Also purchased with the Stella Kramrisch Fund, the sculpture resonates with a number of significant images of this goddess in the Museum's collection.

Placing a metal mask on the face of the deceased is, within Chinese burial traditions, unique to the Liao dynasty (907–1125), and the type of metal followed a distinct hierarchy depending on the status of the wearer. Gold was the most precious, followed by silver and bronze. Made from a hammered silver sheet, a funerary mask purchased with funds contributed by Marguerite and Gerry Lenfest is modeled after the features of the wearer, a male, with thin lips, a moustache, and a small beard carefully incised on the surface (illustrated on page 62). As the tradition of wearing face masks also has roots in cultures to the west of China, this mask establishes a dialogue about interactions and influences of other cultures. Acquisitions of Japanese art include a rare and lovely small wine bottle (*tokkuri*) with a freely brushed grass motif produced about 1626, which was given through funds contributed by Trustee Maxine



HALF HOUSE, CAMDEN, NJ
2008 (image); 2011 (print)
Inkjet print
Zoe Strauss
American, born 1970
Gift of the artist and The Women's Committee of the Philadelphia Museum of Art, with assistance by the Julius Bloch Memorial Fund created by Benjamin D. Bernstein
2011-86-56



DURGA MAHISASURAMARDINI
18th century
Gilt-copper alloy
Nepal
Purchased with the Stella Kramrisch Fund for Indian and Himalayan Art
2012-58-1

Lewis and Howard Lewis; a porcelain faceted bowl made by Masahiro Maeda in 2009, also acquired with funds contributed by Mr. and Mrs. Lewis; and a sleek, architectonic *madake* and rattan flower container by Kyokushō Tanaka in 2003. Dr. Felice Fischer, The Luther W. Brady Curator of Japanese Art and Senior Curator of East Asian Art, this year welcomed Hiromi Kinoshita as the Museum's new Hannah L. and J. Welles Henderson Associate Curator of Chinese Art (see page 63).

The Museum's collection is, without a doubt, our most important resource. It is something that visitors, members, supporters, staff, and volunteers can enjoy now and in the future and its ongoing development is an accomplishment in which we can all take great pride. Known and admired throughout the world, the collection is a key to Philadelphia's reputation as a city that values the arts and a source of great civic pride. It is not, however, simply a trophy to be admired, but rather a vital and living resource, one that yields new meanings over time and can be enjoyed and valued in different ways by each succeeding generation.



Curator Jennifer Thompson
installing Van Gogh *Up Close*;
Rembrandt exhibition banners
on the east facade

EXHIBITING

Special exhibitions organized by the Philadelphia Museum of Art—long recognized for being visually and intellectually stimulating as well as engaging for a broad spectrum of interests—illuminate the many strengths of the Museum’s collection. In this regard, they provide welcome opportunities to share works of art that are rarely seen by the public but which may be among our most treasured masterpieces; this is especially true with light-sensitive objects such as drawings, watercolors, costumes, and textiles. Exhibitions also enable us to focus from time to time on individual works of exceptional aesthetic merit or historical significance, clarifying their meaning and bringing them to life for new audiences. They present an opportunity for the exchange of loans with museums throughout the world. In this way, our collection becomes better known and more widely appreciated, and we, in turn, benefit from the loan of works of art from international institutions, as well as from major museums in the United States. If a museum is known by the company it keeps, then we can say without exaggeration that the Philadelphia Museum of Art has wonderful friends and partners both in this country and abroad. The creative use of our collection and the strengthening of relationships with sister institutions throughout the world were the drivers of the Museum’s exhibitions program in fiscal year 2012, and they will continue to serve us and our community well in the future.

A central theme of Christian doctrine for the past two thousand years has been the divinity and humanity—the miracle and mystery—of Jesus. How our understanding of Christ was formed and how it evolved over the past two millennia has been the product of doctrinal debate and biblical exegesis, and a matter for the creation and interpretation of images. That Rembrandt van Rijn played a pivotal role in this history should come as no surprise to anyone who knows his work. The Bible and, by extension, the story of Christ’s life were rich sources of inspiration and subjects for Rembrandt throughout his career. *Rembrandt and the Face of Jesus*—organized by the Philadelphia Museum of Art, the Musée du Louvre, and the Detroit Institute of Arts—took as its focus a series of sketches made by Rembrandt himself or, in some cases, perhaps by or with the assistance of the artists in his studio, between 1648 and 1656. The works showed a less idealized face of Jesus, one possibly based on a young Jewish man from the artist’s neighborhood in Amsterdam rather than on canonical sources passed down from antiquity—a dramatic departure from traditional representations of Christ, in terms of the norms of the time.



Rembrandt and the Face of Jesus attracted visitors from all fifty states, the District of Columbia, Puerto Rico, the US Virgin Islands, Guam, and 64 countries. It resonated especially with faith-based communities and drew new audiences to the Museum. Of the 169 groups

that visited the exhibition, 40 percent were from churches and 45 percent had never before visited the Museum. The exhibition was organized in Philadelphia by Lloyd DeWitt, the Museum's former Associate Curator of the John G. Johnson Collection, now Curator of European Art at the Art Gallery of Ontario. The Museum extends particular thanks to The Pew Charitable Trusts, The Robert Montgomery Scott Fund for Exhibitions, the Federal Council on the Arts and the Humanities, the Connelly Foundation, Carol Elizabeth Ware, the Marian S. Ware 2006 Charitable Lead Annuity Trust, and the Samuel H. Kress Foundation for their part in making possible the development of the exhibition and its presentation in Philadelphia.

Our city has always been a hospitable place for artists to live, study, and work. It has a thriving artistic community, with an impressive number of art schools and university art departments, comparatively affordable studio spaces, and an abundance of galleries and collectives. In organizing *Here and Now*, Innis Howe Shoemaker, the Museum's Audrey and William H. Helfand Senior Curator of Prints, Drawings, and Photographs, continued the Museum's long-standing commitment to acquiring and presenting the work of Philadelphia artists by showcasing works by ten contemporary artists who live and work in our great city. Our profound thanks go to Astrid Magdalen Bowlby, the Dufala Brothers, Vincent D. Feldman, Daniel Heyman, Isaac Tin Wei Lin, Virgil Marti, Joshua Mosley, Serena Perrone, Hannah Price, and Mia Rosenthal for their superb work and active participation in the development of this important project. The works selected for presentation in *Here and Now* represented a broad range of pictorial strategies and thematic concerns, from the proliferation of trash in the environment and the preservation of our architectural heritage to the abuse of Iraqi prisoners at Abu Ghraib and the challenges of everyday life in Philadelphia's neighborhoods. In addition to *Here and Now*, the Museum was also pleased to present *Tristin Lowe: Under the Influence*, a remarkable installation by an inventive young artist with a sharp eye and a wonderful sense of humor, and an exhibition of the acclaimed photographs of Zoe Strauss. Both Lowe and Strauss are Philadelphia-based artists whose growing reputations extend well beyond the city.

Pritzker Architecture Prize winner Zaha Hadid emerged on the international scene some thirty years ago with a distinctive vision of a new architecture inspired by natural forms. Her formal language of complex,

HERE & NOW: PRINTS, DRAWINGS, AND PHOTOGRAPHS BY TEN PHILADELPHIA ARTISTS
September 10–December 4, 2011



TRISTIN LOWE: UNDER THE INFLUENCE
October 22, 2011–January 29, 2012

curvilinear geometries was clearly evident in *Zaha Hadid: Form in Motion*, a site-specific installation that she and her associates created for the Museum's Perelman Building. The exhibition's design was, in a phrase, an immersive experience. Hadid had been selected as the recipient of the Collab Award for Design Excellence, and *Form in Motion* was intended to signal this honor through the display of a selection of her furniture, lighting, and functional and decorative objects. The stunning results bore eloquent witness to Hadid's vision and immense talent. Louise McCready of *Vogue.com* reviewed the exhibition, saying, "The first US exhibition of the architect's product design is currently on display at the Philadelphia Museum of Art with a selection of her wild, swooping, techno-fanciful furniture, art, footwear, and jewelry." Ed Sozanski of the *Philadelphia Inquirer* said, "This beautifully integrated environment is fully consistent with Hadid's philosophy of architecture and design, a work of art in itself. It's organic in being rooted in nature but also sleekly stylish and as technologically modern as a



ZAHA HADID: FORM IN MOTION
September 20, 2011–March 25, 2012

Boeing Dreamliner." One of the most complex and technically sophisticated exhibitions in the Museum's history, *Form in Motion* represented a tremendous Museum-wide effort, made in collaboration with Zaha Hadid Architects and Associated Fabrication. We owe our deepest thanks for the success of the project to Ms. Hadid and the commitment she, her colleagues, and associates made to work with the Museum.

Among the many Museum staff members who deserve special mention for their contribution to *Form in Motion* is Kathryn Bloom Hiesinger, the Museum's J. Mahlon Buck, Jr. Family Senior Curator of European Decorative Arts after 1700, the principal organizer of the exhibition and author of its catalogue. Given the complexity of the design and installation process, we would also like to single out for special thanks the Museum's Installation Design department led

by Jack Schlechter, and especially Andrew Slavinskis, Jeffrey Sitton, and Aimee Keefer, each of whom put in long hours on this project and should share in the credit for achieving such a significant result.

We would also like to express our deepest appreciation to Trustee Emerita Lisa S. Roberts and her husband, Trustee David William Seltzer, who made possible the *Form in Motion* exhibition and to Ms. Roberts, additionally, for providing support for the exhibition catalogue. The Museum deeply appreciates the assistance of the Graham Foundation for Advanced Studies in the Fine Arts and of Collab, the

SUPPORT FOR SPECIAL EXHIBITIONS *Gifts in support of fiscal year 2012 exhibitions*

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dedicated group of design professionals who provide many different types of support for the Museum's modern and contemporary design collection. Several works presented in the exhibition were subsequently donated to the Museum. These included the "Moon System" Sofa and Ottoman (2007) from the Italian firm B & B Italia and the "Crevasse" Vase (2005) from Alessi. The Museum also received as gifts from the manufacturer four pairs of shoes designed by Hadid in 2009 for Lacoste and two pairs of shoes made by the Brazilian company Grendene for Melissa in 2008.

Zoe Strauss has stated that her ambition is "to create an epic narrative that reflects the beauty and struggle of everyday life." It was with great pride that the Museum presented *Zoe Strauss: Ten Years*, an exhibition that offered the first critical assessment of this gifted artist's decadelong project to exhibit her work annually in a public exhibition installed in an impressive, open-air space beneath Interstate 95 (I-95) in South Philadelphia. The exhibition included more than 150 prints—a full set of which was acquired for the Museum through the generosity of The Women's Committee of the Philadelphia Museum of Art 2010 Photography Portfolio Competition and Ms. Strauss—and slideshows created by the artist. In addition to the thanks we owe to the artist for her unflinching cooperation and support, it is vitally important to acknowledge and express our gratitude to Peter Barberie, The Brodsky Curator of Photographs, Alfred Stieglitz Center, who first proposed the exhibition and devoted an enormous amount of time and energy to its realization. Dr. Barberie is not only a gifted curator, but also a devoted advocate for the art of photography and the work of contemporary artists such as Ms. Strauss.

During the presentation of *Zoe Strauss: Ten Years*, images by the artist were installed on fifty-four billboards throughout the city, from Manayunk to West Philadelphia and from North Philadelphia to I-95, extending the reach of the exhibition into many of the neighborhoods where Strauss has worked and from which she continues to draw inspiration. Karen Rosenberg of the *New York Times* described *Zoe Strauss: Ten Years* as "an engaging, parameter-expanding exhibition." Strauss's deeply held convictions about engaging the community extended to the Museum itself as she held "office hours" for visitors to discuss not only her work, but also a range of different topics. She also fostered a new spirit of collaboration within the institution by inviting Anthony Smyrski and Dan Murphy of the Philadelphia artist duo Megawords to create a space for conversation and many different participatory activities adjacent to the exhibition gallery with seating, a special *Zoe Strauss: Ten Years* edition of their zine, and other books and postcards for sale. The Museum's Editorial and Graphic Design department, led by Ruth Abrahams, contributed to the success of *Ten Years* with a comprehensive graphics program that encompassed all elements of the exhibition.

Zoe Strauss and curator Peter Barberie



Strauss's Antoinette Conti, Philadelphia, 2011, installed as a billboard at 10th and Reed Streets in Philadelphia; David Dye, Strauss, and ?uestlove

The Museum also engaged the community during the exhibition with a number of different public programs, including a series of four stimulating lectures and discussions presented under the title Art and Social Transformation, made possible through a generous gift from Museum Trustee Jerry Wind and his wife, Dina. *Zoe Strauss: Ten Years* inspired three dynamic Art After Five lineups featuring DJs King Britt, Jerry Blavat, and Cosmo Baker, as well as Megawords, the West Philadelphia Orchestra, and drummer Chris Powell. Some two thousand people attended the exhibition's opening dance party, which included special appearances by the West Philly Conestoga Angels Drumline, David Dye of WXPB, and ?uestlove.

Special mention should be made in this context of the generous support for this project from Clear Channel Outdoor and Krain Outdoor Advertising, both of which contributed the use of their billboards for the large-scale presentation of Strauss's work that quite literally transformed neighborhoods throughout Philadelphia. The Arts and Business Council of Greater Philadelphia presented the Business and Arts Partnership Award—Large Business with an

Arts Organization to Clear Channel Outdoor and the Museum for this innovative, and effective, collaboration.

Zoe Strauss: Ten Years was made possible by The Pew Center for Arts & Heritage through the Philadelphia Exhibitions Initiative. The Women's Committee of the Philadelphia Museum of Art 2010 Photography Portfolio Competition also provided support, along with Lois and Julian Brodsky, Dina and Jerry Wind, the Edna W. Andrade Fund of The Philadelphia Foundation, Lynne and Harold Honickman, and the Friends of the Alfred Stieglitz Center. Finally and most importantly, the Museum expresses its gratitude to Zoe Strauss for her talent, dedication, and infectious good humor. Just as Strauss's art and actions have influenced our city in small,

yet wonderfully significant ways, so too did *Zoe Strauss: Ten Years* change the Museum and help us to think anew about our relationship with the many communities that this institution was founded to serve. Indeed, this exhibition represented an important step forward in the realization of our long-term goal of bringing the energy and impact of our exhibitions and our collection well beyond the walls of the Museum.

While the primary focus of this report is on our largest and most complex exhibitions, we should also make mention of the smaller presentations organized with great sensitivity and skill by our curators

MUSEUM PUBLICATIONS

The Philadelphia Museum of Art has one of the strongest and most prolific publications programs of any museum of its type in the country, one distinguished by both its efficiency and—most importantly—its excellence. We thank Sherry Babbitt, The William T. Ranney Director of Publishing, and her colleagues for the invaluable role they play in not only documenting, but also expounding and expanding on the Museum's exhibitions and collection in volumes of the highest quality.



ZAHA HADID: FORM IN MOTION, by Kathryn Bloom Hiesinger with an essay by Patrik Schumacher. [*Philadelphia Museum of Art Bulletin*, n.s., no. 4]; September 2011

PRINCELY ARMOR IN THE AGE OF DÜRER: A RENAISSANCE MASTERPIECE IN THE PHILADELPHIA MUSEUM OF ART, by Pierre Terjanian. [*Philadelphia Museum of Art Bulletin*, n.s., no. 5]; December 2011

ZOE STRAUSS: 10 YEARS, edited by Peter Barberie, with essays by Peter Barberie, Sally Stein, and Zoe Strauss; January 2012

AN EAKINS MASTERPIECE RESTORED: SEEING "THE GROSS CLINIC" ANEW, edited by Kathleen A. Foster and Mark S. Tucker, with essays by Steven Conn, Kathleen A. Foster, Mark S. Schreiner, MD, and Mark S. Tucker; May 2012

THE ART OF GERMAN STONEWARE, 1300–1900: FROM THE CHARLES W. NICHOLS COLLECTION AND THE PHILADELPHIA MUSEUM OF ART, by Jack Hinton. [*Philadelphia Museum of Art Bulletin*, n.s., no. 6]; May 2012

GAUGUIN, CÉZANNE, MATISSE: VISIONS OF ARCADIA, edited by Joseph J. Rishel, with essays by Stephanie D'Alessandro, Charles Dempsey, Tanja Pirsig-Marshall, Joseph J. Rishel, and George T. M. Shackelford; June 2012

to highlight fascinating aspects of the Museum's collection. These installations—a series of grace notes sounded throughout the past year—included *Great Coats: Women's Outerwear from the Collection*, organized by Kristina Haugland, The Le Vine Associate Curator of Costume and Textiles; *Secret Garden*, an exhibition of contemporary art in fiber organized by Dilys Blum, The Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles; *Joan Miró: Paintings, 1925–1955* and *American Art of the Machine Age and The Stieglitz Circle*, organized by Anna Vallye, The Andrew W. Mellon Postdoctoral Curatorial Fellow in Modern and Contemporary Art, and John Vick, Exhibition Assistant in Modern and Contemporary Art; *The Natacha Rambova Collection of Lamaist Art* and *The Portable Garden: Carpets from Iran and South Asia*, organized by Darielle Mason, The Stella Kramrisch Curator of Indian and Himalayan Art, and Yael Rice, former Assistant Curator of Indian and Himalayan Art, respectively; *Heavenly Bliss: Korean Art for the Afterlife*, organized by Hyunsoo Woo, The Maxine and Howard Lewis Associate Curator of Korean Art; *A Taste for Tea in Japan*, organized by Dr. Felice Fischer, The Luther W. Brady Curator of Japanese Art and Senior Curator of East Asian Art, and intern Harrison Schley; and *May Your Glass Be Ever Full: Drinking in Seventeenth- and Eighteenth-Century Europe*, organized by Donna Corbin, The Louis C. Madeira IV Associate Curator of European Decorative Arts.

Every great work of art not only represents a new way of seeing and understanding the world—the distinctive vision of the artist—but also has the potential to be understood and appreciated in different ways at different points in time. How else can we explain the impact that *Van Gogh Up Close* had on the more than 250,000 visitors who came to the Museum to see this beautiful and deeply affecting exhibition, which focused on the artist's profound engagement with nature and his intense and, in the end, unrequited drive to express this in new and uniquely personal ways.

"I...am always obliged to go and gaze at a blade of grass, a pine tree branch, an ear of wheat, to calm myself," van Gogh wrote in a letter to his sister in July 1889. From 1886, when the artist left Antwerp for Paris, to 1890, when he ended his own life in Auvers, his feverish artistic experimentation and drive to express his love for nature propelled him to radically refashion the way he depicted it in his still lifes and landscapes. This remarkable aspect of his work had never before been studied in detail, and for this reason *Van Gogh Up Close* offered fresh insights into van Gogh's artistic goals and the scope of his achievement.

To assemble an exhibition of masterpieces from around the world is an ambitious endeavor, something that no museum or individual can achieve alone. And if these works are as admired as the paintings



SECRET GARDEN
March 3–August 26, 2012

THE WOMEN'S COMMITTEE OF THE PHILADELPHIA MUSEUM OF ART

A fitting and well-deserved highlight of the year for The Women's Committee of the Philadelphia Museum of Art and its many fans throughout the Museum family was its recognition by the Greater Philadelphia Chapter of the Association of Fundraising Professionals as the Fundraising Group of the Year at its annual event marking National Philanthropy Day. Another accolade, one that speaks to the core missions of both The Women's Committee and the Museum, was the Disabilities 2011 Accessibility Achievement Award for outstanding commitment to access for people with disabilities through the removal of physical and attitudinal barriers. This award was presented by the Mayor's Committee on People with Disabilities to The Women's Committee and the Museum's Form in Art program for legally blind adults.

The Philadelphia Museum of Art Craft Show—presented by The Women's Committee—is recognized as the nation's most prestigious juried exhibition and sale of contemporary American craft. The 2011 Craft Show, which marked the exhibition's thirty-fifth year, included 195 of the finest craft artists in the United States and



Board Chair Constance Williams with curators Joseph Rishel and Jennifer Thompson (top) and visitors (bottom) in the Van Gogh exhibition

of Vincent van Gogh, it is inevitably the result of an extraordinary collaboration and the assistance of many good friends and colleagues. We thank our partner in the organization of this project, the National Gallery of Canada, for its shared commitment to this exceptional undertaking. *Van Gogh Up Close* was conceived and organized by a wonderful team of curators. Their individual and collective talent, vision, and scholarship carefully shaped and coordinated every element of the exhibition. The Museum thanks Cornelia Homburg for proposing the project as a new perspective on van Gogh's achievements and for her leadership as a guest curator, working in close collaboration with Anabelle Kienle, Assistant Curator at the National Gallery of Canada, and with our own 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; and Jennifer Thompson, The Gloria and Jack Drosdick Associate Curator of European Painting and Sculpture before 1900 and the Rodin Museum.

The organization and presentation of *Van Gogh Up Close* would not have been possible without the generosity of many sponsors. In challenging times, we were fortunate to have secured the support of two wonderful companies: Glaxo-SmithKline and Sun Life Financial. In addition to these distinguished corporate sponsors, the exhibition was made possible by the Federal Council on the Arts and the Humanities, which

provided an indemnity grant; the Robert Lehman Foundation; The Pew Charitable Trusts; The Annenberg Foundation Fund for Major Exhibitions; The Kathleen C. and John J. F. Sherrerd Fund for Exhibitions; the National Endowment for the Arts; The Women's Committee of the Philadelphia Museum of Art; and The Arcadia Foundation. The Museum is also deeply grateful to the committed and generous members of the Sunflower Society: Barbara B. and Theodore R. Aronson, David and Margaret Langfitt, Mr. and Mrs. Robert E. Linck, Mr. and Mrs. John M. Thalheimer, Mrs. Eugene W. Jackson, and Mr. and Mrs. Leonard Abramson. For its support of the catalogue, we acknowledge with gratitude the

abroad, with guest artists from Scotland. Organized this year by Chair Reid Bodek, Vice Chair Lisa Woolbert, and Show Manager Nancy C. O'Meara, the Craft Show is the single largest annual fundraiser for the Museum. Proceeds support educational programs and exhibitions, and fund purchases of art and contemporary craft for the permanent collection. The Philadelphia Museum of Art Craft Show Committee comprises over one hundred volunteers who meet and plan year-round to present the show. To date the committee has raised over \$9.6 million for the Museum.

