





		
BOARD OF TRUSTEES	2	
LETTER FROM THE CHAIR	4	
A STRATEGIC VISION FOR THE PHILADELPHIA MUSEUM OF ART	6	
A YEAR AT THE MUSEUM	8	
Collecting	10	
Exhibiting	20	
Learning	30	
Connecting and Collaborating	38	
Building	48	
Conserving	54	
Supporting	