Every year, the Craft Show exerts a positive impact on artists and their careers, offering them exposure and recognition. It is also

wonderful for the city of Philadelphia, both culturally and economically. With these broad-ranging benefits in mind, The Women's Committee and the Museum offer special thanks to Susquehanna Bank, A.C. Moore Arts & Crafts Inc., and KYW Newsradio—sponsors of this year's Craft Show.

Marsha Rothman served as president of The Women's Committee in fiscal year 2012. In addition to its annual funding of an American craft acquisition, the Form in Art program, and education for the Museum and Park House Guides programs, The Women's Committee funded four special Museum requests for a total of \$375,500.

Women's Committee President Marsha Rothman, Lisa Woolbert, 2011 Craft Show Chair Reid Bodek, Nancy O'Meara, and Judy Pote

Netherland-America Foundation. The gala opening of *Van Gogh Up Close* was cochaired by Women's Committee members Ellen Simon and Sally Sharkey.

Craft speaks to the work of our hands. But it is more than that, representing the intersection of materials, skill, and personal expression. Its language is universal and timeless, for individuals of every society and every era have devoted themselves to creating handmade objects. Representing the creative traditions of countries around the world, crafts were prominent among the first works of art to enter the collection when the Museum was founded in 1876, and the Museum continues to collect the finest examples of handmade art to this day. Thanks in large part to The Women's Committee and gifts from individual aficionados, the Museum is particularly well-known for its holdings of twentieth- and twenty-first century American, European, and Asian craft. The first exhibition of its type at the Museum, *Craft Spoken Here* provided a new and comprehensive look at a part of the collection that is one of the Museum's great strengths but is rarely presented in such depth. This exhibition, organized by Elisabeth

R. Agro, The Nancy M. McNeil Associate Curator of American Modern and Contemporary Crafts and Decorative Arts, included some forty contemporary works dating from 1960 to the present in ceramic, glass, metal, wood, lacquer, paper, and fiber.

While the desire and ability to create objects is a defining human characteristic, collecting and exhibiting craft remains an emerging but now rapidly growing field among museums. With *Craft Spoken Here*, the Museum extended its long-standing engagement with craft, took the opportunity to experiment with its collection, and explored an approach to understanding craft in an international context. *Craft Spoken Here* invited visitors not only to view outstanding examples of craft from the Museum's collection, but also to interact with makers and try their hand at basic skills such as knitting, crocheting, and felting in the CraftLAB, a cozy space complete with a supply of basic craft tools and materials. The Philadelphia region is fertile ground for the current do-it-yourself (DIY) crafting movement and this provided a good reason, among many others, for the Museum to reaffirm its commitment to this field.



Craft Spoken Here was made possible by The Leonard and Norma Klorfine Foundation Fund for Modern and Contemporary Craft. Additional support was provided by the Windgate Charitable Foundation and the Center for American Art at the Philadelphia Museum of Art. In-kind support was provided courtesy of A. C. Moore Arts & Crafts, Inc., Calico Corners, and Lion Brand Yarn.

The dream of Arcadia, a mythic place of beauty and repose where humankind lives in harmony with nature, has held an enduring appeal for artists since antiquity. With its promise of calm, simplicity, and order, it has served as both an inspiration—the unfulfilled ideal of a paradise here on earth—and as an image of refuge. In the late nineteenth and early twentieth centuries, a time of sweeping change, this dream found a powerful new currency and once again spurred the imagination of a new generation of painters, many of whom were central to the development of modern art.

CRAFT SPOKEN HERE
May 5–August 12, 2012

At the heart of *Gauguin, Cézanne, Matisse: Visions of Arcadia* were three monumental canvases—rarely lent and never before exhibited together—each an acknowledged masterpiece and each, in its own distinctive way, a powerful response to the Arcadian tradition. Paul Cézanne's enigmatic *Large Bathers*, the largest of this artist's paintings in an idyllic landscape, caused a sensation when it was first exhibited in 1907; Paul Gauguin's *Where Do We Come From? What Are We? Where Are We Going?* situates an Arcadian theme in the distant realm of Polynesia, where the artist spent his last years and created some of his finest and most powerful works; Henri Matisse's mural-sized *Bathers by a River* was inspired in part by Cézanne and represents one of the greatest achievements of Matisse's career.



GAUGUIN, CÉZANNE, MATISSE:
VISIONS OF ARCADIA
June 20–September 3, 2012

This adventurous exhibition, organized by Joseph J. Rishel, The Gisela and Dennis Alter Senior Curator of European Painting before 1900, examined the different, yet closely related and complementary, meanings of these three paintings. Featuring some forty works by more than twenty artists drawn from American and international collections, the exhibition also explored more broadly the enduring appeal of the Arcadian ideal for artists in the nineteenth century, and how it emerged once again in a powerful form in a generation of modern painters who embraced the age-old theme of a serene and joyous life in harmony with nature and adapted it to their own, often radical pictorial purposes. Visitors were invited to share their visions of Arcadia—in words or pictures—in a gallery at the end of the exhibition.

Gauguin, Cézanne, Matisse: Visions of Arcadia was supported by an indemnity from the Federal Council on the Arts and the Humanities. Additional support was provided by Mrs. Louis C. Madeira IV, The Margaret A. Cargill Foundation, The Pew Charitable Trusts, The Annenberg Foundation Fund for Exhibitions, The Robert Montgomery Scott Fund for Exhibitions, The Kathleen C. and John J. F. Sherrerd Fund for Exhibitions, The Arcadia Foundation, Dennis Alter, Barbara B. and Theodore R. Aronson, and other generous individuals.

While organizing major international loan exhibitions, the Museum is focusing, as well, on showing its collection to its best advantage in refurbished and reinstalled galleries. One example of many such efforts realized in the last year is the reimagining of gallery 101, which now introduces the galleries of American art with a small but exquisite sample of the range and scope of the Museum's extensive holdings in this field. The gallery starts with the nation's founding, and touches on important figures such as William Penn, Benjamin Franklin, and Charles Willson Peale, who contributed to Pennsylvania's early history. The installation is an engaging prelude to the story of America's heritage and cultural diversity that our collection can tell and, in some respects, tell uniquely.



The Museum partnered with the 2012 Doodle 4 Google project, which invited K–12 students from across the country to create their own Google Doodle inspired by the theme “If I could travel in time, I’d visit . . .”

TEACHING AND LEARNING

Perhaps the most familiar—and important—educational activities at the Philadelphia Museum of Art are visits by classes from area schools. Led by the Museum’s accomplished educators or Guides, the students learn about the arts and their history as well as about cultural history and, when the opportunity arises, other subjects, such as language arts and mathematics, which are at the heart of the grade-school curriculum. Such visits will always be central to the Museum’s role as an educational institution, and the Museum’s educators will never cease their search for new ways to enhance and deepen students’ experience of art. As the leading visual arts organization in Philadelphia and the region, the Museum has—for more than eight decades—served as a primary source of visual arts education in the city’s schools. School and teacher programs produced by the Museum’s Division of Education and Public Programs range from gallery-based lessons, after-school programs, grade-wide initiatives, and distance learning to professional training and classroom resources for teachers—including free materials to utilize in the classroom and access to the state-of-the-art Wachovia Education Resource Center. These resources provide essential art experiences for thousands of K–12 students, including those who attend schools where arts-based learning is limited or, due to budgetary constraints, virtually nonexistent.

The importance of arts education in the schools cannot be overestimated. The arts are essential to the development of critical-thinking skills, including observing, interpreting, associating, problem solving, and flexible thinking. Studies continue to demonstrate that integrating arts-based learning into the classroom can enhance student mastery of critical content while also supporting emotional development, one of the keys to success as a student and in life.

At the same time, the Museum recognizes and addresses the fact that arts education extends beyond serving school-age children, continually exploring and reexamining its roles and responsibilities as an educational resource for individuals of all ages, experiences, interests, and abilities. It does so through the knowledge that rich and productive encounters with the arts give rise to different, but equally valuable, types of learning and the development of skills that are as important to people in their adult lives as anything they may have learned in the classroom. Advancing lifelong learning through the powerful resource of the visual arts, embracing diverse audiences, inspiring people to discover meaningful connections between art and life—these principles shape the Museum’s broad and sustained commitment to arts education.

Under the leadership of Marla K. Shoemaker, The Kathleen C. Sherrerd Senior Curator of Education, the Division of Education and Public Programs is recognized nationally as a leader in visual arts education and participatory, object-based learning. Through recorded tours on headsets (or, increasingly, through visitors’ own smartphones), family programs, scholarly symposia, curator lectures, gallery concerts, art history courses, film series, school tours, and outreach initiatives, the staff offers countless opportunities to bring people and art together. With a special charge to consider audience

diversity (in regard to age, race, ethnicity, and socioeconomic factors), the Museum's staff strives to think systemically about ways to reach individuals from all walks of life through a variety of educational programs. The particular requirements of adults with special needs are met through accessible programs.

In partnership with a community of more than five hundred adult volunteers—most of whom are highly trained Museum Guides—our dedicated Education staff works throughout the Museum's main building, the Ruth and Raymond G. Perelman Building, Mount Pleasant and Cedar Grove historic Fairmount Park Houses, the Rodin Museum, and the Anne d'Harnoncourt Sculpture Garden. In fiscal year 2012, educational programs served 208,000 visitors directly and the experiences of virtually all of our visitors were enhanced through the division's central role in interpreting the Museum's collection and exhibitions.

More than 78,000 prekindergarten through twelfth-grade students were taught by Museum educators both at the Museum and at their schools in fiscal year 2012. The Museum's public school programs are supported by a diverse pool of funding sources, including foundations, corporations, and individuals. The Christian R. and Mary F. Lindback Foundation and the Dolfinger-McMahon Foundation are visionary leaders in their efforts to strengthen Philadelphia's schools. Their support of the Museum's educational activities in the form of leadership grants that guarantee the continuation of invaluable staff positions and provide essential budget relief ensures that all students in the city's public schools continue to be admitted to the Museum free of charge. The Lindback Foundation provides a parallel grant for school district programs.

Art Speaks, a groundbreaking literacy-based museum visit program designed specifically for fourth-grade students in Philadelphia public schools, is now in its fourth year of operation. This citywide, collaborative initiative is offered by the Museum and three partner art institutions: The Barnes Foundation, the Pennsylvania Academy of the Fine Arts, and the Institute of Contemporary Art at the University of Pennsylvania. The program continues to grow annually, serving more than 11,000 of the approximately 13,500 fourth-graders in the School District of Philadelphia. To build on students' visits through Art Speaks, the Museum introduced the Art Speaks Family Pass to encourage students to return to the Museum with their families. At the Philadelphia Museum of Art, Art Speaks is funded by Target, TD Bank through the TD Charitable Foundation, The Dow Chemical Company, the Hamilton Family Foundation, The Christopher Ludwick Foundation, and generous individual contributors in the current fiscal year. Target, TD Bank, and the Ludwick Foundation have supported Art Speaks for four years in succession.

To produce directed outreach to the public schools in the form of in-school, after-school, and summer programs, the Museum receives significant annual funding from The Delphi Project Foundation and Reliance Standard Life Insurance Company. The Delphi After School Art Club at the Museum is a weekly arts education program for middle-school students from the School District of Philadelphia. This past year, some 240 students participated in the program, which includes tours of the Museum, art classes, cultural performances, conservation demonstrations, a student art exhibition, and a collaborative community art project. The club focuses on the creative and academic aspects of the visual arts and provides students with a safe, educational, and inspiring place to gather after school. The exhibition *Points of Departure: Delphi After School Art Club at the Philadelphia Museum of Art* is a community-service arts project created specifically for the Youth Art Gallery at Philadelphia International Airport. Students in the club worked together to create artwork based on the Museum's collection. They were also challenged to visually interpret a quote by renowned artist



Students at Mount Pleasant (top) and in the American art galleries in the main building

Paul Klee: "A line is a dot that went for a walk." The six participating schools included the General Louis Wagner Middle School, Juniata Park Academy, Middle Years Alternative School, Russell Byers Charter School, Thomas K. Finletter Elementary School, and William Levering Elementary School. The artists and art educators who worked with the students included Roslyn Don, Cecilia Dougherty, Doris Nogueira-Rogers, Diane Pieri, Stephane Rowley, Marta Sanchez, and Benjamin Volta. The young artists and their instructors hope that passengers from around the world enjoy their unique works of art. Other Delphi-supported programs at the Museum include the Delphi Art Partners and Art Futures artist-in-residency programs, and the Delphi Summer Teen Media Program, a six-week intensive program in art, writing, media-literacy, and filmmaking.

A grant from Lincoln Financial Foundation supported the Museum's Arts Connections program in fiscal year 2012. The program's primary goal is to help fifth- through eighth-grade students and



Clockwise from top left: Summer Teen Media Program participants; After School Art Club students at the Points of Departure installation at Philadelphia International Airport; exploring the arms and armor collection; a VAST hands-on art workshop for teachers

teachers in Philadelphia schools make connections between the Museum's works of art and classroom learning. Arts Connections encourages students to experience the Museum as a fun and naturally engaging place to learn. In all, 1,149 students from ten public schools participated in the program in the past academic year. The support provided by Lincoln Financial Foundation, a longtime partner of the Museum, was the foundation's largest grant last year.

Each summer, the Museum's Education department offers K-12 teachers of all subject areas the opportunity to immerse themselves in the Museum's collection and explore art as a classroom

resource through the weeklong Visual Arts as Sources for Teaching (VAST) seminar. Focused on the Museum's newest teaching resource, *Looking to Write, Writing to Look*, this year's program explored how careful looking and discussion of works of art help students develop critical thinking, strengthen descriptive language, practice vocabulary, and become inspired as writers and observers.

The *Looking to Write, Writing to Look* kit has been exceedingly well-received among educators across the country. Rebecca Mitchell, Museum Educator and Coordinator of Teacher Programs, and Barbara Bassett, The Constance Williams Curator of Education, School and Teacher Programs, report that, upon presenting and demonstrating the resource in schools and at conferences, and based on feedback from those implementing the kit, teachers praise its effectiveness and value. They are grateful for the

prompts and activities that connect art with writing in the classroom and motivate students to write and look more closely at the works of art. It is common for art teachers to be asked to incorporate writing into their lesson plans; language arts, history, and English teachers find the kit to be an excellent resource. After seeing *Looking to Write, Writing to Look*, Scholastic, Inc.—the global children’s publishing, education, and media company—invited the Museum to create a resource for students. This new resource was distributed and used at Scholastic’s Art.Write.Now 2012 exhibition in New York, showcasing the work of the Scholastic Art & Writing Awards winners at Carnegie Hall in June 2012. *Looking to Write, Writing to Look* won the 2012 EdCom Excellence in Published Resources Award from the American Association of Museums, and *Pennsylvania Art: From Colony to Nation* received an Institutional Award of Merit from the Pennsylvania Federation of Museums and Historical Organizations. The Museum is grateful to the Sherman Fairchild Foundation for funding these extraordinary teacher resources.

The Wachovia Education Resource Center, the Museum’s on-site research facility and lending library for educators (located in the Ruth and Raymond G. Perelman Building), has been a resource for thousands of educators since it opened in 2007. It provides the materials and support needed to enhance curricula, encourage individual research, and deepen the understanding and use of the Museum’s collection and the visual arts in general. In addition to personalized assistance, the center offers teacher workshops, book clubs, technology training, videoconference classes, online lesson plans, and an e-newsletter for teachers. Currently, the center has more than five thousand teachers registered to receive e-news and services. With the center as a primary site and resource, the Museum began a collaboration with Teach for America, a national program that recruits diverse and accomplished leaders who work to expand educational opportunity, starting with teaching for two years in a low-income community. In June 2012, the Museum welcomed 144 Teach for America recruits and helped them prepare for assignments in Philadelphia and Camden schools.

In addition to programs for students and their teachers, children are invited to experience the collection and exhibitions through family programs, which promote the Museum as a family destination where admission for children under twelve is always free. Over 21,000 participants took part in family programs in fiscal year 2012. On most Sundays, the Museum offers vibrant activities for children, their parents, and caregivers. Family Gallery Tours and Stroller Tours (made possible by Newell Rubbermaid in 2012) are offered several times each month. The popular Family Studio art-making workshop—presented once a month on Pay What You Wish Sundays and more frequently during winter and summer breaks—provides opportunities for children to learn, create, and enjoy the Museum with their families. Selected Pay What You Wish Sundays in fiscal year 2012 were supported by PNC Arts Alive, which is also a generous sponsor of the Every Family Party and a strong advocate of family programming in the arts. In fiscal year 2012, the Family Studio was supported by the Joseph F. McCrindle Art Education Fund.

Community programs at the Museum engage children, teens, and families from disadvantaged communities in Philadelphia, through collaborations with over one hundred organizations across the region. More than five thousand young people and their families participated in community outreach programs in the past year. At least 80 percent of the population served by these programs is low income, as defined by the federal poverty level. Grants from the Bank of America Charitable Foundation and the Dorothy V.



Learning about Zoroastrian traditions at the Celebrate the Art of South Asia Family Event; a Society for the Prevention of Unfinished Needlework (SPUN) event in conjunction with the Craft Spoken Here exhibition



Kimono demonstration at the annual Asian New Year family event; Museum Studies 2012 interns; “Exhibiting India’s Art in the 21st Century” symposium attendees Sridhar Shanmugam, Dr. Sanjay Doddamani, University of Pennsylvania professor Michael W. Meister, and Museum curator Darielle Mason

Cassard Fund of The Philadelphia Foundation support and strengthen these community-based initiatives in youth development and arts education. Museum visits are offered with gallery tours and family events, which feature themed tours, hands-on activities, gallery programs, and lively presentations, and are presented in collaboration with partner organizations. Admission is waived and free transportation is provided. The Museum works in successful partnership with community organizations such as the Philadelphia Housing Authority, Southwest Community Enrichment Center, Taller Puertorriqueño, Casa de los Soles, the Lighthouse, Settlement House, Project H.O.M.E., and Norris Square Neighborhood Project.

The Museum’s community programs have inspired similar programs at museums across the nation. New outreach efforts in fiscal year 2012 included providing citywide community events and festivals—Feria del Libro, HACE Festival, InLiquid Café, and the Asian-Pacific American Heritage Month Celebration, among them—with free craft-making activities. Free tickets were provided to community partner Jane Addams Place-Lutheran Settlement House for the Art of South Asia Family Event. Family events are an important tool in outreach initiatives and are increasingly used to involve families from targeted communities in Museum activities. Community Connections is a series of workshops for youth produced in collaboration with the Boys and Girls Clubs: participants meet off-site at

a Boys and Girls Club location, and then visit the Museum for a tour and art-making activity. Intergenerational workshops and tours for those served by homeless and immigrant social service agencies are offered in conjunction with partner organizations including Travelers Aid Family Services of Philadelphia, Nationalities Service Center, BuildaBridge, Jane Addams Place-Lutheran Settlement House, and Sunday Breakfast Mission. More than 200 free tickets for the Museum’s Every Family Party, presented by PNC Arts Alive, were offered through these organizations to members of the communities they serve. Museum educators brought art activities from the Museum to eight community sites and twenty-nine library branches. These efforts, in turn, encouraged 1,500 individuals to visit the Museum.

The Museum is committed to training future arts professionals. Forty-three graduate and undergraduate interns—representing thirty-one colleges and universities, three foreign countries, and sixteen US states—took part in the Museum Studies program in summer 2011. Placed in twenty-seven Museum departments, they contributed 12,420 hours of work during the nine-week program.

This year’s three-day Anne d’Harnoncourt Symposium, an annual event organized in partnership with the Department of the History of Art at the University of Pennsylvania, focused on “Exhibiting India’s Art in the 21st Century.” The event concluded with a day of programming for the general public that brought some six thousand visitors to the Museum. Museum staff collaborated with the Philadelphia Theatre Company on several evenings of discussion around their production of the play *Red*, which focused on a series of murals painted by Mark Rothko for the Four Seasons Restaurant in New York. In conjunction with *Van Gogh Up Close*, a four-part art history course devoted to the artist attracted more than six hundred enrollees. The Seventeenth Annual Graduate Student Symposium on the History of Art, a yearly collaboration featuring young scholars from the mid-Atlantic region, was presented in collaboration with the University of Pennsylvania, Temple University, and Bryn Mawr College.

Given the volume and scope of adult public programming, the Museum is especially pleased to announce that, in conjunction with The Lenfest Challenge initiative to provide perpetual funding for key professional positions, Chairman's Council members Zoë and Dean Pappas (Mrs. Pappas is, in addition, vice president of The Women's Committee) endowed the position of Curator of Education, Public Programs, a position held by Elizabeth Milroy. Playing a key management and planning role within the Education department, Ms. Milroy leads a team of Museum educators to plan and implement a broad range of creative offerings that engage adult and family audiences.

"Accessible Wellness Workshops at the Philadelphia Museum of Art," an article describing the Museum's series of Accessible Programs seminars, was published in *Museums & Social Issues: A Journal of Reflective Discourse*. Authors Janice Merendino, a studio teacher at the Museum, and Marissa Clark, the Museum's Accessible Programs Coordinator, described the philosophy, design, and facilitation behind the workshops. Street Thoma is the Manager of Accessible Programs at the Museum. Workshops and tours are held on-site and, in fiscal year 2012, served 650 and 273 individuals, respectively. Outreach and Art Talk are off-site programs, and served 3,784 and 600 individuals, respectively.

The Fleisher Art Memorial's Youth Arts Programs were selected as a 2011 National Arts and Humanities Youth Program Award winner, the nation's highest honor for out-of-school arts and humanities programs. Fleisher was this year's only recipient from Pennsylvania and one of only twelve organizations (out of 471 organizations nominated across the country) selected to receive this prestigious annual award. The National Arts and Humanities Youth Program Award is a signature initiative of the President's Committee on the Arts and the Humanities, in partnership with the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum and Library Services.

As discussed in the Building section of this *Annual Report*, the Rodin Museum, its collection, and its garden have emerged—beautifully—from a comprehensive process of restoration, renovation, and reinstallation (see pages 45–47). Basic information about Rodin's career, working methods, subjects, and innovative approaches to the creation of sculpture is now presented in ways that are both accessible and engaging and enables visitors to learn about individual works of art within the contexts of Rodin's life and career, and French art and culture in the late nineteenth and early twentieth centuries. These objectives have been achieved through the use of traditional tools such as object labels, text panels, and guided tours, as well as newer technologies such as audio guides, podcasts, a smartphone app, and links to additional information about Rodin and his work available at rodinmuseum.org. These interpretive resources provide visitors with many different opportunities to enjoy and learn more about Rodin's work and to understand the relationship between the collection and its setting. The Museum is introducing this model of interpretation at the Rodin Museum and plans to continue experimenting with it in the galleries of the main and Perelman buildings.

Libraries and archives play increasingly important roles—particularly in the realm of education—in the information age in the lives of individuals and the work of cultural institutions. The Museum's Library and Archives—headed by C. Danial Elliott, The Arcadia Director of the Library and Archives, with Susan K. Anderson, The Martha Hamilton Morris Archivist—are essential resources for the Museum and visiting scholars and, in their own right, are fascinating repositories of documents and objects that offer rich insights into both the history of art and the development and continuing operations of this institution.



First Lady Michelle Obama presents the 2011 National Arts and Humanities Youth Program Award to Fleisher Art Memorial. Accepting the award in the East Room of the White House on November 2, 2011 were Matt Braun, then Executive Director of Fleisher, and Zulmarie Nazario, a student participant in the program; Form in Art participants with Accessible Programs manager Street Thoma

More than 200 guests attended the Annual Library Lecture on November 1, when Robert Darnton, the Carl H. Pforzheimer University Professor and Director of the Harvard University Library, spoke on "Blogging Now and Then (250 Years Ago)." A spellbinding addition to the Museum Library is the newly established Marilyn L. Steinbright Art Fiction Collection. Art mysteries and art novels tell stories centered on collectors, museums, curators, dealers, restorers, and artists, and feature all manner of intrigue: murders, spies, forgeries, conspiracies, blackmail—even thefts! The collection is the gift of Ms. Steinbright, a longtime Library benefactor. In all, the Library added nearly 3,000 books and other publications to its collection in fiscal year 2012.



Trustee and Library Committee Chair Martha Hamilton Morris, Harvard University Library Director Robert Darnton, and Library and Archives Director C. Danial Elliott; the Rockwell Kent and the Art of the Book installation in the Library

Among the several exhibitions presented in the Library's Reading Room was *Anne d'Harnoncourt's Lifelong Conversation with Art*, organized by Project Archivist Bertha Adams. Featuring selections from the late director's records, and professional and personal papers held in the Museum's Archives, this installation illustrated Miss d'Harnoncourt's convictions about art and her encouragement of others to join her conversation with art. Another exhibition was *The Artist in the Nursery: Illustrated Children's Books*, organized by Evan Towle, Librarian for Reader Services, which displayed twenty-four books, including two particularly early coloring books, two works illustrated by René d'Harnoncourt (Miss d'Harnoncourt's father), and

an illustrated songbook from the Prints, Drawings, and Photographs department. *Rockwell Kent and the Art of the Book*, also organized by Mr. Towle, was presented in conjunction with the exhibition *Rockwell Kent—Voyager: An Artist's Journey in Prints, Drawings, and Illustrated Books*, which was shown in the Museum's main building and organized by Brooks Rich, The Dorothy J. del Bueno Curatorial Fellow in Prints, Drawings, and Photographs.

Records from Henry Clifford, painting curator at the Museum from 1932 to 1964, were donated by his son, Nicholas Clifford. These materials provide a wonderful complement to collections already in the Archives and help tell a more complete story about the scholarly achievements, exhibitions, and holdings represented in the European Painting department. These materials, previously

thought to be lost, were recently discovered by Mr. Clifford's family and include correspondence with Henri Matisse, Georgia O'Keeffe, Alexander Calder, and Diego Rivera. Priscilla T. Grace, a longtime Library Committee member and Trustee Emerita, donated more than 850 books on European painting, sculpture, and travel from her personal collection, shortly before her death.

The value of "cultural creative learning," as some have called the kind of education that can take place—and take place uniquely—in a museum, is only beginning to be understood and appreciated. It is not about simply absorbing information, but also, and more importantly, about what we make of it. It is about shaping and sustaining learning skills that serve us across a lifetime, and developing habits of mind that help us construct meaning. It is not simply about identifying the parts, but also understanding how they relate to the whole. It is about putting things together and seeing, in as creative a way as possible, the big picture.



Visitors can access detailed information about more than 58,000 objects in the collection via the Museum's website.

CONNECTING AND COLLABORATING

The Philadelphia Museum of Art is, in the broadest sense of the term, a civic institution. It came into being as part of two monumental civic efforts: the mounting of the Centennial Exhibition of 1876, and the drive—beginning in the early twentieth century and fully realized in 1928—to create a new and capacious home for a growing collection of art. The Museum was built by and for the citizens of Philadelphia, and it is a source of pride for the region and an internationally recognized landmark. Indeed, it is one of the most well-known buildings in the United States. It is an economic engine for Greater Philadelphia, drawing visitors to the city and thereby generating jobs and revenue not only within the Museum's walls, but also for retailers, restaurants, hotels, and other businesses. Most significantly, the Museum is, in essence, a civic institution because of its long history of building partnerships with a broad range of sister institutions and organizations—from individual community champions and foundations to other nonprofits, businesses of all types, and the city, state, and federal governments. Few other museums of its type have played, or continue to play, such a prominent role in their communities, and few have benefited as much as the Museum has from those who feel connected to the institution.

The Museum is committed to building on its leadership role in the cultural sector, as discussed in the Teaching and Learning section of this report. As the preeminent educational resource for the visual arts for the citizens of the city and region, the Museum continually seeks to forge relationships with institutions, groups, and individuals to extend its reach into the community and to establish and employ its campus-like collection of destinations—the main building on Fairmount, the Ruth and Raymond G. Perelman Building, the Anne d'Harnoncourt Sculpture Garden, the Rodin Museum and its surrounding Dorrance H. Hamilton Garden, and Mount Pleasant and Cedar Grove historic houses in Fairmount Park—as a lively and welcoming center for learning and the enjoyment of the arts.

Great cities deserve great gardens. They are an essential part of the urban experience. Philadelphia is truly blessed with wonderful green spaces, most significantly the Fairmount Park system that begins on the Benjamin Franklin Parkway—the boulevard that the Museum calls home. Like any great work of art, great gardens require care and, from time to time, renewal.

In 1981, Sol LeWitt was commissioned by the Fairmount Park Art Association (now the Association for Public Art) to propose a work of art created specifically for an outdoor location. In his description of the project, LeWitt was explicit but characteristically brief about the installation, noting that it should consist of “four different colors (white, yellow, red & blue) in four equal rectangular areas, in rows of four directions (vertical, horizontal, diagonal right and left) framed by evergreen hedges of about 2' in height. In the winter the rows of plants would retain their linear direction, in the summer the flowers would bloom and provide the color. The type of plant, height, distance apart and planting details would be under the direction of a botanist and the maintenance by a gardener.” Per those instructions, the installation *Sol LeWitt: Lines in Four Directions in Flowers* was unveiled in May 2012, more than

thirty years after the artist had proposed it. It was planted and will remain on view over the next two years thanks to support from The Pew Charitable Trusts.

Lines in Four Directions in Flowers is situated between the banks of the Schuylkill River, the Anne d'Harnoncourt Sculpture Garden, and the William M. Riley Memorial in Fairmount Park—an expansive site selected by the artist. It is the only project of its kind in LeWitt's body of work, representing the first time his art has been translated into a floral landscape. Thanks to a carefully considered selection of perennials by the landscape architecture, urban design, and planning firm OLIN, flowers will bloom throughout the summer and early fall. A time-lapse recording of the complex installation of *Lines in Four Directions in Flowers* is posted on the Museum's website.

The lot size totals 18,850 square feet (nearly one-third the size of a football field), and each of the four beds within the garden measures 4,400 square feet. In total, the four colored quadrants contain more than 7,000 plantings. Each color palette contains four to five plants that will bloom sequentially throughout the spring, summer, and early fall. Groundswell Design Group, LLC, a landscape architect design-and-build firm, planted the flowers and will maintain the garden for the duration of its installation.



Alice Beamesderfer, the Museum's Deputy Director for Collections and Programs, and Carlos Basualdo, The Keith L. and Katherine Sachs Curator of Contemporary Art, served as curators for *Lines in Four Directions in Flowers*. Mr. Basualdo was joined by exhibition assistant Amanda Sroka in undertaking the research and interpretation that informed the installation. Paul Pincus, the Officer for Planning and Special Projects, managed the installation process. *Sol LeWitt: Lines in Four Directions in Flowers* was made possible by a generous grant from The Pew Charitable Trusts and executed in partnership with Philadelphia Parks & Recreation, courtesy of the Estate of Sol LeWitt.

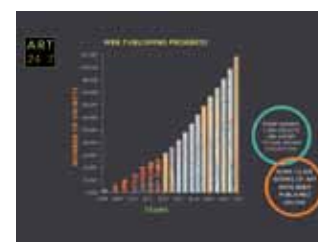
Everyone involved in the project joins in recognizing Penny Balkin Bach, Executive Director of the Association for Public Art, for inviting LeWitt to undertake this project and for her commitment to it over the course of more than three decades. We extend our profound thanks, as well, to the LeWitt family, particularly the artist's wife, Carol, and their daughter Sofia.

Fiscal year 2012, indeed, was a year in flowers. The first two galleries of the exhibition *Van Gogh Up Close* bloomed with images of irises, fritillaries, cornflowers, poppies and, of course, sunflowers. For this reason the Museum was inspired to forge a connection with the Philadelphia International Flower Show, presented by The Pennsylvania Horticultural Society. The result was a partnership that provided discounted admission to those who saw both *Van Gogh Up Close* and the Flower Show.

The Museum is committed to ensuring that its holdings of more than 227,000 works of art are available at the click of a button, anytime, to anyone, whether an object is on display in the galleries, on loan, or in storage. Through the ART 24/7 initiative, more than 58,000 objects representing every medium and historical period were accessible online at the end of fiscal year 2012, and more than 1,500 objects are uploaded each month. The Division of Education and Public Programs is working with Museum curators to develop 200–500 word entries to accompany the object images posted online. ART 24/7



Director Timothy Rub, OLIN Partner Susan Weiler, Deputy Director for Collections and Programs Alice Beamesderfer, Board Chair Constance Williams, and curator Carlos Basualdo at the unveiling of Sol LeWitt: Lines in Four Directions in Flowers in May 2012; proposed plan for the LeWitt project © OLIN



Through the ART 24/7 initiative, the Museum's collection is increasingly accessible online anytime, to anyone.

is integral to the Museum's role as an educator and vital to its commitment to sharing the research, scholarship, and inspiration of the works of art in its care with the public. Students and scholars around the world can not only find information needed for their academic pursuits, but also contribute new perspectives that advance scholarship and knowledge through the arts. The departments of Communications, Development, Editorial and Graphic Design, Education, and Information Services, and the Photography Studio have worked collaboratively and creatively in conceiving, developing, and building ART 24/7 in conjunction with the Museum's curators and educators.



The online collection makes possible uniquely personal Museum experiences. Virtual visitors can design their own guided tours through the galleries; download audio narratives by artists, scholars, and Museum professionals; participate in educational features; and achieve new levels of familiarity with the Museum's vast holdings. Visitors to the Museum can "take home" their experience by looking up favorite artists, researching topics of interest, or planning their next visit. Online images of individual works of art and the historic architectural interiors in which some of them are presented encourage art lovers to visit Philadelphia, building on the Museum's role as a cultural and economic force in the Commonwealth.

The Museum's online presence broadens its dialogue with the world and creates more opportunities for public involvement. The Museum has more than 49,000 fans on Facebook and over 50,000 followers on Twitter. The Museum's website, philamuseum.org, had more than two million unique visits in fiscal year 2012. Members of this virtual community can send information about favorite works of art to friends, add Mu-

seum events to their calendars and invite others, ask questions about the collection, and receive updates on the latest objects added to the website.

Each object published online provides a wealth of data, including high-quality, zoomable images; gallery location; curator-reviewed text about the work of art and the artist; and links to other works of that genre or by that artist. Social tagging allows visitors to categorize and more easily find objects on the website. MyMuseum lets users personalize their experience by creating private galleries of favorite objects from the online collection, customizing tours, and keeping a calendar of upcoming Museum events. Podcasts—audio clips and short videos—allow in-person and online visitors to hear lectures, learn more about exhibitions, or take self-guided tours of the collection, twenty-four hours a day, every day. Those who subscribe to the Museum's free audio podcasts receive automatic updates via Apple's iTunes or other podcast subscription software. With RSS, or "Really Simple Syndication," users can stay informed about everything going on at the Museum without even visiting the website. Instead, they receive updates of Museum information—such as press headlines, current exhibitions, and Art After 5 performers—on their computer or smartphone.

The Museum is continually developing new and exciting ways for visitors to engage with the objects in its collection and exhibitions, all with the goal of enriching their experience both online and in the

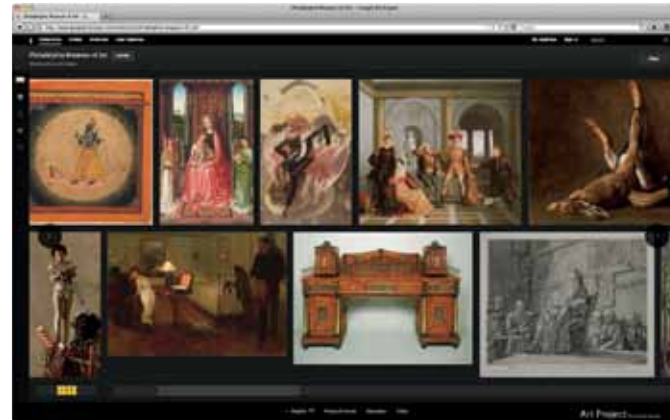
galleries. Encouraging and facilitating these advances are the members of the Digital Age Committee of the Museum's Board of Trustees, including Chair John H. McFadden, Vice Chair Jerry Wind, John J. Medveckis, Martha Hamilton Morris, Sherry A. Varrelman, and Board Chair Constance H. Williams.

To make its collection even more accessible to students, teachers, and art lovers of all ages from across the nation and around the world, the Museum has joined the Google Art Project, offering high-resolution images of more than two hundred masterpieces ranging from arms and armor to decorative arts and paintings. This partnership is part of a major expansion of the Google Art Project, which now provides access to more than thirty thousand images from 151 participating organizations in forty countries, with twenty-nine partners in sixteen cities in the United States alone. Users can find objects from the Museum on the Google Art Project site (www.googleartproject.com) through a variety of searchable subjects, including artist, title, category, museum, country, collection, and time period. Google+ and video hangouts are integrated on the site, allowing viewers to create personal galleries. The Create an Artwork Collection feature lets users save specific views of any of the works and build their own personalized collections. Comments may be added to each object, and the entire collection is sharable, making this an ideal tool for students or groups working on collaborative projects.

Galvanized by the Museum's ongoing success, the opening of The Barnes Foundation, and other developments on the Parkway and throughout the city, the Greater Philadelphia Tourism Marketing Corporation (GPTMC), the City of Philadelphia, and fourteen civic and cultural partners launched With Art Philadelphia, the city's first-ever coordinated and sustained visual arts marketing campaign. The two-year campaign aims to generate ongoing attention for Philadelphia as one of the world's great art destinations, draw new and engaged audiences, and spur overnight stays from visitors worldwide. With Art Philadelphia encourages visitors to curate their own Philadelphia art experiences—something they can do easily on the campaign's interactive website, visitphilly.com/withart. Advertisements describe a variety of ideal art-focused days and nights in Philadelphia and help visitors customize their own experiences on the “most artistic mile in the country.”

The groups, organizations, and institutions contributing financial and other resources to With Art Philadelphia include the City of Philadelphia, GPTMC, The Barnes Foundation, the Philadelphia Museum of Art, the Pennsylvania Academy of the Fine Arts, the Penn Museum (University of Pennsylvania Museum of Archaeology and Anthropology), The Pennsylvania Horticultural Society, Philadelphia International Airport, the Philadelphia Convention & Visitors Bureau, the Greater Philadelphia Cultural Alliance, the Commonwealth of Pennsylvania, The Lenfest Foundation, The William Penn Foundation, the John S. and James L. Knight Foundation, PNC, and PECO.

Holidays at the Museum—a new tradition—was introduced in December 2011. Holiday-time visitors were invited to share the art they love with the people they love and enjoy festive decorations, holiday music, special programs, shopping, food, and abundant good cheer. Also in time for the holidays, art lovers found one-stop shopping at the Museum Store with eclectic finds showcased at Philadelphia Produces Original Design (P.POD), a pop-up bazaar created by artist, designer, and author/illustrator Alexander Stadler, who worked collaboratively with Stuart D. Gerstein, Director of Wholesale and Retail Operations, and his colleagues. P.POD showcased items designed or produced in Philadelphia.



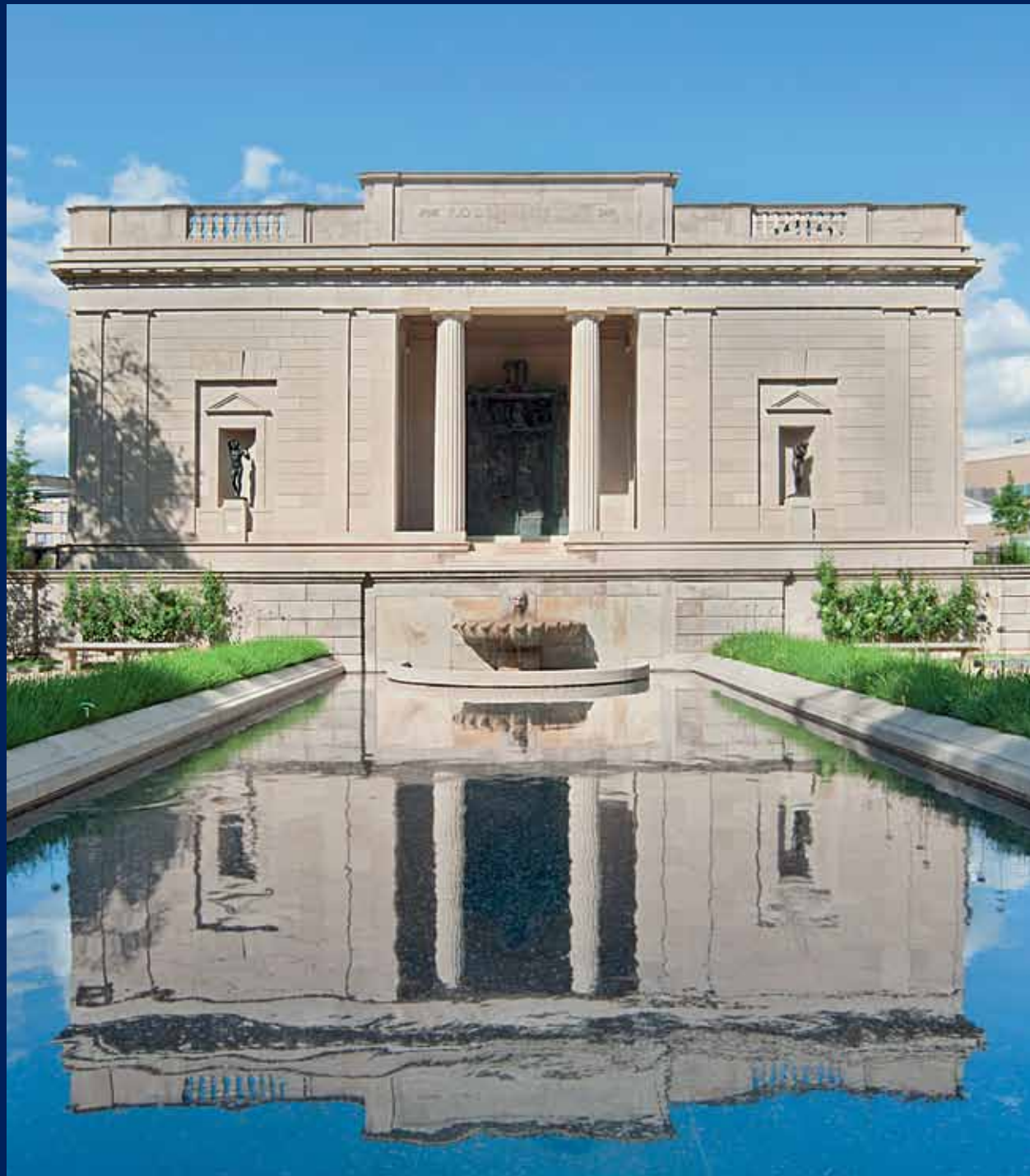
Some of the more than two hundred objects from the Museum's collection included in the Google Art Project; the Museum's page on the With Art Philadelphia website

As the Museum looks to the future, it is examining how to redefine and reimagine its role as a civic institution with all the important responsibilities that entails: advocacy and leadership in the cultural sector, community engagement and education, and the development of partnerships that serve the public good. At the same time, the Museum is thinking innovatively about how best to be a “third place” for the audiences it welcomes—a place outside of home and work where people of all ages, representing the full breadth of the Philadelphia community and points beyond, will come to spend time in pursuit of pleasure, meaning, and human connection. By connecting and collaborating on the civic scale, the Museum aims to help others do the same on the most important scale of all, the human scale.



Clockwise from top: Holidays at the Museum 2011 events included musical performances in the Great Stair Hall and the medieval galleries; STARR Events Tiki Pop-Up Restaurant on the East Terrace





Rodin Museum

BUILDING

The Philadelphia Museum of Art's main building and Ruth and Raymond G. Perelman Building both came into being in the 1920s, a time of sustained, if uneven, growth in the American economy, and a period regarded as a golden age for high-quality, ambitious construction projects in both the private and public spheres. The two buildings were conceived as civic monuments that reflected the city's prosperity and confidence. While the Perelman Building was designed to fit the needs of an insurance company (it was restored and expanded by Gluckman Mayner Architects—beginning in 2005—to house state-of-the-art galleries, conservation labs, and art storage spaces for the Museum), the main building made material the growing belief, here and elsewhere in the United States, that art museums should benefit the public and educate that public about the value of the arts.

The Museum comprises the main and Perelman buildings, the Rodin Museum, Cedar Grove and Mount Pleasant historic houses in Fairmount Park, and an off-site art storage facility. The Anne d'Harnoncourt Sculpture Garden is an outdoor extension of the Museum's galleries, built atop the thoughtfully sited, sensitively designed parking garage, an important addition to the Museum campus that addresses a long-standing practical need. The Museum commends Al Shaikoli, Director of Engineering, Facilities, and Operations, and his colleagues for their crucial contributions to managing, maintaining, and improving each of these facilities.

In April 1926 movie theater magnate Jules Mastbaum approached the Commissioners of Fairmount Park with a proposal to construct a museum devoted to French artist Auguste Rodin, explaining, "I have recently acquired a number of bronzes, marbles, and other works in sculpture by Auguste Rodin, which I should like to make freely available for the study and enjoyment of my fellow citizens of Philadelphia." Granted permission to build a museum on the north side of the Benjamin Franklin Parkway between 21st and 22nd Streets, Mastbaum hired Jacques Gréber, the French landscape architect who had designed the Parkway in 1917, and Paul Cret, architect and professor of design at the University of Pennsylvania, to create a unique setting in which to display Rodin's work.

Driven by Mastbaum's admiration for Rodin's home at Meudon, just outside Paris, Gréber and Cret recreated the limestone gateway of the late-seventeenth-century Chateau d'Issy, which Rodin had preserved at Meudon. In Philadelphia, this gateway provided (as it does today) an entry into a garden that frames the elegant museum building. Several monumental sculptures by Rodin were installed outdoors, animating the grounds and the facades of the museum. The site design drew particular attention to the towering bronze *The Gates of Hell*, which occupies a central location at the entrance to the museum. Rodin modeled *The Gates of Hell* over the course of nearly four decades, from 1880 to the time of his death in 1917. The first two bronze casts of this masterwork, of which the Rodin Museum has one and the Musée Rodin in Paris the other, were done posthumously in 1926–28 with the support of the Mastbaum family.

The interior of the museum was designed to display Jules Mastbaum's collection of large and small works in bronze, marble, and plaster, which was assembled, with astonishing speed and focus, in the

course of only two years. A spacious central gallery with a frosted glass ceiling was scaled to show significant figure groupings like the marble *Kiss* (a replica authorized by the Musée Rodin for the museum in Philadelphia), while the more intimate spaces of the corner galleries were ideal for showing plaster casts and drawings. A wood-paneled library on the north side allowed visitors to consult books on Rodin and ephemera such as sketchbooks, photographs, and letters. Mastbaum did not live to see the opening of his museum in November 1929, but it proved a great success, receiving more than 390,000 visitors in its first year.

Having reopened in summer 2012, after an extended period of renovation and reinstallation, the reimagined Rodin Museum is an especially lively and engaging place for learning and discovery. The interpretation of the collection, including the Museum's first smartphone app, dramatically enriches the ways in which visitors can understand the artist's unique and still powerful vision and learn about this great sculptor and the pivotal role he played in the development of modern art. While the plan returns attention to the architecture and landscape created by Gréber and Cret for the display of Jules Mastbaum's collection, the new installation—and future presentations—will be distinguished by their explorations of the many themes present in Rodin's work.



One of the most dramatic changes at the Rodin Museum is the return of sculpture to the garden and the exterior of the museum building. In the 1950s and 1960s, many of these works were brought indoors for the sake of their preservation. Now, two freestanding, life-size bronzes, *The Age of Bronze* and *Eve*, once again grace the niches that were designed for them. *The Burghers of Calais* have returned to the east garden from which this group was removed in 1955. And *Adam* and *The Shade* have been restored to the original positions that Cret planned for them, in the arched openings of the Meudon Gate, where they form an impressive ensemble with *The Thinker*. The presence of these six works and *The Gates of Hell* allows the site to serve, as originally intended, as a frame for enjoying Rodin's large-scale figurative sculptures. These installation changes are possible due to recent research by Museum

Top: The Rodin Museum's Library; above: Henri Gréber's 1929 copy of Auguste Rodin's The Kiss (foreground) is among the sculptures currently installed in the museum's main gallery. Jules Mastbaum, founder of the Rodin Museum, received permission from the Musée Rodin in Paris to have carved a posthumous replica of the work, which was first conceived for The Gates of Hell.

conservation staff—guided by Andrew Lins, The Neubauer Family Chair of Conservation—on surface coatings and ways to protect bronzes from the effects of city pollution. The west side of the garden was intended to present an eighth sculpture, but Mastbaum died before he could purchase a suitable work. Thanks to a generous loan from the Iris and B. Gerald Cantor Foundation, a version of *The Three Shades* is now installed in this spot.

Mrs. Samuel M. V. Hamilton generously supported the restoration of the landscape surrounding the Rodin Museum to its original splendor. It is the hope of the museum and its partners in this project—The Pennsylvania Horticultural Society and the Association for Public Art—that the people of Greater Philadelphia and visitors will admire the beautifully renewed garden and claim it for their own enjoyment. We look forward to recognizing Mrs. Hamilton's generosity by naming The Dorrance H. Hamilton Garden at the Rodin Museum in her honor. An Honorary Trustee of the Philadelphia Museum of Art, Mrs. Hamilton has long been a highly engaged and generous champion of the Museum across a wide range of its activities, from acquisitions and exhibitions to crucial support for capital projects.



We thank OLIN and CVM Construction Managers, Inc., for their exacting work in restoring the Rodin Museum's exterior and garden, and Vitteta for its exquisite restoration of the interior. The Museum's Conservation department collaborated with Museum curators and educators, and Vitteta's team of architects, engineers, designers, and our contractors L.F. Driscoll assembled for the renewal of the Rodin Museum (see pages 51–52 for more detailed information regarding the conservators' efforts).



The debut installation at the Rodin Museum focuses on Rodin's monuments, with the main gallery devoted to approximately twenty sculptures that relate to Rodin's work on *The Gates of Hell*. In addition, a number of the original cement and marble bases and casework designed by Cret for the building have been repaired or recreated as a means of unifying the presentation and complementing the architectural design. (See pages 57–58 for a full listing of the generous individual and institutional donors whose support made possible the successful completion of the Rodin project.)

In the main and Perelman buildings, the Museum presented seventeen exhibitions that drew from its own holdings of more than 227,000 works of art and featured loans from museums and private collections from across the nation and around the world. During that same period, exhibitions organized by the Museum and partner

institutions traveled far afield. As they have in years past, the Museum's exhibitions and individual works will continue to be transported to museums throughout Europe, Central and South America, Asia, and beyond.

In all, more than 2,500 artworks entered the building in fiscal year 2012. Further heightening the Museum's need to annually transport, store, install, track, and monitor the condition of thousands of objects is its ambitious program of changing gallery installations and its status as a single institution composed of multiple sites. Managing the monumental art moving and art handling needs of Philadelphia's comprehensive, active, and campus-like Museum of Art are its registrars, led by Director of

Registration Irene Taurins, and its department of Installations and Packing, guided by Martha Masiello, working in close collaboration with the Museum's curators, conservators, and construction team.

Their efforts will be significantly enhanced by the Museum's new, 68,000-square-foot Art Handling Facility which will provide much-needed improvements to the behind-the-scenes functions that are critical to the care, storage, registration, and movement of works of art. This facility will allow the Museum to restore, and eventually reopen, a major public entrance on the north side of the Museum facing Kelly Drive that has been used for shipping and receiving since 1975. The Art Handling Facility is the product of the first phase of the Museum's comprehensive Facilities Master Plan, designed by Frank Gehry and his partners.

State-of-the-art inside, the Art Handling Facility is forward-looking on the outside, as well, as it is capped by a "green" roof. Covered by plant materials that offer substantial benefits in terms of energy consumption and water drainage, green roofs are especially effective in managing the runoff of rainwater, in addition to incorporating



natural habitats into the "built" environment. A waterproof membrane prevents leakage and other potential water damage to the building covered by the green roof. Green roofs have substantially longer life spans than conventional ones, thereby providing financial savings in addition to those gained through lower energy use. Improvements outside the Art Handling Facility will alleviate existing traffic challenges for pedestrians, bicycles, and vehicles and enhance the connections between Fairmount Park, the Schuylkill River Trail, and neighborhoods to the north and west of the Museum.

The development of the Art Handling Facility was made possible by the Commonwealth of Pennsylvania, The William Penn Foundation, the Gray Charitable Trust, and Honorary Trustee Penelope P. Wilson. Special thanks go to The Annenberg Foundation, The Lenfest Foundation, and The Pew Charitable Trusts for their leadership support in advancing the Museum's Facilities Master Plan, of which the Art Handling Facility is an essential part.

The enthusiasm of some Philadelphia patrons for the Palladian style in the late eighteenth century and the Quaker taste for simplicity during this same period are evident, respectively, in the classical



The Museum's new Art Handling Facility during construction

elegance of Mount Pleasant and the simple detailing of Cedar Grove, the two historic houses in Fairmount Park that are managed by the Museum. Both houses function, beautifully and effectively, as extensions of the Museum, providing architecturally appropriate and evocative settings for pertinent examples of American furniture and decorative arts. Through funding provided by the William B. Dietrich Foundation, East Fairmount Park's Mount Pleasant underwent comprehensive restoration and thoughtful renovation several years ago. The William B. Dietrich Foundation previously provided support for restoration of the facade of the Ruth and Raymond G. Perelman Building and the Rodin Museum. Cedar Grove, an exceptionally fine eighteenth-century farmhouse, is the latest beneficiary of the William B. Dietrich Foundation's crucial mission and generosity. Through a grant from the Foundation and additional support from Mrs. Edward Sickles and an anonymous donor, the Museum has begun planning the restoration and maintenance of Cedar Grove's exterior envelope and roof. Atkin Olshin Schade Architects, working in partnership with CVM Structural Engineers, produced a com-

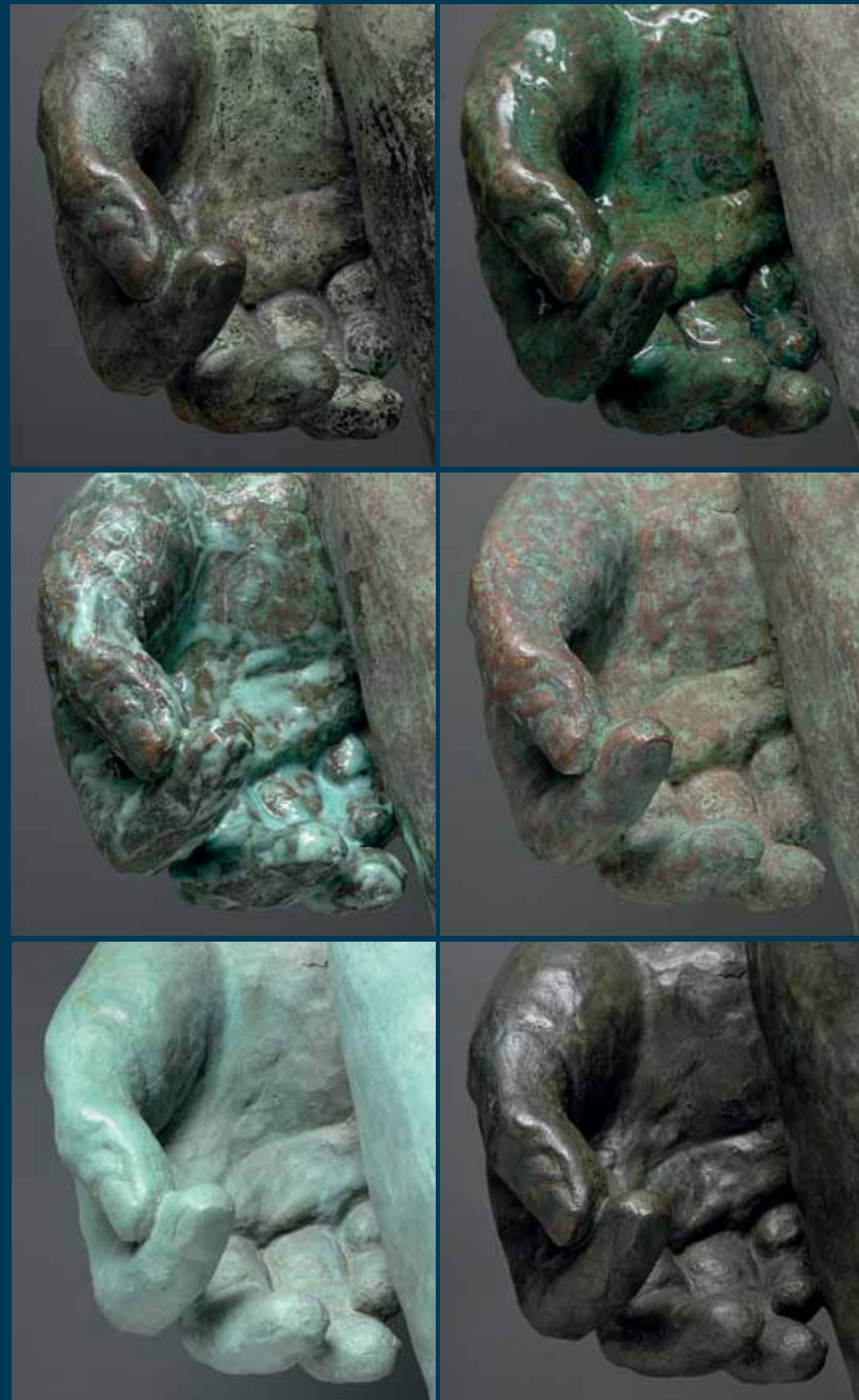
prehensive condition assessment of the building and surrounding landscape and plans for their future. Restoration of Cedar Grove's exterior envelope began in June 2012 and the house is scheduled to reopen to the public in fall 2013. The continued preservation of this historic structure and the development of the surrounding landscape are part of the planned reinterpretation of Cedar Grove and its collection by the Museum's departments of Education and Public Programs, American Art, and Conservation.



Cedar Grove historic house in Fairmount Park

Work within the Museum coincides with the comprehensive refurbishment of the Benjamin Franklin Parkway and adjoining green spaces. For example, the Center City District recently completed Sister Cities Park at the easternmost portion of Logan Square in front of the Cathedral Basilica of Saints Peter and Paul. The site features a children's discovery garden and play area, a fountain commemorating Philadelphia's global sister cities, and a 3,000-square-foot pavilion containing a café and community room. Improvements to the Parkway began in 2008 with support from the Commonwealth of Pennsylvania, the City of Philadelphia, The Pew Charitable Trusts, The William Penn Foundation, and the John S. and James L. Knight Foundation. We recognize and commend Philadelphia Mayor Michael Nutter and Pennsylvania Governor Tom Corbett for their continued commitment to this project.

The Museum's physical plant is large, complex in its plan and systems, and much of it is aging and in critical need of renovation. The challenge for the Museum is determining how to best go about conserving and renewing as well as adapting and improving the buildings for which it is responsible to serve the needs of the twenty-first century. In fiscal year 2012, great strides were made toward meeting this challenge. The Museum looks forward to fully realizing its vision for the future.



*Facing page, top to bottom, left to right: The right hand of Auguste Rodin's *The Shade* before conservation treatment; after application of an EDTA gel; gel agitated to remove corrosion; after completion of gel cleaning; after application of a copper nitrate patina; after liver of sulfur patina and a protective lacquer coating; this page: conservation treatment of the ceiling in the Rodin Museum's main gallery*

CONSERVING

When used in connection with works of art, the word “conservation” suggests a myriad of goals—from preservation and protection to repair and restoration—each informed by ever more sophisticated technical and historical research into art materials and techniques. Ideally, conserving a work of art is a matter of maintaining it in its original state. More often than not, however, the conservator’s work extends far beyond preventing alteration or damage. Time, exposure to the elements (including light), handling, instability in the media used to create a work of art, and even past conservation efforts that were well-intended but ultimately misguided, leave few objects unaltered. The Museum’s Conservation department is highly respected internationally for the knowledge, skills, and experience of its staff; for its facilities, resources, and equipment; and for the rigorous professional standards the department maintains in this critical and fascinating realm where art, science, and scholarship meet.

Conservation is museum stewardship at its most essential: the protection and care of works held in public trust. The purview of the Conservation department includes the more than 227,000 works of art in the collection, items loaned to the Museum for special exhibitions, and conservation services performed on behalf of and in partnership with sister organizations. Conservation at the Museum has long been renowned for the culture of excellence in which it operates: the integrity of the object is the first consideration, and it is never compromised. Sustaining and building on this culture are

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; and their accomplished colleagues in painting, objects, paper, furniture, woodwork, and costume and textiles conservation, as well as the department’s scientists, photographers, and technicians.

The restoration, renovation, and reinstallation of the Rodin Museum—discussed in the Building section of this report (see pages 45–47)—required not only the conservation of a number of works in the museum’s collection of Auguste Rodin’s sculpture, but also the restoration of the building’s exterior and interior, for which Museum conservators developed treatment protocols and provided on-site monitoring. Their goal was to understand as fully as possible the materials and finishes specified by



Paul Cret, the architect who designed the Rodin Museum, and to develop conservation methods that retained, consolidated, or restored those original finishes to the greatest extent possible using state-of-the-art technology. A team led by Sally Malenka, Conservator of Decorative Arts and Sculpture, examined the physical evidence remaining on the walls, trim, ceilings, and floors of the interior by using more than 150 paint cross-sections and careful scrapings that revealed the chronological layering of paint and finishes. Through instrumental analysis, the composition of the original interior finishes of the rooms was determined and the building was ultimately returned to its original appearance both inside and out.

In December 2011 the Museum completed a rewarding professional exchange, generously supported by the Getty Foundation, whereby visiting Mexican conservator Miguel Ángel Saloma Guerrero worked with staff in the study, stabilization, cleaning, and restoration of the Museum's recently acquired painting *St. Francis Defeats the Antichrist*, made by the Spanish Colonial master Cristóbal de Villalpando about 1691–92. The striking painting is now prominently displayed among other key Baroque paintings in the collection.

Modestini Foundation Fellow Kristin Patterson completed the study, cleaning, and restoration of Jacopo de' Barbari's 1503 *An Old Man and a Young Woman*, one of only a dozen or so extant paintings by the Renaissance master. The removal of disfiguring old retouching, and the sensitive retouching that followed, restored superb qualities that had been hidden for decades. The once-again vibrant painting made its debut in a loan exhibition displayed alongside early works by Albrecht Dürer at the Germanisches Nationalmuseum in Nuremberg.

Conservator of Paintings Teresa Lignelli completed an extraordinarily demanding cleaning and restoration of the Museum's recently acquired seventeenth-century Florentine painting *Saint Peter Weeping* by Agostino Melissi. The project included design and production of a period-appropriate frame for the octagonal canvas, working with David de Muzio, The Elaine S. Harrington Senior Conservator of Furniture and Woodwork, who, in the interest of authentic effect, constructed the frame using only traditional woodworking techniques.

Andrew W. Mellon Fellow Allen Kosanovich entered the final stage of the four-year cleaning and restoration of *Enthroned Virgin and Child, with the Cardinal Virtues and Two Figures Holding Scrolls*, a large panel from an important fifteenth-century altarpiece by Catalan artist Bernat Martorell. Many of the painting's fine attributes had been obscured by poor earlier restorations and damages, but the elegance and splendor revealed by the recent treatment of this monument of early Spanish art will bring it much-deserved attention upon its reinstallation in fall 2012. To evoke the painting's original presentation and underscore its quality, a carefully researched period-style gothic tracery frame was made by Behrooz Salimnejad, Conservator of Furniture and Woodwork, with the help of Michael J. Stone, Conservation Framer.

As an outgrowth of the intensive research that was the foundation of both the 2010 conservation treatment of Thomas Eakins's *The Gross Clinic* and the celebratory and informative exhibition that followed, Kathleen A. Foster, The Robert L. McNeil, Jr., Senior Curator of American Art and Director of the Museum's Center for American Art, and Mark Tucker coedited the book *An Eakins Masterpiece Restored: Seeing "The Gross Clinic" Anew*, published by the Museum. This latest updating of the story of the iconic painting fulfills the Museum's aim to share in-depth the process and results of what has been acclaimed as an exemplary alliance of curatorial and conservation expertise in meeting the shared obligations of stewardship and scholarship. The Richard C. Von Hess Foundation supported this publication, the conservation of *The Gross Clinic*, and the exhibition *An Eakins Masterpiece Restored*.

The Museum's conservators of works of art on paper—Senior Conservator Nancy Ash and Associate Conservator Scott Homolka—received a Twenty-First-Century Museum Professionals grant from the



Conservator Sally Malenka examines a gallery wall in the Rodin Museum; conservator Behrooz Salimnejad conducts testing for finishing the library woodwork at the Rodin Museum.

Institute of Museum and Library Services to support a two-year project to study and develop guidelines for describing materials and techniques used in works of art on paper and a system for entering this information in collections information systems. The overarching goal of this project is to enhance conservators' ability to communicate knowledge about materials and provide allied museum professionals with consistent, mutually understandable language for describing works of art on paper. The public will reap benefits in the form of clearer, more informative descriptions in catalogues, exhibition labels, and on the web, leading to increased visual and information literacy on the subject of artists' materials. A working group of paper conservators from thirteen other major art museums and training programs convened at the Museum in April 2012 to discuss issues presented in documents prepared by the Museum's conservators.



Conservator Allen Kosanovich treats Bernat Martorell's Enthroned Virgin and Child, with the Cardinal Virtues and Two Figures Holding Scrolls of about 1432–34 (John G. Johnson Collection)

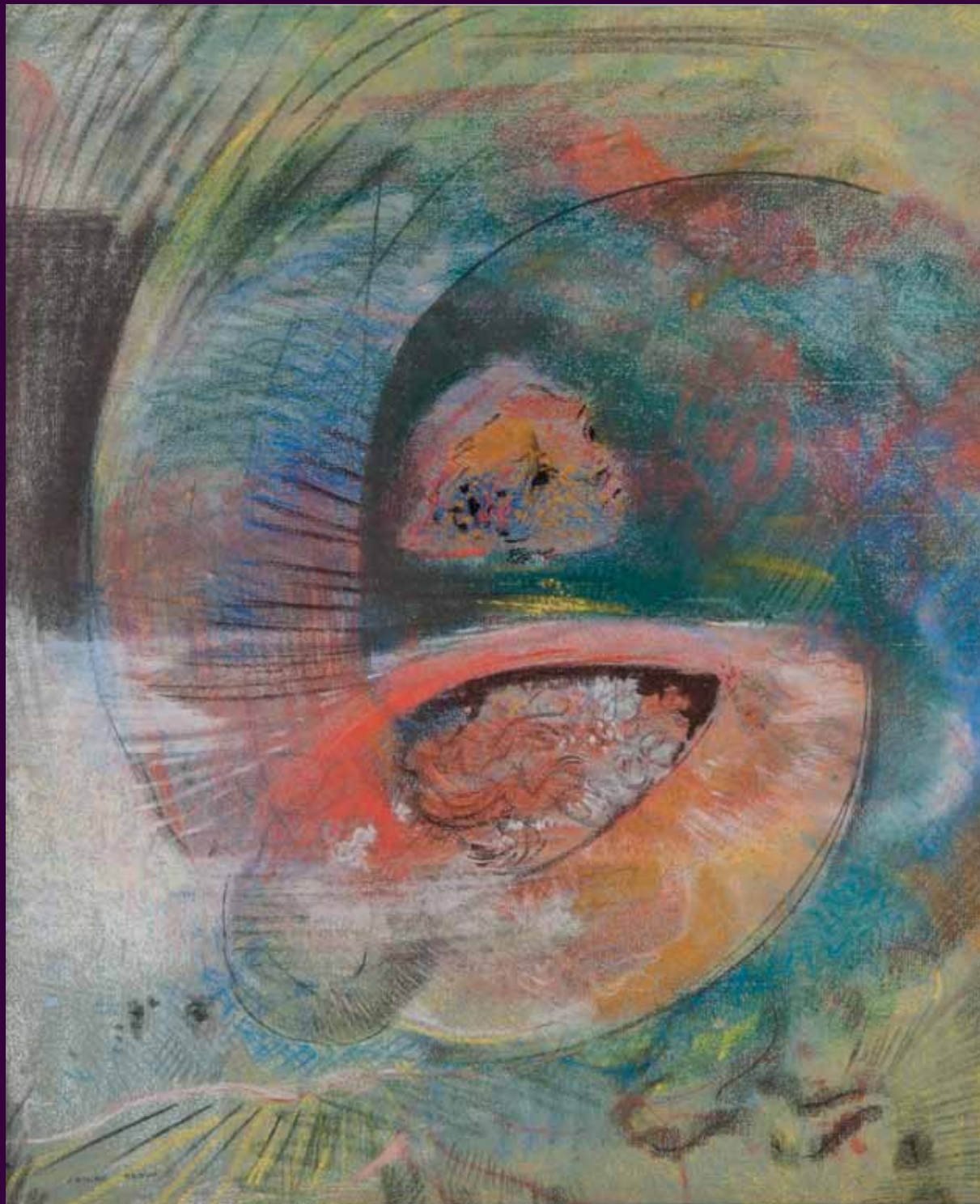
Sara Reiter, a member of the Conservation staff since 1994, was named The Penny and Bob Fox Conservator of Costume and Textiles, a happy outcome of The Lenfest Challenge to establish permanent funding for key professional positions at the Museum. Ms. Reiter completed her master of science degree in textile conservation at the University of Delaware/Winterthur. She manages the preservation and conservation of the 31,000 examples of costume, tapestries, fiber art, upholstery, composite objects, and other textiles in the Museum's holdings. She also oversees the Costume and Textiles Conservation Laboratory and has consulted and performed treatments on thousands of works in the collection.

David de Muzio, The Elaine S. Harrington Senior Conservator of Furniture and Woodwork, and Andrew W. Mellon Fellow Bret Headley completed a study that began in September 2009 of a marquetry-top oval writing-table by David Roentgen. The purpose of this study was to better understand the original pattern and techniques employed in the creation of the marquetry image, as well as the various woods and colorants used to accentuate the image. Information gleaned from this project will contribute significantly to the growing body of scholarship on Roentgen's work and direct current treatment of a table being prepared for loan to the major Roentgen exhibition at the Metropolitan Museum of Art in fall 2012.

More than four years of work by the Museum's object conservators came to a close with the completion of the examination and treatment of nearly seventy pieces of arms and armor for inclusion in an upcoming publication of the masterpieces of

the Kienbusch Collection. Supported by Trustee John J. Medveckis, the publication will honor the remarkable record of commitment to the Museum of Marguerite and Gerry Lenfest. Conservators worked closely with Pierre Terjanian, The J. J. Medveckis Associate Curator of Arms and Armor. A two-year grant from the Institute of Museum and Library Services funded work on the Kienbusch Collection's important group of firearms, starting in May 2012.

The Museum was able to acquire a Raman spectrometer—a highly advanced instrument and an essential analytical tool—through the generosity of The Women's Committee of the Philadelphia Museum of Art and Chairman's Council members Henry and Helen Justi. Senior Scientist Beth Price chaired the Infrared and Raman Users Group (IRUG) in North and South America. Ms. Price was also named to the scientific committee for the 10th Biennial IRUG Conference and served as the Institute of Museum and Library Services grant-project manager, implementing a framework and infrastructure for the collection and dissemination of the first-ever Raman reference spectral database to the international museum community.



SEA MONSTER

c. 1895

Pastel with charcoal on blue laid paper

Odilon Redon

French, 1840–1916

Gift of C. K. Williams, II

2011-171-4

Museum Director Timothy Rub
greeted Associates Rita Rome and
Sandra Blumberg.



SUPPORTING

The Museum’s enduring record of success across the range of topics reviewed in this *Annual Report* rests fundamentally on our generous donors—an extraordinary group of foundations, corporations, individuals, and government agencies—whose energy and vision year after year sustain this institution and nurture its growth. New challenges and opportunities are met with the renewed commitment of loyal donors and constituent groups, including the Museum’s Associates and Chairman’s Council, Corporate Partners, The Women’s Committee of the Philadelphia Museum of Art, Collab, the Friends of the Alfred Stieglitz Center, and the Young Friends. We offer them our profound gratitude as we also applaud the dedication and support of the Museum’s distinguished Board of Trustees, volunteers, and staff, whose tireless efforts on behalf of this institution and resolve to secure for it the best possible future are among our greatest assets. Through the combined generosity of individual and institutional donors, the Museum received contributions totaling more than \$44 million during the past fiscal year.

The planning and implementation of fundraising initiatives rests with the Development department, under the leadership of Executive Director of Development Kelly M. O’Brien, in collaboration with the Museum’s Trustees, director, president, and chief financial officer, and with the guidance of the dedicated members of the Committee on Philanthropy, chaired by Trustee Martha Hamilton Morris. Current and long-term needs are addressed through systematic and coordinated efforts to raise funds to support the annual operating budget, growth of the endowment, Museum facilities and infrastructure, an acclaimed exhibitions program that also encompasses reinterpretation and reinstallation of the collection, important acquisitions, conservation needs, educational programming second to none, advances in technology, a distinguished scholarly publications program, plus a long list of other priorities. This year’s efforts also included major work on assessing the Museum’s institutional readiness to launch a major campaign, an initiative spearheaded by Development working together with the Campaign Planning Council, chaired by Trustee Barbara B. Aronson.

As part of a more unified and comprehensive implementation of fundraising strategies, Development’s Institutional Support program substantially expanded its grant-making efforts throughout fiscal year 2012 by identifying new grant prospects and applying for multiple streams of support from single sources whenever possible and in more nontraditional grant categories. Efforts included streamlining processes to identify Museum fundraising priorities to make the best possible funding matches for projects and programs across the institution.

A primary focus each year is achieving the Museum’s mandate to balance its budget. Through the steadfast generosity of the Trustees, Chairman’s Council, Associates, and Corporate Partners, Development’s fiscal year-end results in support of annual unrestricted

operations totaled nearly \$6 million, while restricted contributions for all other purposes in fiscal year 2012 totaled in excess of \$38 million. Special recognition goes to late Chairman's Council member Chara C. Haas for her leadership gift this year toward the Museum's operations and to The Archie W. and Grace Berry Foundation which, for the second year in a row, awarded the Museum its largest foundation grant in support of operating priorities.

The Associates Advisory Committee, cochaired by Anja Levitties and Charles J. Ingersoll, redoubled its commitment to help strengthen the program's donor cultivation efforts—the Chairman's Council and Associates rosters finished the year with 164 and 490 memberships, respectively, and together boasted a renewal rate in excess of 90 percent in addition to welcoming some 49 new members.



The Corporate Executive Board, under the leadership of Peter H. Goodhart, Partner, PwC, and Daniel J. Phelan, Chief of Staff, GlaxoSmithKline, focused on highlighting the Museum's central role in the regional economy and strengthening partnerships that both extend the reach of this institution and serve the philanthropic and business goals of our corporate community. In fiscal year 2012, the Corporate Partners program, which this year welcomed 24 new companies for a total membership of 130, raised nearly \$1 million.

Similarly, the Membership and Visitor Services department—led by Beth Yeagle, Director of Membership, and Jessica Sharpe, Director of Visitor Services—is responsible for stewarding and growing the Museum's membership base and welcoming all who pass through our doors. We are proud to report that this year in addition to welcoming some 875,000 visitors—the Museum's third highest annual total in the last decade—a new membership record of more than 72,700 households was reached as of June 30, 2012, resulting in operating revenue close to \$8.5 million.

At the top of this year's list of acknowledgements, we are proud to recognize Honorary Trustee Penelope P. Wilson for her commitment of \$2 million to advance the Museum's Facilities Master Plan. Mrs. Wilson has long championed the importance of supporting the Museum's capital investment priorities. Together with her support for the off-site art storage facility and the new parking garage,

Clockwise from top left: Curator Carlos Basualdo, Director Timothy Rub, and Rosa de la Cruz discuss works of art in the de la Cruz Collection with Associates; Museum Guide Jim Pagliaro leads Associates and Chairman's Council members on a tour of the Van Gogh Up Close exhibition; Chairman's Council members enjoyed a banquet, hosted by the Duke and Duchess of Segorbe at Casa de Pilatos, among the most famous Andalusian palaces; Howard Brooks, Ernst and Young, LLP; Fred Blume, Blank Rome, LLP; and Corporate Executive Board Cochair Pete Goodhart, PwC, at the Corporate Partners annual holiday event; Director of Membership Beth Yeagle, President Gail Harrity, and Membership Volunteers Chair Bobbi Fiske

this gift represents her third major investment in facilities and infrastructure improvements, and we are profoundly grateful for her ongoing dedication to the future of this institution.

The Museum is supremely fortunate to have the support of thoughtful donors who, with wisdom and foresight, conceive and structure their commitments in ways that inspire the gifts of others, thus leveraging fundraising initiatives critical to the Museum's future and expanding its base of support. Chief among these is The Lenfest Challenge, created by Board Chair Emeritus Gerry Lenfest and his wife, Marguerite, to establish secure funding for mid- and senior-level positions across all Museum departments while underscoring the key importance of its distinguished professional staff to the Museum's future. Designed as a 1:1 matching program, the initiative will ultimately add \$54 million—half contributed by generous individual donors and half in Challenge funds—to the Museum's endowment. To date, seventeen positions have been selected for support, representing a combined commitment of \$29 million.

Fiscal year 2012 saw major progress in this important initiative, and we gratefully welcome five new Lenfest Challenge donors. Honorary Trustee Helen Madeira has named the position held by Donna Corbin, The Louis C. Madeira IV Associate Curator of European Decorative Arts, in honor of Mrs. Madeira's late husband, former curator and champion of this important part of the Museum's collection. The Wyncote Foundation, on the recommendation of Chairman's Council members Frederick C. Haas and Dr. Daniel K. Meyer, will endow the position of Conservator of Decorative Arts and Sculpture, held by Sally Malenka. And we gratefully acknowledge longtime Chairman's Council member Mrs. Elia D. Buck, who with her children, James M. Buck III and Caroline Rogers, has designated that her late husband's bequest to the Museum will endow The J. Mahlon Buck, Jr. Family Senior Curator of European Decorative Arts after 1700, held by Kathryn Bloom Hiesinger. Long champions of education, Women's Committee Vice President and longtime Guide Zoë Pappas, and her husband, Dean, have endowed The Zoë and Dean Pappas Curator of Education, Public Programs, held by Elizabeth

(LiLy) Milroy. Together with her husband, Bob, Trustee and Costume and Textiles Committee member Penny Fox has named The Penny and Bob Fox Conservator of Costume and Textiles, held by Sara Reiter.

The years-long project to reinvigorate the entire Rodin Museum site, including rejuvenation of its garden and surrounding public landscape, restoration of both the exterior and interior, and reinstallation of the world-famous collection came to completion in fiscal year 2012 with dazzling results. Throughout the phases of the work, institutions and individuals engineered and participated in challenge-grant fundraising efforts that helped to propel this complex effort.

To support the rejuvenation of the Rodin garden and surrounding landscape, a keystone of the comprehensive revitalization of the Benjamin



Rodin Museum

Franklin Parkway, the City of Philadelphia and the Commonwealth of Pennsylvania provided major funding in 2008—joined by The Pew Charitable Trusts, the John S. and James L. Knight Foundation, and the William Penn Foundation—and challenged the Museum to raise an additional \$2 million. Thanks to the extraordinary vision of Mrs. Samuel M. V. Hamilton, the project was completed in 2011. Dedication in fall 2012 of The Dorrance H. Hamilton Garden at the Rodin Museum will pay tribute to

Mrs. Hamilton's legacy as a civic leader committed to the arts and cultural heritage of our city and the preservation of its open space.

Work then turned to restoration of the building's exterior envelope, including replacement of its eighty-year-old roof, cleaning and repainting of the limestone facades, and conservation of bronze and iron ornamental elements, accomplished with brilliant success thanks to grants from the William B. Dietrich Foundation, which secured matching funds from the City of Philadelphia. The comprehensive restoration of the interior of the building—infrastructure improvements, enhanced visitor amenities, and the reinterpretation and reinstallation of the collection—was also advanced by a grant from the City for \$1.7 million in addition to critical support from The Andrew W. Mellon Foundation, the American Express Foundation, The McLean Contributionship, Barbara B. and Theodore R. Aronson, and Lisa D. Kabnick and John H. McFadden.

This year special thanks go to Rodin leadership donors Zoë and Dean Pappas and Marie and Peter S. Dooner, Jr., whose support, together with the gift of an anonymous donor, we are honored to recognize with the naming of three of the museum's beautifully restored galleries. In addition we salute the generous support of The 1830 Family Foundation, Mr. and Mrs. John A. Affleck, Peter A. Benoiel and Willo Carey, Lois G. and Julian A. Brodsky, the Julius and Ray Charlestein Foundation on the recommendation of Elyn C. Phillips and Gary Charlestein, Christie's, Cigna, Hope Cohen and Richard Green, Barbara Eberlein, the French Heritage Society, GlaxoSmithKline, Mrs. Henry F. Harris, Dr. and Mrs. Robin D. Isaacs, Josephine Klein, Mr. and Mrs. John Moyer, Mr. and Mrs. Eric W. Noll, PwC, John and Theresa Rollins, Michele C. Rosen, Sotheby's, Mr. and Mrs. James B. Straw, and the Wyncote Foundation on the recommendation of Duncan Haas and Birgit Walbaum for contributions that have significantly helped to ensure the successful completion of this great effort.



In the corporate arena, eight companies participated in the Pennsylvania Educational Improvement Tax Credit (EITC) initiative, an incentive program that promotes corporate investment in education by granting state tax credits for up to 90 percent of a company's contributions to approved recipient organizations. This year the Museum's Division of Education and Public Programs received gifts totaling \$135,000, and we thank EITC donor companies ACE Group, CIGNA Foundation, Comcast Corporation, Elliott-Lewis Corporation, Graham Partners, Osage Partners, Republic Bank, and Universal Health Services. In addition, we are grateful to the 361 individuals who took advantage of their companies' matching gift programs.

Fundraising for key acquisitions this year focused on initiatives in two core areas of the Museum's renowned collection. The Museum's Paul Strand Collection effort, which represents the most ambitious photography acquisition in our history and creation here of the world's center for the study of one of the seminal figures in the history of photography and modern art, was launched in 2011 through the foresight of Lynne and Harold Honickman, Jeffrey and Marjorie Honickman, and Marguerite and Gerry Lenfest. Inspired by their vision and joining the effort this year were Mr. and Mrs. Jack M. Friedland, Mr. and Mrs. Dean C. Pappas, Mr. and Mrs. Julian A. Brodsky, Thomas Callan and Martin McNamara, Dr. Andrea M. Baldeck, and The Robert Mapplethorpe Foundation.

Acquisition of "The Fox and the Grapes" dressing table, long on loan to the Museum and a focal point of the collection of colonial American furniture, emerged undeniably as one of the year's top priorities. We are deeply grateful for the enthusiastic support of American Art Committee Chair Gerry Lenfest and his wife, Marguerite, as well as leadership donors Leslie Anne Miller and Richard Worley, Kathy and Ted Fernberger, and Mrs. J. Maxwell Moran. The Museum continues to raise funds in support of this crucial acquisition.



Rodin Museum Committee
Cochairs Theresa Rollins, Barbara Eberlein, and Cindy Affleck;
Inspirations, the Museum's new
Planned Giving newsletter

In addition, we are deeply grateful to Marguerite and Gerry Lenfest for their gift to acquire the painting *Pink* by contemporary American artist Pat Steir, to Trustee Maxine S. Lewis and her husband, Howard, for their generous support of East Asian art acquisitions, and to Trustee Marion Stroud Swingle for her ongoing commitment to the growth of the Museum's holdings of contemporary works of art on paper, and to the Leo Model Foundation, Inc., for its support to strategically expand the collection of prints, drawings, and photographs.

Expanding the reach of its world-renowned collection is critical to the Museum's mission. Each year an acclaimed program of exhibitions showcases the Museum's holdings and brings treasures from around the world to our city. The visionary support of the many individual, corporate, and institutional donors to this year's roster of special exhibitions is reviewed on pages 22–23 of this publication. We also acknowledge here the generosity of the Margaret A. Cargill Foundation in awarding the Museum a two-year grant that will be used to support exhibition and education programs.

While the Museum's collection and acclaimed exhibitions bring hundreds of thousands of visitors to Philadelphia each year, the launch of ART 24/7 in fiscal year 2012 is helping to ensure that the Museum's treasures reach an audience that spans the globe. Funds totaling some \$500,000 were secured through the ART 24/7 initiative to support the work of publishing the Museum's collection online. We gratefully acknowledge leadership support from the National Endowment for the Humanities, the Institute of Museum and Library Services, The Women's Committee of the Philadelphia Museum of Art, the Young Friends, the Rubin Family Foundation, and many generous individuals, including Martha Hamilton Morris and I. Wistar Morris III, Lisa D. Kabnick and John H. McFadden, and David Kowitz, in addition to three anonymous donors.

Board Chair Emeritus Gerry Lenfest speaks to members of the Sherrerd family and others gathered for the dedication of The Kathleen C. Sherrerd Galleries; Harold and Lynne Honickman and family members Sara Honickman, Mauri Honickman, and Marjorie and Jeffrey Honickman at the dedication of The Lynne and Harold Honickman Gallery



Fiscal year 2012 was a year of reinvigoration for the Museum's Planned Giving program. Several initiatives were undertaken to enhance stewardship of current donors and provide information on planned giving options to prospective donors, including publication of a new planned giving newsletter, *Inspirations (Ideas for Philanthropic Planning)*, which reached some 65,000 households in the fall and spring. The Fiske Kimball Society, which recognizes the generosity and foresight of individuals who have made planned gifts to the Museum, grew to a year-end membership of 393, and realized planned gifts over the course of fiscal year 2012, including bequests, charitable remainder trusts, charitable gift annuities, and charitable lead trusts, that totaled more than \$2.1 million.



The Museum was proud last fall to pay tribute to the contributions and service of extraordinary benefactors with the dedication of galleries in the main building. The Kathleen C. Sherrerd Galleries were named for the late Kathleen Sherrerd through a bequest by her late husband, John J. F. Sherrerd, who wished to honor his wife and her devotion to this institution, and as desired by her children, Anne, Susan, and John. The galleries display fine examples of American decorative arts, which were of special interest to Mrs. Sherrerd, a Museum Trustee, cochair of the Museum's successful 125th Anniversary Campaign, a Museum Guide from 1965 to 1985,

and a member of The Women's Committee from 1983 to 2005. The Museum gratefully acknowledges the many decades of Mr. and Mrs. Sherrerd's thoughtful leadership and profound generosity.

Celebrating Lynne and Harold Honickman's long service as champions of the Museum and their commitment to strengthening and enlivening the photography collection, The Lynne and Harold Honickman Gallery, to be used for the exhibition of photography, was dedicated on January 12, 2012. Mr. and Mrs. Honickman have generously supported a wide variety of initiatives at the Museum that include, in addition to The Paul Strand Collection, other major acquisitions, exhibitions, and educational programs. Mrs. Honickman has been actively involved as a Trustee since 2001.

Since the group's debut in spring 2009, The Friends of the Alfred Stieglitz Center (FoASC) have offered expanded access to the Museum's extraordinary photography collection for area collectors, artists, curators, and photography enthusiasts, while actively engaging in strengthening the Museum's holdings and expanding the visibility of this important area of the collection. Working with Peter Barberie, the Museum's Brodsky Curator of Photographs, Alfred Stieglitz Center, FoASC this year welcomed seven new members, for a total of 64. Lisette Model's *International Refugee Organization Auction, New York* (1948) was the winning entry selected for purchase by the group at the year-end celebration and purchase party in December 2011.

With a focus on attracting the next generation of Museum supporters, the Young Friends, ably led in 2012 by Cochairs R. Charles Waring and Tiffany Birkholz, organize events and activities that both



INTERNATIONAL REFUGEE ORGANIZATION AUCTION, NEW YORK
1948 (negative); c. 1948 (print)
Gelatin silver print
Lisette Model
American, 1906–1983
Purchased with funds contributed by the Friends of the Alfred Stieglitz Center
2011-196-1

raise funds to support the Museum and extend the reach of its collection and programming. This year, the group contributed \$53,000 in renewed support for education initiatives and ART 24/7, in addition to funding for acquisitions, which will include Elaine Cameron-Weir's sculpture *Blue Black* (2011); Doug Bucci's *Islet | White, Neckpiece* (2012); a group of silk and gold brocade saris and textiles; and a project to carve and gild a reproduction frame for Charles Willson Peale's *Portrait of John and Elizabeth Lloyd Cadwalader and Their Daughter Anne* (1772).

The annual Every Family Party, presented by PNC Arts Alive, the Museum's kid-friendly fundraiser to benefit the Division of Education and Public Programs, attracted more than one thousand children

and their adults on November 12, 2011, for a "Wild about Art" evening that explored the relationship between art and nature and featured projects and interactive performances inspired by works in the Museum's collection. Children (including more than two hundred from underserved communities who came for free through the Community Partner program) enjoyed food, dancing, and live animals at this wildly popular event organized by Chairs Nicole Marshall and Melissa Kromdyk McAleenan and their committee. "Wild about Art" raised some \$20,000 in support of family programming at the Museum.

The Philadelphia Museum of Art is as central to the cultural life of our city and region as it is critically important to their economic well-being. We salute and infinitely thank the thousands of individuals and organizations who steadfastly believe in—and generously give to support—this institution.

More than a thousand children and adults attended the 2011 Every Family Party





FUNERARY MASK

Late 10th to early 12th century
(Liao Dynasty, 907–1125)

Silver

China

Purchased with funds contributed
by Marguerite and Gerry Lenfest
2012-53-1

*Hiromi Kinoshita, The Hannah
and J. Welles Henderson Associate
Curator of Chinese Art*

STAFFING AND VOLUNTEERING

The Museum's bounty of exceptional assets includes its collection, its buildings, and its essential human resources—its staff and volunteers. The relationship between these elements is symbiotic and synergistic. Hundreds—indeed, thousands—of individuals find such power, meaning, and beauty in the Museum's collection and magnificent galleries that they make the decision to serve the institution as volunteers or members of its staff. Conversely, it is these same people who ensure that the Museum's collection, publications, and programs are presented in ways that reflect the Museum's mutually reinforcing emphases on excellence and accessibility. Although notable works of architecture in their own right, the Museum's buildings are touchstones because of the works of art they present and the uplift and inspiration they convey. It is the Museum's volunteers and staff who—day to day—maintain and build on the excellence of the Museum, its holdings, structures, and engagement with and service to the community. These individuals constitute a remarkable group, for they are as immersed in and knowledgeable about the Museum's distinguished past as they are engaged in its exciting present and committed to shaping and supporting the Museum's efforts toward an ever-greater future.

The Museum is pleased to welcome Hiromi Kinoshita as its new Hannah L. and J. Welles Henderson Associate Curator of Chinese Art. Previously Assistant Curator of Chinese Art at the Museum of Fine Arts, Boston, Dr. Kinoshita joined the staff in April 2012. In Dr. Kinoshita, the Museum found an individual with significant curatorial experience and a broad knowledge of the field whose skills perfectly match the institution's needs. The Museum's department of East Asian Art is led by Dr. Felice Fischer, The Luther W. Brady Curator of Japanese Art and Senior Curator of East Asian Art.

Dr. Kinoshita was born in Hong Kong. She earned her undergraduate degree from Wellesley College with a dual concentration in art history and Chinese, a postgraduate diploma in Asian art at Sotheby's Institute at the University of London, and her doctorate in Chinese art and archaeology at the University of Oxford.

Prior to working at the Museum of Fine Arts, Boston, Dr. Kinoshita served as consulting curator at the High Museum of Art in Atlanta, assistant curator at the British Museum, and cocurator of the exhibition *China: The Three Emperors (1662–1795)* at the Royal Academy of Arts, London.

Dr. Kinoshita's position was endowed by Trustee Emerita Hannah Henderson and honors the longtime commitment that she and her late husband showed to the Museum. The gift was matched by a grant from the Chairman Emeritus of our Board of Trustees, Gerry Lenfest, and his wife, Marguerite. (For a full listing of the positions endowed in fiscal year 2012 through The Lenfest Challenge, see page 57.)



Jennifer Francis recently joined the Museum staff as Executive Director of Marketing and Communications. Ms. Francis previously served as head of press and marketing at the Royal Academy of Arts, London, where she made significant contributions to the success of the Royal Academy's exhibition programs, increased attendance figures, led effective corporate communications and advocacy for the institution, built high public and media awareness, developed comprehensive marketing plans, and enhanced the institution's reputation as a premier cultural destination and a champion of art and artists. At the Philadelphia Museum of Art, Ms. Francis will oversee the Museum's Communications, Special Events, and Editorial and Graphic Design departments.



Jennifer Francis, Executive Director of Marketing and Communications

Jenni Drozdek joined the Museum's Education department as Educator for Adult Public Programs. Dr. Drozdek most recently served as Curator of Education at the American Philosophical Society Museum. She received her doctorate from Case Western Reserve. She has worked at the Carnegie Museum of Art and the Mattress Factory, both in Pittsburgh, and the Cleveland Museum of Art. Elizabeth (LiLy) Milroy joins the Education department as The Zoë and Dean Pappas Curator of Education, Public Programs. Dr. Milroy comes to the Museum from Wesleyan University, where she most recently served as professor of art history and American Studies and chair of the American Studies department. Before joining the faculty at Wesleyan, Dr. Milroy was curator at the Terra Museum of American Art, and curatorial assistant at the National Gallery of Canada, Ottawa. Among a broad range of interests and activities, Dr. Milroy has written and presented widely on the history of Fairmount Park and its historic houses.

Endowed fellowships provide future curators and conservators with crucial museum experience while greatly assisting the Museum in realizing its curatorial and conservation initiatives. The three-year Andrew W. Mellon Foundation Postdoctoral Curatorial Fellowships were held in fiscal year 2012 by Joshua Waterman in European Painting and Anna Vallye in Modern and Contemporary Art. Margaret Adler worked in the American Art department as the Barra Foundation Fellow. Caitlin Beach and Brittany Strupp were the Summer Fellows in the Center for American Art.



The Prints, Drawings, and Photographs department welcomed the continuing efforts of Brooks Rich, The Dorothy J. del Bueno Curatorial Fellow; James Wehn, The Margaret R. Mainwaring Curatorial Fellow; Amanda Bock, The Horace W. Goldsmith Fellow in Photography; and Ekin Pinar, the Carl Zigrosser Fellow. In Costume and Textiles, Laura Camerlengo served in a curatorial fellowship funded by The Women's Committee of the Philadelphia Museum of Art. In Indian and Himalayan Art, The E. Rhodes and Leona B. Carpenter Foundation established the two-year Carpenter Foundation Fellowship, a position that will focus on interpretive work in preparation for the reinstallation of the Museum's holdings of South Asian art.



Through funding from The Andrew W. Mellon Foundation, the Conservation department is able to engage four fellows, each of whom works in the department for three years. The Mellon Fellows in Conservation in fiscal year 2012 were Allen Kosanovich in Paintings Conservation, Bret Headley in furniture conservation, Laura Mina in Costume and Textiles Conservation, and Eliza Spaulding in Paper Conservation. Joining them was Kristin Patterson, The Modestini Foundation Fellow in Paintings Conservation.

The Museum's success over nearly fourteen decades can be directly attributed to the wonderful dedication of volunteers and their service of simply and effectively "getting things done." Some 448 volunteers contributed 67,284 hours in service to the Museum in fiscal year 2012. The Museum's Weekday Guides,



Brooks Rich (with Dorothy del Bueno and Diego Rivera's 1926 Portrait of Tina Modotti); Eliza Spaulding; and Laura Camerlengo

Weekend Guides, and Park House Guides led 4,469 tours to the delight and edification of the 61,035 visitors who participated. We thank Ann Guidera-Matey, Manager of Volunteer Services, for coordinating the efforts of this most crucial corps of individuals.

Deserving of praise are the members of the Associates Advisory Committee, cochaired by Charles J. Ingersoll and Anja Levitties; the Corporate Executive Board, cochaired by Peter H. Goodhart and Daniel J. Phelan; Collab, chaired by Eileen Tognini; the Young Friends Executive Board, cochaired by R. Charles Waring and Tiffany Birkholz; and the teachers and others who give of themselves in support of the Wachovia Education Resource Center.

The Museum's Board of Trustees is central to guiding the present and envisioning the future of the institution. Marta Adelson, Osagie O. Imasogie, Leslie Anne Miller, and Pia RoyChowdhury were elected to the Board in fiscal year 2012. Dorrance H. Hamilton, James J. Kim, Elizabeth R. Moran, and Penelope P. Wilson joined the Board as Honorary Trustees.

The Museum family honors the legacies of four remarkable Trustees who passed away this fiscal year. Priscilla T. Grace—who was elected to the Board in 1962 and became a Trustee Emerita in 2006—was a member of the European Painting Committee, the Library Committee, and the Friends of the Rodin Museum. Elected to the Board in 1975, David N. Pincus was an active Trustee for almost two decades before becoming a Trustee Emeritus in 1993. A member of the Museum's European Painting and Sculpture Committee and chairman of the Modern and Contemporary Art Committee, Mr. Pincus supported exhibitions and contributed many significant works of art to the collection. Among them is *Giant Three-Way Plug (Cube Tap)* by Claes Oldenburg, which Mr. Pincus donated in memory of Anne d'Harnoncourt and which is on view in the Museum's sculpture garden named in Miss d'Harnoncourt's honor. Paul Ingersoll, who served as a Board member from 1962 to 1983, was an innovative champion of the Museum—he was a founder of the Museum Friends, as well as the inaugural cochair, with the late Leonore Annenberg, of the Associates program. Kenneth S. Kaiserman was elected to the Museum's Board in 1982; he was a former Chair of the Buildings Committee, now the Architecture and Facilities Committee, and a member of the Modern and Contemporary Art Committee.



Cheryl McClenney-Brooker with her daughter, Misha, and husband, Moe Brooker, and Philadelphia Mayor Michael Nutter (second from left)

Cheryl McClenney-Brooker, the Museum's beloved and esteemed Director of External Affairs, retired in March 2012, after twenty-nine years of service. Over the course of her extensive tenure, Ms. McClenney-Brooker became a key member of the Museum's senior administration, generating a broad range of initiatives to engage audiences for the Museum and advocating on the Museum's behalf to elected officials and many other constituencies. Ms. McClenney-Brooker leaves behind an exemplary legacy of public service and advocacy for the arts. The Museum family will miss her dedication, wonderful charm, and extraordinary grace. In recognition of Ms. McClenney-Brooker's retirement, in February 2012 the Philadelphia City Council issued a resolution citing her "tireless commitment to the art, cultural, and civic community of Philadelphia." The

Honorable Michael Nutter, Mayor of Philadelphia, stated, "Cheryl has been a cornerstone of the Museum for twenty-nine years. As the leader of the Museum's community outreach efforts she has had a lasting impact on the Museum's capacity to better serve all of our city's children, youth, and families."

Ms. McClenney-Brooker's retirement has occasioned an expanded role within the Museum for her colleague Joseph Meade, who has served as Director of Government Relations since 2010. He will now also assume the responsibilities of External Affairs to help sustain and build on Ms. McClenney-Brooker's successes in external affairs initiatives.

MEANINGFUL RENEWAL OF AN INSTITUTION as venerable and massive—in its buildings, collection, exhibitions, and programs—as the Philadelphia Museum of Art requires bold acts of imagination undertaken with an eye to the future and with respect for the past. Engaging in renewal as an ongoing process obliges the Museum to never cease asking itself challenging questions. How can we change and improve the visitor’s experience in keeping with new patterns—educational, social, and economic—of cultural consumption and expectations of how a twenty-first-century museum will look, feel, and function? How can we ensure that every aspect of the Museum’s offerings is informed by sensitivity to these issues? How will our commitment to renewal be made tangible in the realization of the Museum’s core objectives, including developing its collection of art, expanding and broadening its audience, and renovating and modifying the Museum’s facilities? How can the Museum become, both on-site and online, a preeminent standard-bearer for innovation, accessibility, inclusivity and hospitality, and vibrancy?

The Museum’s continuing relevance and the degree to which we can fulfill its mission depends on our ability to change and, at the same time, translate what we have always done—our fundamental purpose—in contemporary terms. This purpose is both simple and compelling. The Museum inherited the responsibility, as the steward of truly great cultural resources, to care for them, to enrich them and, ultimately, to continually pass the wonderful legacy they represent on to new generations. To do this well, we must learn from and sustain the best of the past while always looking forward and encourage in each succeeding generation a sense of curiosity and an interest in seeing the world anew—that is the promise inherent in every encounter with a work of art. And that, we are sure you will agree, is something worth caring about.

TIMOTHY RUB

The George D. Widener Director and Chief Executive Officer

GAIL HARRITY

President and Chief Operating Officer



Isaac Tin Wei Lin installs the background on which four of his works were displayed in the Here and Now exhibition.

A CALENDAR OF EXHIBITIONS AND EVENTS

2011: JULY

- 1 **Art After 5**
Dendê and Band
- 3 **Family Studio**
Animals in Art
- Film**
The Searchers
- 8 **Art After 5**
Israeli Night
- 11 **Teacher Program**
Visual Arts as Sources for Teaching: *Looking to Write, Writing to Look*



- 15 **Art After 5**
Bastille Party
- 17 **Film** *Jeremiah Jones*
- 22 **Art After 5** Venissa Santi
- 29 **Art After 5**
Larry McKenna

AUGUST

- 3 **Rembrandt and the Face of Jesus**
August 3–October 30, 2011
- 5 **Art After 5** Salsa Party
- 7 **Family Studio** Modern and Contemporary Art
- Film** *Little Big Man*

- 12 **Art After 5**
Rhenda Fearington
- 19 **Art After 5**
Diane Monroe
- Film** *Who the #\$%& Is Jackson Pollock?*

- 26 **Art After 5**
Joanna Pascale

SEPTEMBER

- 1 **At Home in the World: Rabindranath Tagore and the Modernist Impulse**
September 2011–April 2012

The Natacha Rambova Collection of Lamaist Art
September 2011–April 2012

- 2 **Art After 5**
Fourth Street Arts Salon
- 3 **Love Stories: Romance and Tragedy in Eighteenth- and Nineteenth-Century Textiles and Costume Accessories**
September 3, 2011–July 18, 2012
- 4 **Family Studio**
Medieval Art
- 9 **Art After 5**
Modern Rock Ensemble

- 10 **Here and Now: Prints, Drawings, and Photographs by Ten Philadelphia Artists**
September 10–December 4, 2011

- 16 **Art After 5**
By Your Request
- 18 **Film** *The Passion of Joan of Arc*

- 20 **Zaha Hadid: Form in Motion** *September 20, 2011–March 25, 2012*



- 23 **Art After 5** Jesse Teich
- 25 **Interfaith Forum**
The Image of Jesus
- 27 **Surrealist Prints and Drawings**
September 27, 2011–February 2012
- 30 **Symposium**
Exhibiting India's Art in the 21st Century

- Art After 5** Red Baraat

OCTOBER

- 2 **Family Event** Celebrate the Art of South Asia
- 6 **Course** History of Architecture: Philadelphia's Skyline
- Course** Greek and Roman Art

- 7 **Art After 5**
AMLA Quintet

Performance Music and Culture of Rembrandt's Time



- 8 **A Taste for Tea in Japan**
October 8, 2011–March 2012
- 9 **Workshop** Clay and Tea: Japanese Ceramics

Lecture A Sephardic Journey: From Amsterdam to Philadelphia (and Places In-Between)

- 14 **Book Discussion** Coffee with The Coffee Trader
- Art After 5** Jimmy Amadie
- 15 **Live Cinema/Peripheral Stages: Bourouissa and Tobias Zielony** *October 15, 2011–January 16, 2012*

Lecture Music and Culture of Rembrandt's Time

- 20 **Course** Architecture in the 21st Century: Zaha Hadid
- 21 **Art After 5**
East Gipsy Band
- 22 **Tristin Lowe: Under the Influence** *October 22, 2011–January 29, 2012*

- 23 **Performance**
Philadelphia Chamber Music Society: Di Wu

- 28 **Art After 5**
Halloween Dance Party

- 29 **Performance** Curtis Institute of Music: Music by Steve Reich and Others

Great Coats: Women's Outerwear from the Collection
October 29, 2011–ongoing

- 30 **Conversation** *Étant donné* Marcel Duchamp

NOVEMBER

- 3 **Course** Modern Japanese Painting: Encounters with European Art

Course Four American Masters

- 4 **Conversation** Mark Rothko and the Play *Red*

Art After 5
Orient Express Party

- 6 **Family Studio** *Día de los Muertos* (Day of the Dead)

- 11 **Art After 5**
Gretchen Parlato

- 12 **Family Event** Every Family Party: Wild about Art

- 17 **Course** Defying Gravity in Medieval France

- 18 **Art After 5**
Neil Leonard—Inspired by Calder and Duchamp

- 19 **Performance**
Curtis Institute of Music: Music by Edgar Meyer and Mark O'Connor

- 20 **Performance** Philadelphia Chamber Music Society: Leon Bates

23 **Dutch Treat: A Glimpse of Holland's Golden Age**
November 22, 2011–January 1, 2012

- 25 **Art After 5** Sonny Fortune

DECEMBER

- 2 **Art After 5**
Just Breathe: Yoga Night

- 3 **Performance** Curtis Institute of Music: Dover Beach by Samuel Barber and Earth by Gabriella Smith

- 4 **Family Studio** Dutch Treat

- 9 **Art After 5**
Holiday Klezmer

- 10 **Holiday Program**
Caroling through the Galleries

- 11 **Family Event**
Winter Wonderland

- 16 **Art After 5** Mistletoe Hop

Special Event "Stories of Gifts" StorySlam

- 19 **The Artist in the Nursery: Illustrated Children's Books**
December 19, 2011–May 2012

- 23 **Art After 5**
Escape to Toyland

- 26 **Winter Family Studio**
- 30 **Art After 5**
New Year's Eve Pre-Party

- 26 **Art After 5** Malika Zarra

2012: JANUARY

- 1 **Family Studio**
Around the World



- 6 **Conversation** Celebrating Cy Twombly's *Fifty Days at Iliam*

Art After 5 Tango Night

- 13 **Art After 5** Eldar

14 **Zoe Strauss: Ten Years**
January 14–April 22, 2012

- 15 **Conversation** Zoe Strauss, Allan Sekula, Peter Barberie, and Sally Stein

- 20 **Art After 5** Dance Party with DJs King Britt and Jerry Blavat

- 21 **Workshop**
Megawords and Zoe Strauss Zine-Making

- 22 **Family Event** Asian New Year Celebration

- 27 **Art After 5**
Django-a-Go-Go Festival

- 28 **Performance** Curtis Institute of Music: String Quartets by Benjamin Britten and Dmitri Shostakovich

- 17 **Performance**
The Philadelphia Orchestra Connection: Dvořák Dimanche



5 Family Studio Van Gogh
Up Close



Film Megawords Film
Screening

**8 British Drawings and
Watercolors**
February 8–June 17, 2012

William Blake
February 8–June 17, 2012

10 Art After 5 Marco
Pignataro Trio Featuring
Bassist John Patitucci

**11 35mm: Photographs
from the Collection**
February 11–June 3, 2012

12 Lecture Van Gogh:
The Life Talk and
Book Signing

17 Art After 5
Ralph Peterson featuring
the Curtis Brothers

18 Performance Curtis
Institute of Music: A
Selection of Music for
Strings

19 Family Event American
Art Extravaganza

Performance Rani Arbo
and Daisy Mayhem

20 Teacher Workshop
Artstor

23 Spotlight On Marquand
Medallion Carpet,
mid-19th century, Turkey

24 Art After 5 Avi Wisnia

25 Teacher Workshop
Islamic Art and Religion

26 Film Lust for Life

MARCH

1 Course Auguste Rodin

2 Art After 5 Dance Party
with the West Philadelphia
Orchestra and Drummer
Chris Powell



3 Secret Garden
March 3–August 26, 2012

4 Family Studio
Marvelous Mosaics
Medieval Art Stops

Family Event Imaginary
Creatures

9 Lecture Van Gogh
Up Close with curator
Joseph Rishel

Art After 5 Japan Night

11 Workshop Traditional
Korean Quilt (*Nubi*)

Artist Talk Mark Bradford

16 Lecture Cursed Mimicry:
France and Haiti Again

Art After 5 Cyro Baptista

17 Symposium The 17th
Annual Graduate Student
Symposium on the History
of Art

Performance Curtis
Institute of Music: George
Crumb's Sonata for Solo
Cello

18 Performance Philadelphia
Chamber Music Society:
Benjamin Beilman and
Yekwon Sunwoo

23 Lecture Ashé to Amen:
African Americans and
Biblical Imagery

Art After 5 Orrin Evans

25 Family Event
Arms and Armor

30 Art After 5
The Other Philly Sound

Film Akira Kurosawa's
Dreams

APRIL

1 Family Studio
Be a Bookmaker

Panel Discussion How
Can We Begin Making
Our Cities Better?

Performance Philadelphia
Chamber Music Society:
David Starobin

5 Course
Transcendent? Abstract
Art and Spirituality

Course Arts of the
Islamic World

6 Art After 5 La Dolce Vita

11 Film Buster Keaton's
Sherlock Jr.

12 Cy Twombly Sculptures
April 12, 2012–March 2013

13 Art After 5
Dominick Farinacci

19 Course Armchair
Traveler: Two UNESCO
World Heritage Sites

20 Art After 5 Preview of
the Center City Jazz
Festival: Double-Header
Featuring the Korey Riker
and George Burton Bands

21 Performance Curtis
Institute of Music: Works
for Guitar and Flute in
the Eastern and Western
Traditions

**The Portable Garden:
Carpets from Iran and
South Asia**
April 21–September 2012

**22 Fairmount Park House
Tours** East Meets West
over Tea

Film Van Gogh

27 Lecture
Philadelphia Artists on
Vincent van Gogh

Art After 5 Martha
Graham Cracker

**28 The Art of
German Stoneware**
May 5–August 5, 2012

Course Art and Ideas:
Music and Art

29 Family Event The Secret
Garden and the Fairmount
Arts Crawl



MAY

4 Art After 5
Cinco de Mayo Party

5 Craft Spoken Here
May 5–August 12, 2012

6 Performance
The Philadelphia
Orchestra Connection:
French Music for Piano
and Flute

11 Lecture From Slave
Ship to Harvard:
Yarrow Mamout and
History of an African
American Family

11 Art After 5 Karen Gross

**18 Form in Art:
Celebrating 40 Years**
May 18–August 5, 2012



Art After 5
Francisco Mela

**19 Ralph Eugene Meatyard:
Dolls and Masks**
May 19–August 5, 2012

**Rockwell Kent—
Voyager: An Artist's
Journey in Prints,
Drawings, and Illustrated
Books**
May 19–July 29, 2012

**Rockwell Kent:
The Art of the Book**
May 19–October 2012

**20 Fairmount Park House
Tour** Balls, Galas, and
Weddings

CraftLAB Claymobile

Lecture The Private Life
of German Stoneware

23 CraftLAB Stitching

**24 Sol LeWitt: Lines in Four
Directions in Flowers**
May 24, 2012–summer 2014

CraftLAB Knitwear

25 Art After 5
Bucky Pizzarelli, Chuck
Redd, and Nicki Parrott

30 CraftLAB Paper
Embossing and Knitting

31 CraftLAB Wool Felting

JUNE

1 Lecture Old or New,
Fake or Real: Authenticity
and the Study of Oriental
Carpets

Art After 5 An Evening
of Dance with Philadanco,
Brenda Dixon Gottschild,
and Joan Myers Brown

2 Workshop How to
Love Your Stuff:
Oriental Carpets

3 Family Studio
Silly Sculptures

6 CraftLAB Cross Stitch

7 CraftLAB
Quilting and Sewing

8 Art After 5 Bobby Zankel



10 CraftLAB Woodturning

Film Rockwell Kent: A
Documentary

13 CraftLAB Embroidery

14 CraftLAB Bookmaking

15 Art After 5 Jessi Teich

**17 Fairmount Park
House Tour** Architectural
Masterpieces

19 Benton Spruance
June 19–October 2012

**German Expressionist
Prints**
June 19–October 2012

**20 Gauguin, Cézanne,
Matisse: Visions of
Arcadia**
June 20–September 3, 2012

20 CraftLAB Embroidery

21 CraftLAB Jewelry

22 Lecture Gauguin,
Cézanne, Matisse:
Visions of Arcadia with
curator Joseph Rishel

Art After 5 Peter Beets

23 CraftLAB Society for the
Prevention of Unfinished
Needlepoint (SPUN)

27 CraftLAB Knitting

28 CraftLAB Bookmaking
and Letterpress

29 Art After 5 Rale Micic
featuring Alma Micic

FINANCIAL STATEMENTS

Fiscal year 2012 was a mixed year financially for the Museum. It had an unrestricted operating surplus of \$1.1 before depreciation and amortization charges of \$6.0 million. This excellent operating performance was driven by a strong response to the *Rembrandt and the Face of Jesus* and *Van Gogh Up Close* exhibitions. Gifts and grants designated for long-term investment, capital expenditures, and art purchases were also strong, amounting to \$35.4 million. Offsetting these positive outcomes was the performance of the endowment portfolio, which ended the year with a negative return of 2.3%.

The Museum's unrestricted operating surplus of \$1.1 million before depreciation and amortization charges of \$6.0 million in fiscal year 2012 was an improvement over the prior fiscal year's surplus of \$.3 million. Total unrestricted operating revenue and support increased by \$6.3 million (12.4%) from \$51.2 million in fiscal year 2011 to \$57.5 million in fiscal year 2012. Endowment, trusts, and estates income increased by \$.3 million (2.3%) from \$13.7 in fiscal year 2011 to \$14.0 in fiscal year 2012. 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 spending policy is designed 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 and grants for operations increased \$.4 million (6.3%) from \$5.4 million in fiscal year 2011 to \$5.8 million in fiscal year 2012. Gifts, grants, and other revenue for special exhibitions and publishing increased by \$1.3 (36.9%) from \$3.6 million in fiscal year 2011 to \$4.9 million in fiscal year 2012 reflecting the increased costs associated with the fiscal year 2012 program. Earned income, which includes memberships, admissions, wholesale and retail sales, and other revenue and support increased \$5.6 million (31.5%) from \$17.8 million in fiscal year 2011 to \$23.4 million in fiscal year 2012. Membership income grew to a record \$8.3 million, an increase of 22.2% over the prior year. New members and relatively strong renewals resulted in an all time high of 72,706 members at June 30, 2012. Admission income increased more than 55.5% to \$6.1 million, reflecting an increase in attendance of 29.1% from 685,665 in fiscal year 2011 to 885,316 in fiscal year 2012. Sales of the wholesale and retail operations increased by 50.0% from \$3.6 million to \$5.4 million. This extraordinary earned income growth was primarily due to our successful exhibitions program.

Total operating expenses, excluding depreciation and amortization, increased \$5.5 million (10.8%) from \$50.9 million in fiscal year 2011 to \$56.4 million in fiscal year 2012. This increase was due primarily to an increase of \$2.1 million in the cost of the Museum's exhibition and publishing program, an increase of \$1.4 million in the costs of sales and expenses of the wholesale and retail operations associated with the higher sales, and an overall cost increase of 4.9% across all other departments.

The Museum continued implementing its Facilities Master Plan. Investments in property and equipment amounted to \$32.9 million in fiscal year 2012, an increase of \$6.0 million over fiscal year 2011 property and equipment investments of \$26.9 million. Most of the capital spending in the last two years has been for the Art Handling Facility at the main building, the renovation and reinstallation of the Rodin Museum and garden, and continuing development related to the Facilities Master Plan.

The Museum's net assets decreased by \$2.0 million (.3%) from \$636.1 million at June 30, 2011 to \$634.1 million at June 30, 2012. This decrease was due primarily to a negative investment return of \$8.7 and distributions for current support from the endowment of \$18.0 million, offset by gifts and grants designated for long-term investment, capital expenditures, and art purchases of \$35.4 million.

ROBERT T. RAMBO
Chief Financial Officer



FIGURE IN MOVEMENT
1913
*Colored pencil/crayon, collaged
wove paper and varnish on thin
tan cardboard*
Alexander Archipenko
American (born Ukraine), 1887–1964
Gift of C. K. Williams, II
2011-171-2

PHILADELPHIA MUSEUM OF ART STATEMENT OF FINANCIAL POSITION

June 30, 2012 (with comparative amounts for 2011)

	2012	2011
Assets:		
Cash and cash equivalents	\$87,205,136	90,481,533
Accounts receivable and accrued income, net	862,446	1,542,983
Inventories and supplies	2,431,026	2,508,201
Prepaid expenses and other assets	2,575,705	3,129,680
Contributions and grants receivable, net	36,471,681	36,312,009
Funds held in trust by others	9,217,735	9,441,327
Endowment investments	345,353,338	363,013,624
Property and equipment at cost, less accumulated depreciation and amortization of \$54,449,405 in 2012 and \$48,507,177 in 2011	248,562,975	221,678,457
Collections	—	—
Total assets	\$732,680,042	728,107,814
Liabilities and net assets		
Liabilities:		
Accounts payable and accrued expenses	\$25,807,201	15,330,407
Obligations under split-interest agreements	2,567,099	2,648,334
Notes payable	63,260,000	65,745,000
Contractual obligations	5,377,594	6,832,265
Deferred revenue	1,592,899	1,408,655
Total liabilities	98,604,793	91,964,661
Net assets:		
Unrestricted net assets	278,285,833	259,352,449
Temporarily restricted net assets	92,771,580	123,322,301
Permanently restricted net assets	263,017,836	253,468,403
Total net assets	634,075,249	636,143,153
Total liabilities and net assets	\$732,680,042	728,107,814

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, 2012 (with comparative totals for 2011)

	Unrestricted	Temporarily restricted	Permanently restricted	Total	
				2012	2011
Operating revenue and support:					
Endowment, trusts, and estates income	\$13,986,772	2,562,556	—	16,549,328	15,948,889
Contributions and grants	5,778,440	5,107,401	—	10,885,841	11,801,308
Gifts, grants, and other revenue for special exhibitions and publications:					
Net assets released from restrictions	4,665,069	(4,665,069)	—	—	—
Other revenue for special exhibitions and publications	215,266	—	—	215,266	339,360
Memberships	8,348,420	—	—	8,348,420	6,829,581
Admissions	6,077,202	—	—	6,077,202	3,908,599
Sales of wholesale and retail operations	5,440,549	—	—	5,440,549	3,627,008
City appropriations for expenses:					
Funding provided for operations	2,300,000	—	—	2,300,000	2,300,000
Value of utilities provided	2,950,000	—	—	2,950,000	3,200,000
Other revenue and support	3,525,758	438,468	—	3,964,226	3,597,121
Net assets released from restrictions to fund operating expenses	4,198,905	(4,198,905)	—	—	—
Total operating revenue and support	57,486,381	(755,549)	—	56,730,832	51,551,866
Operating expenses:					
Curatorial, conservation, and registraral	7,360,221	—	—	7,360,221	7,081,978
Education, library, and community programs	5,535,698	—	—	5,535,698	5,413,498
Special exhibitions and publications	5,697,437	—	—	5,697,437	3,547,599
Cost of sales and expenses of wholesale and retail operations	4,877,300	—	—	4,877,300	3,516,321
Development, public relations, membership and visitor services	9,998,308	—	—	9,998,308	9,147,831
General and administrative	7,701,400	—	—	7,701,400	7,307,712
Building and security	14,392,820	—	—	14,392,820	13,953,156
Interest and debt expense	804,016	—	—	804,016	898,956
Total operating expenses before depreciation and amortization	56,367,200	—	—	56,367,200	50,867,051
Operating surplus (deficit) before depreciation and amortization	1,119,181	(755,549)	—	363,632	684,815
Depreciation and amortization	5,974,566	—	—	5,974,566	5,970,284
Change in net assets from operations	(4,855,385)	(755,549)	—	(5,610,934)	(5,285,469)
Nonoperating revenue, support, gains, and losses:					
Gifts and grants designated for long-term investment, capital expenditures, and art purchases	15,936,294	9,091,774	10,403,387	35,431,455	23,015,657
Proceeds from sales of art objects	1,831,548	—	—	1,831,548	216,888
Endowment and trust income for art purchases	—	1,055,229	—	1,055,229	1,062,242
Acquisitions of art objects	(3,784,696)	—	—	(3,784,696)	(7,969,548)
Net assets released from restriction to fund nonoperating activities	21,217,499	(21,217,499)	—	—	—
Investment return (less than) in excess of amounts distributed under spending policy	(7,646,382)	(18,740,846)	(310,183)	(26,697,411)	49,625,104
Change in fair value of interest rate exchange agreement and effect of interest rate swap	(3,765,494)	—	—	(3,765,494)	(63,411)
Other	—	16,170	(543,771)	(527,601)	140,070
Change in net assets	18,933,384	(30,550,721)	9,549,433	(2,067,904)	60,741,533
Net assets at beginning of year	259,352,449	123,322,301	253,468,403	636,143,153	575,401,620
Net assets at end of year	\$278,285,833	92,771,580	263,017,836	634,075,249	636,143,153

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

PHILADELPHIA MUSEUM OF ART STATEMENT OF CASH FLOWS

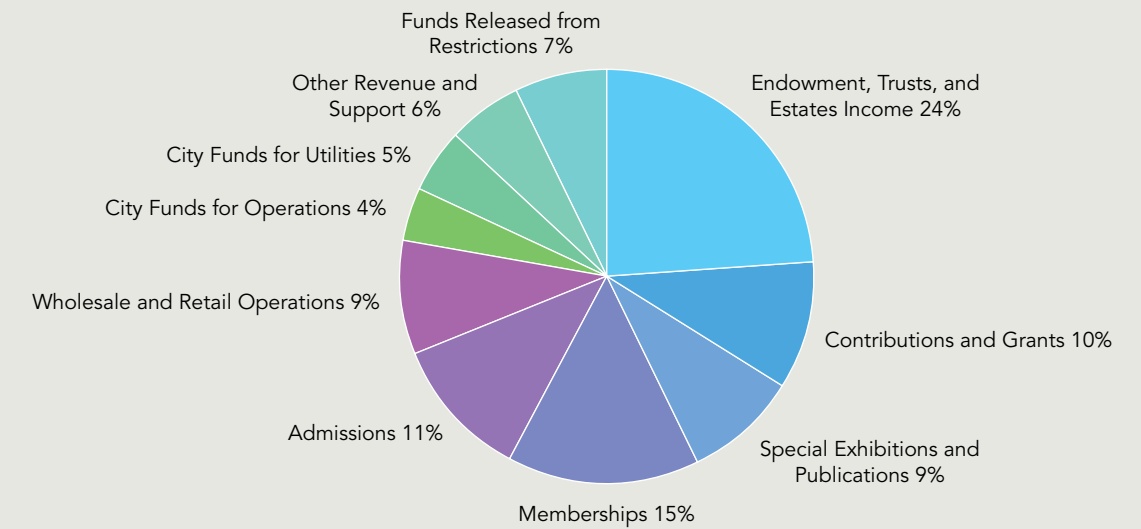
Year ended June 30, 2012 (with comparative amounts for 2011)

	2012	2011
Cash flows from operating activities:		
Change in net assets	\$(2,067,904)	60,741,533
Adjustments to reconcile change in net assets to net cash used in operating activities:		
Depreciation and amortization	5,974,566	5,970,284
Gifts designated for long-term investment, capital expenditures, and art purchases	(34,190,639)	(18,570,307)
Endowment and trust income for art purchases	(1,055,229)	(1,062,242)
Proceeds from sales of art objects	(1,831,548)	(216,888)
Acquisitions of art objects	3,566,330	7,969,548
Net realized and unrealized losses (gains) on long-term investments	10,972,509	(63,935,646)
Amortization of debt discount on contractual obligations	176,963	245,145
Changes in assets and liabilities:		
Accounts receivable and accrued income, net	680,537	(437,912)
Inventories and supplies	77,175	62,580
Prepaid expenses and other assets	553,975	469,575
Contributions and grants receivable, net	(159,672)	(2,949,678)
Accounts payable and accrued expenses	10,476,794	1,971,061
Obligations under split-interest agreements	(81,235)	(39,864)
Contractual obligations, net of discount	218,366	—
Deferred revenue	184,244	302,791
Net cash used in operating activities	<u>(6,504,768)</u>	<u>(9,480,020)</u>
Cash flows from investing activities:		
Investments in property and equipment	(32,859,084)	(26,866,737)
Proceeds from sales of art objects	1,831,548	216,888
Acquisitions of art objects	(3,566,330)	(7,969,548)
Purchase of investments	(69,749,022)	(80,023,071)
Proceeds from sales of investments	76,660,391	86,220,138
Net cash used in investing activities	<u>(27,682,497)</u>	<u>(28,422,330)</u>
Cash flows from financing activities:		
Gifts designated for long-term investment, capital expenditures, and art purchases	34,190,639	18,570,307
Endowment and trust income for art purchases	1,055,229	1,062,242
Payments on long-term debt	(2,485,000)	(1,075,000)
Payments on contractual obligations	(1,850,000)	(2,693,750)
Net cash provided by financing activities	<u>30,910,868</u>	<u>15,863,799</u>
Net decrease in cash and cash equivalents	(3,276,397)	(22,038,551)
Cash and cash equivalents, beginning of year	90,481,533	112,520,084
Cash and cash equivalents, end of year	<u>\$87,205,136</u>	<u>90,481,533</u>

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

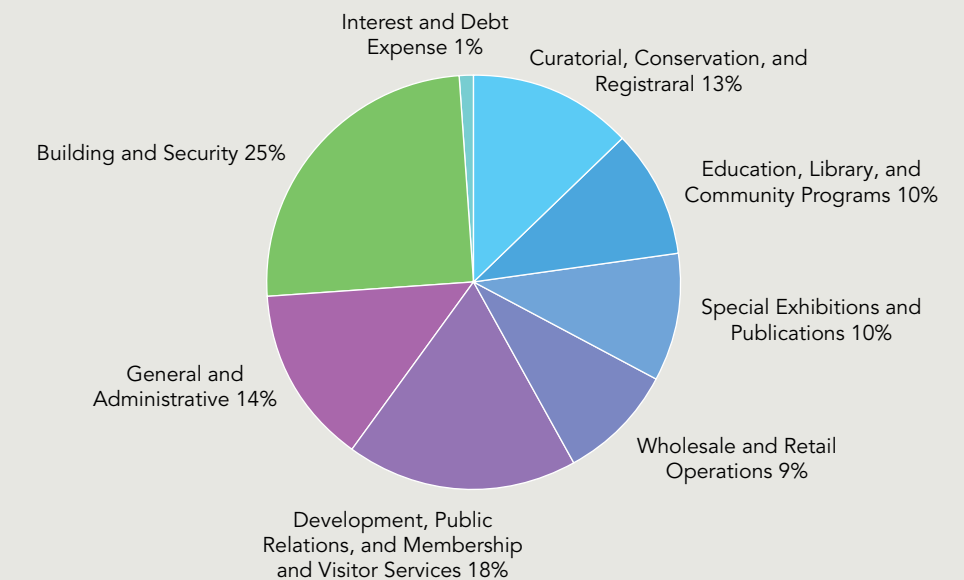
2012 UNRESTRICTED OPERATING REVENUE AND SUPPORT

\$57,486,381



2012 UNRESTRICTED OPERATING EXPENSES BEFORE DEPRECIATION AND AMORTIZATION

\$56,367,200



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Matthew Braun

Executive Director

Elyse Derosia

Development Assistant

Linda Fernandez

Program Assistant

Leah Gelb

Visitor Services Assistant

Anne Harrison

Manager of Children &

Youth Programs

Geoff Hindle

Business Manager

Jamie Hughes

Grants Manager

Tom Karu

Maintenance Assistant

Dave Kim

Exhibitions Coordinator

Nicole Krom

Manager of Visitor Services

and Facility Rentals

Alexa Kutler

Marketing and Communications

Coordinator

Max Lussenhop

Visitor Services Assistant

Magda Martinez

Director of Programs

Karl Olsen

Custodian

John Orr

Executive Assistant

Diana Oviedo

Visitor Services Assistant

Caitlin Perkins

Manager of Adult Programs

Melissa Roderman

Visitor Services Assistant

Grisha Zeitlin

Facilities Manager

FACULTY

Michael Ajero

Jill Allen

Pat Aulisio

Katie Baldwin

Karen Baumeister

David Berger

Lisa Berry

Henry Bermudez

Alyse Bernstein

Jay Bevenour

Stanely Bielen

Christine Blair

Alana Bograd

Erin Broadhurst

Bill Brookover

Joanne Bryant

Quincy Carpenter

Giovanni Casadei

Bernard Collins

Ben Cromie

Sandra Davis

Jeff Dentz

Elyse Derosia

James Dupree

Nicole Dul

Paul DuSold

Marie Elcin

Elaine Erne

Sarah Folger

Colette Fu

Michael Fujita

Fran Gallun

Emmanual Gonzalez

Sharon Gunther

Al Gury

Sherif Habashi

Veronica Hanssen

Louise Clement Hoff

Cathy Hopkins

Darla Jackson

Amber Johnston

Julieann Julia

Frederic Kaplan

Christianne Kapps

Rocky Kev

Dave Krevolin

Elizabeth Latham

Tom Leonard

Marc Lombardi

Ernel Martinez

Joyce Mansfield-Divine

Samantha McConnell

Kathryn McFadden

Matt Miller

Audrey Monte

Mary Elizabeth Nelson

Michelle Ortiz

Winnie Owens-Hart

Lauren Parker

Michelle Platt

Jason Poole

Kristin Rashid

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Ron Ribant

Hiro Sakaguchi

Ahmed Salvador

Tad Sare

Kathryn Sclavi

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Jim Victor

Nikki Virbitsky

Lisa Volta

Jacob Wells

Lee Wilkinson

Wendy Woloson

Joni Woods

Rick Wright

Chamroeun Yin

STUDIO AND TEACHING ASSISTANTS

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Courtney Brown

Caitlin Butler

Barbara Chigounis

Tessa Downs

Gina Fisichella

Christina Groff

Sarah Guck

Marilyn Johnson

Jillian Kesselman

Rocky Kev

Samantha McConnell

Matt Miller

Liana Moskowitiz

Cat Niallon

Kristin Rashid

Patrick Schwab

Brianna Tadeo

Ryan Treitel

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Sara Appleby

Page Archer

Hanna Aufschauer

Layla Ballner

Alec Bear

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Jane Bennett

Christine Blair

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Hal Blum

Nina Blum-Hardenbergh

Becky Bordeaux

Andrea Borodevyc

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Bryant Brown

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Kirsten Dezio

Kristen Dieffenbacher

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Gretchen Dykstra

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Angelica Flores

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Megan Fredericks

Renee Giannobile

Joseph Gonzales

Alyssa Greenberg

Thom Hardenbergh

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Lindsay Hope

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Carla Liguori

Kandy Lipincott

Karen Lowry

Mary Lusky

Angela Martello

Ivy McDaniels

Roseann Metrisko

Barbara Montabana

Don Montabana

Maureen Morrison

Jessica Nettle

Erica Nunez

Megan Olver

Judy Panetta

Dan Park

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Carey Pietsch

Fernando Posy

Kimi Pryor

Emily Romick

Joan Sage

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Shannon Small

Paul Snyder

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Kate Spindelow

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Leah Strenger

Anna Taylor

Mira Treatman

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Valeriya Volkova

Mikhi Woods

Micki Young

* *ex officio*

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Deputy Director for Collections and Programs
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General Counsel and Secretary
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Director of Government and External Affairs
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Officer for Planning and Special Projects
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Senior Executive Assistant to the Director
Sandra Russow
Executive Assistant to the President and Chief Operating Officer
Julie Good
Project Coordinator, Executive Office
Ryan Cameron
Administrative Assistant

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AMERICAN ART
Kathleen A. Foster
The Robert L. McNeil, Jr., Senior Curator of American Art and Director, Center for American Art
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, Center for American Art
Carol Soltis
Center for American Art Consultant Curator, Peale Catalogue
Susan Eberhard
Emily Leischner
Administrative Assistants
Margaret Adler
2011–2012 Barra Foundation Fellow
Caitlin Beach
Brittany Strupp
2012 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

Dilys E. Blum
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
Monica Brown
Senior Collections Assistant
Stephanie Pereira Feaster
Departmental Assistant
Barbara Darlin
Collections Assistant
Laura Camerlengo
Curatorial Fellow, Costume and Textiles
Joanna Fulginiti+
Administrative Assistant

EAST ASIAN ART

Felice Fischer
The Luther W. Brady Curator of Japanese Art and Senior Curator of East Asian Art
Hiromi Kinoshita
The Hannah L. and J. Welles Henderson Associate Curator of Chinese Art

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 AFTER 1700

Open position
The Henry P. McIlhenny Senior Curator of European Decorative Arts and Sculpture
Kathryn Bloom Hiesinger
Curator of European Decorative Arts after 1700
Donna Corbin
The Louis C. Madeira IV Associate Curator of European Decorative Arts
Rebecca Murphy
Administrative Assistant
Mary Anne Dutt Justice
Curatorial Associate for Dutch Ceramics

EUROPEAN DECORATIVE ARTS AND SCULPTURE BEFORE 1700

Pierre Terjanian
The J. J. Medveckis Associate Curator of Arms and Armor
Jack Hinton
Assistant Curator of European Decorative Arts and Sculpture
Brian Fagan
Departmental Assistant

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
Open position
Associate Curator of European Art
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

Chris Atkins+
Associate Curator of European Painting and Sculpture
Jennifer L. Vanim
Departmental Assistant
Katherine Sachs+
Adjunct Curator
Mark Castro
Exhibition Assistant
Catherine Herbert+
Provenance Researcher

INDIAN AND HIMALAYAN ART

Darielle Mason
The Stella Kramrisch Curator of Indian and Himalayan Art
Open position
Assistant Curator of Indian and Himalayan Art
Leslie Essoglou Vasilyev
Departmental Assistant
Ann E. McPhail
Curatorial Associate

MODERN AND CONTEMPORARY ART

Carlos Basualdo
The Keith L. and Katherine Sachs Curator of Contemporary Art
Open position
The Muriel and Philip Berman Curator of Modern 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
Kelly Lehman
Administrative Assistant
Erica Battle
Project Curatorial Assistant, Dancing around the Bride: John Cage, Merce Cunningham, Jasper Johns, Robert Rauschenberg, and Marcel Duchamp
John Vick
Amanda Sroka+
Exhibition Assistants
Laura Bruni
Exhibition Assistant, Dancing around the Bride: John Cage, Merce Cunningham, Jasper Johns, Robert Rauschenberg, and Marcel Duchamp

PRINTS, DRAWINGS, AND PHOTOGRAPHS

Innis Howe Shoemaker
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
Jane Landis
Coordinator of Collections
Rita M. Gallagher
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
James Wehn
Margaret R. Mainwaring Curatorial Fellow
Ekin Pinar
Carl Ziggosser Fellow
Samantha Gainsburg
Exhibition Assistant, Paul Strand: A Retrospective
Cara Zimmerman+
Exhibition Assistant, "Great and Mighty Things": Art from the Jill and Sheldon Bonovitz Collection
Jacqueline Van Rhyn+
Exhibition Assistant, The Enchanted World of German Romantic Prints, 1770–1850

COMMUNICATIONS

Norman Keyes
Director of Communications
Shen Shellenberger
Departmental Assistant
Gigi Lamm
Senior Press Officer
Kristina Garcia Wade
Press Officer

MARKETING AND COMMUNICATIONS

Marcia L. Birbilis
Marketing Communications Manager
Jennifer Ginsburg
Advertising and Promotions Coordinator
Sara Moyn
Producer of Evening Programs
Jaime Schell
Social Media and Press Coordinator

SPECIAL EVENTS

Camille Focarino
Director of Special Events
Rosemary Alemi
Senior Event Planner
Erin Soper
Event Planner
Leigh Bernier
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
The Neubauer Family Chair of Conservation and Senior Conservator of Decorative Arts and Sculpture
Sally Malenka
Melissa S. Meighan
Conservators of Decorative Arts and Sculpture
Kate Cuffari
Project Conservator
Debra Breslin
IMLS Project Conservator
Amanda Lepore+
Conservation Technician

PAINTINGS

Mark S. Tucker
The Aronson Senior Conservator of Paintings and Vice Chair of Conservation

Teresa Lignelli
Suzanne P. Penn+
Conservators of Paintings
Michael J. Stone
Conservation Framer
Allen Kosanovich
Andrew W. Mellon Fellow in Paintings Conservation
Kristin Patterson
Modestini Foundation Fellow in Paintings Conservation
Lucia Bay+
Conservation Technician

WORKS OF ART ON PAPER

Nancy Ash
Senior Conservator of Works of Art on Paper
Scott Homolka
Associate Conservator of Works of Art on Paper
Eliza Spaulding
Andrew W. Mellon Fellow in Paper Conservation
Christina Taylor+
Conservation Technician

FURNITURE AND WOODWORK

David de Muzio
The Elaine S. Harrington Senior Conservator of Furniture and Woodwork
Behrooz Salimnejad
Conservator of Furniture and Woodwork
Christopher Storb
Dietrich Foundation Project Conservator
Peggy Olley
Project Conservator
Bret Headley
Andrew W. Mellon Fellow in Furniture and Woodwork Conservation

COSTUME AND TEXTILES

Sara Reiter
The Penny and Bob Fox Conservator of Costume and Textiles
Bernice Morris
Assistant Conservator of Costume and Textiles
Laura Mina
Andrew W. Mellon Fellow in Costume and Textiles Conservation
Lisa Stockebrand+
Conservation Technician

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

Matthew Evans+
Elizabeth Hamilton+
Laura Havlish+
Kristen Jordan+
John Karel+
Nora Salzman+

DEVELOPMENT

Kelly M. O'Brien
Executive Director of Development
Julie Jurash
Executive Assistant

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Richelle Ogle
Director of Individual Giving
Christina Finger
Development Assistant
R. Robin Austin
Senior Principal Gifts Officer
Jane Allsopp
Director of Major Gifts
Tracy Hook Carter
Eileen L. Matchett+
Danielle T. Smereczynski
Mimi B. Stein+
Major Gifts Officers
Kate Brett
Assistant Major Gifts Officer
Madeleine Grant
Major Gifts Associate
Andrew Wojtek
Major Gifts Assistant
Electra Demopoulos Yorsz
Senior Development Writer
Lisa M. Brown
Director of Annual Giving Programs
Nicholas E. McAllister
Annual Giving Programs Manager
Megan M. Fredericks
Annual Giving Programs Assistant
Open position
Director of Stewardship

+ part-time

INSTITUTIONAL SUPPORT

Julie Havel
Director of Institutional Support
Madeleine DiBiasi
Development Assistant
Nico Hartzell
Senior Grants Manager
Kara E. LaFleur
Caroline A. New
Grants Managers
Open position
Director of Corporate Relations
Nan Goff
Corporate Relations Associate

PLANNED GIVING AND GIFTS OF WORKS OF ART

David Blackman
Director of Planned Giving and Gifts of Works of Art
Open position
Planned Giving Associate

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Lesley Pratt
Director of Development Administration
Daniel Potterton
Development Administration Assistant
James Andrews
Director of Development Services
Kathryn M. Hurchla
Development Services Coordinator
Emily Gowen
Development Associate for Gift Processing and Acknowledgment
Daria J. Walsh
Manager of Prospect Research
Dana Scott
Prospect Researcher

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Director of Editorial and Graphic Design
Maia Wind
Senior Graphics Editor
Matthew F. Singer
Senior Museum Writer and Communications Officer
Janette Krauss
Production Manager
Gretchen Dykstra
Erika Remmy
Cynthia Rodriguez
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Lindsey Crissman
Gabrielle Lackman

Barb Metzger
Laurie Tappen
Graphic Designers
Corinne Filipek
Office Manager and Production Assistant (shared with Publishing)
Sarah Roche+
Label Technician

EDUCATION

Marla K. Shoemaker
The Kathleen C. Sherrerd Senior Curator of Education
Jason Little
Office Manager
Brandon King
Education Assistant for Public Programs and Interpretation

VOLUNTEER SERVICES

Ann Guidera-Matey
Manager of Volunteer Services
Joyce McNeely
Membership Volunteers and Park House Guides Administrator
Rebecca Winnington
Museum Guide Coordinator

PUBLIC PROGRAMS

Open position
The Zoë and Dean Pappas Curator of Education, Public Programs
Emily Schreiner
Manager of Family and Children's Programs
Ronya Gordon
Museum Educator, Family and Children's Programs
Rachel Brown+
Brian Elstein+
Jelena Markovic+
Kelly Steinlage+
Family Programs Assistants
Justina Barrett
Site Manager for Historic Houses/Museum Educator, American Art
Katy Friedland+
Museum Educator, Internship Coordinator
Jenni Drozdek
Museum Educator, Public Programs
Victoria Fletcher
Museum Educator and Programs Coordinator

ACCESSIBLE PROGRAMS

Henry Street Thoma
Accessible Programs Manager

Marissa Clark+
Accessible Programs Coordinator
Judy Wise+
Form in Art Coordinator
Janice Merendino+
Vaughn Stubbs+
Eiko Fan Takahira+
Studio Art Teachers

COMMUNITY PROGRAMS

Open position
Manager of Community Programs
Christina Yu
Delphi Outreach Coordinator
Damon Reaves
Studio Monitor
Roslyn Don+
Cecilia Dougherty+
Doris Nogueira-Rogers+
Diane Pieri+
Marta Sanchez-Dallam+
Ben Volta+
Studio Teachers

SCHOOL AND TEACHER PROGRAMS

Barbara A. Bassett
The Constance Williams Curator of Education, School and Teacher Programs
Janette Wheeler
Administrator of School Programs
Darryl Greene
Student Center Supervisor
Kristina Centore+
Darlene Robinson+
School Groups Assistants
Ah-Young Kim
Museum Educator, Asian Community Liaison
Barry King
Museum Educator, Coordinator of Teen Programs
Rebecca Mitchell
Museum Educator, Coordinator of Teacher Programs
James Stein
Museum Educator, Coordinator of Art Speaks
Sarah Bajus+
Museum Educator, Park House School Programs Coordinator
Cynthia Cosio+
Rebecca Hoenig
Museum Educators
Lynda O'Leary
Distance Learning Coordinator
Elizabeth Yohlin
Distance Learning Educator
Steven Wills
Coordinator, Wachovia Education Resource Center

Madeline Adams+
Harriet Hurwitz+
Jean French+
Joli Reichel+
Katherine Seed+
Museum Teachers
Jean Woodley+
School District of Philadelphia Liaison

Nicole Caracciolo+
Nancy Davis+
Emily Johnson+
Candace LeClaire+
Lisa Messer+
Allyson Mitchell+
Wachovia Education Resource Center Assistants
Melissa Calder+
Amy Danford+
Jillian Kesselman+
Heather Pieters+
Stephane Rowley+
Moira Schwartz+
Studio Art Teachers

EXHIBITIONS

Suzanne F. Wells
Director of Exhibition Planning
Open position
Assistant Director of Exhibition Planning
Cassandra DiCarlo
Exhibitions Assistant

FACILITIES AND OPERATIONS

Al Shaikoli
Director of Engineering, Facilities, and Operations
Mary Susan Martin
Executive Assistant Construction
Jeanine Kline
Facilities Project Manager
James Keenan
Construction Manager
Carmen DiGiorgio
Senior Gallery Technician
Robert Venezia
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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Richard J. Reinert
Manager of Operations
Mercedes Armstead
Facility Maintenance Coordinator
Anthony Coleman
Loading Dock Clerk

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Jack Schlechter
Installations Designer
Andrew Slavinskas
Lighting Designer
Aimee Keefer
Jeffrey Sitton
Assistant Installation Designers

PROTECTION SERVICES

Herbert J. Lottier
Director of Protection Services
Michael Clisham
Associate Director of Protection Services
Carol Ha
Administrative Assistant
Joseph Jones
John O'Leary
Michael Powell
Alicia Smith+
Shift Supervisors
George Baylor
James Dever, Jr.
Building II Senior Site Supervisors
Josephine Beulah
George Bronisz+
Christopher Buchanan+
Dorelle Davis
Joseph Fabritz
Walter Lunsford+
Eric McCaulley+
James Thorpe
Building II Site Supervisors
Jim McGrath
Perelman Building Senior Supervisor
William Coogan+
Tracey Marsh+
Richard Pelullo
Perelman Building Shift Supervisors
Louise Floyd+
Angel Gonzalez
Nelson Hammond
Troy Jefferies, Sr.
Bernadine Tucker+
Door Officers
Dennis Farrell
Thomas Gleason+
Bernard Goldstein+
Museum Drivers

FACILITIES SAFETY PROGRAM

Matthew Poissant
Safety Officer
Edward Richards
Architectural Associate

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Chief Financial Officer
Martha McBreen
Executive Assistant
Jon Paul Aylmer
Controller
Jane Keytanjian
Budget Manager
Alan O'Connor
Manager of Accounting
Carly Adler
Staff Accountant
Florence Manuela+
Endowment Accountant
Amy Resnick
Financial Analyst
Kathleen Minauro
Accounts Payable Coordinator
Aracelis Perez
Payroll Coordinator
Monique Jackson
Accounting Assistant
Lance Pawling
Administrative Assistant
William S. Hilley
Mailroom Supervisor
Faith Washington
Mailroom Clerk

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

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William Weinstein
Director of Information Services
Keith Seichepine
Help Desk Supervisor
Rita Colomy
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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Stephen D. Bikle
Manager of Audio-Visual and Telecommunications
Stephen A. Keever
Manager of Audio-Visual Production
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
Kelly Baldwin
Internet Collection Content Manager

WEB DEVELOPMENT

Bill Ristine
Webmaster
Brian Newell
Web Production Specialist

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Manager of Installations and Packing
David Gallagher
Coordinator of Outgoing Loans
Eric Griffin
Installations Coordinator
Eric Allen
Luke Barley
John Burke
James Coyne
Chris Havlish
Sebastien LeClercq
Richard Meller

Hiro Sakaguchi
Joseph Troiani
Installation Technicians and Packers
Michael Studebaker
Mount Fabrication Technician

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C. Danial Elliott
The Arcadia Director of the Library and Archives

LIBRARY

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Assistant Library Director
Mary Wassermann
Librarian for Collection Development
Evan B. Towle
Librarian for Reader Services
Richard B. Sieber
Assistant Reader Services Librarian
Alexandria Capone+
Ryan McNally
Karina Wratschko
Anastasia Vendelin
Library Assistants

ARCHIVES

Susan K. Anderson
The Martha Hamilton Morris Archivist
Bertha Adams+
Research Assistant

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Kerry DiGiacomo
Audience Research Manager
Lucy Mason
Department Assistant

MEMBERSHIP

Beth Yeagle
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

+ part-time

Nicole Spokus
Data Center Manager
Caitlin DeMarco
Communications Coordinator
Sarah Metente
Communications Assistant
Colleen Dougherty
Lucy Pastier
Member Services Associates
Lauren Margareta
Telemarketing Team Lead
Gina Crivelli
Membership Programs and Services Associate
Martina McArthur
Donor Records Specialist
Filiz O'Brien
Member Records Specialist

VISITOR SERVICES

Jessica Sharpe
Director of Visitor Services
Juliet Childs
Manager of Visitor Services
Angela Thompson
Manager of Ticket Center and Attendance Analysis
Jennifer Parker
Visitor Services Site Manager, Rodin Museum
Paul Glover
Parking Manager
Mark A. McGruder
David Pires
Assistant Managers of Visitor Services
Matthew LeMay
Assistant Manager of Ticket Center
Filiz O'Brien
Attendance Data Coordinator
Hazel Yvonne (Bonnie) Moore
Assistant Supervisor
Lucy Mills-Taylor
Ticket Center Senior Associate

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Shari Stoltz
Group Sales Manager
Maureen Costello
Group Sales Assistant

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Graydon Wood
Senior Museum Photographer
Jason Wierzbicki
Museum Photographer

Constance Mensh
Photographer and Photo Technician
Lynn Rosenthal+
Leigh Van Duzer
David Voss
Collections Photographers
Michael Yoder
Collections Photo Technician
Renee Cortese
Photography Art Handler

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The William T. Ranney Director of Publishing
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Book Production Manager
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Kathleen Krattenmaker
David Updike
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Sarah Noreika
Assistant Editor
Corinne Filipek
Office Manager (shared with Editorial and Graphic Design)

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Senior Registrar
Shannon Schuler
Registrar for Outgoing Loans
Tara Eckert
Registrar for Exhibitions
Wynne Kettell Grant
Associate Registrar for Exhibitions
Linda Yun
Associate Registrar for the Collections
Jim Grentzenberg
Collections Manager of Off-Site Storage
Emily Phillinger McVeigh
Assistant Registrar for the Perelman Building
Morgan Little
Assistant Registrar
Jane Joe
Administrative Assistant
Sean Lewis
Leon Phillpotts
Art Handler Drivers

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Conna Clark
Manager of Rights and Reproductions
Giema Tsakuginow+
Permissions Officer

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Director of Wholesale and Retail Operations
Debra Pawluch
Operations Manager
Alain Frank
Manager of Product Development
Marianne Brown
Buyer
Choti Weiler
Assistant Buyer
Ramon Santiago-Reyes
Manager of External Sales
Michael Sprague
Manager of Retail Operations
Megan Gebhard
Online/Mail Order Sales and Service Coordinator
Anna Reed
Administrative Assistant
Heather Saeger
Visual Merchandising Coordinator
Open position
Visual Merchandising Assistant
Brittany Arnold
Barbara Azuelos
Elizabeth Campbell
Sales and Office Associates
Daniel Ellerbroek
Brendan Klein
William T. Marshall
Store Managers
Karen Brissette
Francesca Savini
Floor Supervisors
Kenneth Avella
Jennifer Bajczyk
Sara Ludwig
Andrew Negry
Amy Webersin+
Sales Associates
Open position
Warehouse Manager
Sean McBride
Robert O'Brien
Brian Sprenger
Warehouse Clerks

PROGRAMS ADMINISTERED BY THE WOMEN'S COMMITTEE

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

Nancy C. O'Meara
Executive Director and Craft Show Manager
Doreen S. Bason
Administrative Assistant

+ *part-time*

EXHIBITION AND CATALOGUE FUNDING CREDITS

REMBRANDT AND THE FACE OF JESUS

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ZAHA HADID: FORM IN MOTION

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ZOE STRAUSS: TEN YEARS

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VAN GOGH UP CLOSE

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CY TWOMBLY SCULPTURES

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THE ART OF GERMAN STONEWARE

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CRAFT SPOKEN HERE

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SOL LEWITT: LINES IN FOUR DIRECTIONS IN FLOWERS

Made possible by a generous grant from The Pew Charitable Trusts and executed in partnership with Philadelphia Parks & Recreation, courtesy of the Estate of Sol LeWitt. The landscape design was conceived by OLIN, based on the artist's 1981 proposal to the Fairmount Park Art Association, and carried out by Groundswell Design Group, LLC.

GAUGUIN, CÉZANNE, MATISSE: VISIONS OF ARCADIA

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AN EAKINS MASTERPIECE RESTORED: SEEING "THE GROSS CLINIC" ANEW

This publication was made possible by a grant from The Richard C. von Hess Foundation with additional support from the Center for American Art at the Philadelphia Museum of Art. The Richard C. von Hess Foundation generously supported the conservation of Thomas Eakins's The Gross Clinic and the related documentary, produced on the occasion of the exhibition An Eakins Masterpiece Restored: Seeing "The Gross Clinic" Anew (July 23, 2010–January 9, 2011). The exhibition was 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

PRINCELY ARMOR IN THE AGE OF DÜRER: A RENAISSANCE MASTERPIECE IN THE PHILADELPHIA MUSEUM OF ART

This publication was made possible by the Davenport Family Foundation. The Horse and Man Armors highlighted in the publication were a gift of Athena and Nicholas Karabots and the Karabots Foundation.

THANK YOU!

The ongoing regeneration of the Philadelphia Museum of Art—evident in the activities and achievements documented in this *Annual Report*—is made possible by the profound engagement and generosity of the Museum’s 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—its collection and exhibitions, as well as the programs it offers for education and uplift—inspires everything that happens both within and outside the walls of the broadly diverse but uniformly engaging assemblage of buildings that form the Philadelphia Museum of Art. While documenting a single, remarkable year in the Museum’s history, this *Annual Report* provides the Museum with the happy opportunity to celebrate and salute the Philadelphia region and the vital, growing role that the visual arts play in a diverse and intellectually vibrant society.

We hope that you never stop seeing, experiencing, and learning new things at the Museum—not only about art (although that is certainly a worthy and driving goal), but about yourself, your community, and the world we all share. This *Annual Report* is a reflection of you. We thank you for your help and generosity in moving the Museum—and Philadelphia—forward into what promises to be an exciting future filled with new, and renewed, wonders and opportunities.

With heartfelt gratitude,
The Trustees and Staff of the Philadelphia Museum of Art

Front cover:

LINES IN FOUR DIRECTIONS IN FLOWERS

Commissioned by the Fairmount Park Art

Association in 1981

Realized by the Philadelphia Museum of Art in 2012

Flower plantings, evergreen hedges, gravel paths

Sol LeWitt

American, 1928–2007

Courtesy of the Estate of Sol LeWitt

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The Philadelphia Museum of Art values the support of its many donors. Every attempt was made to produce a complete and accurate listing. In the event of an error or omission, please contact the Development office at 215-684-7750.

A copy of the Philadelphia Museum of Art’s official registration information may be obtained from the Pennsylvania Department of State by calling toll free, within Pennsylvania, 800-732-0999. Registration does not imply endorsement.

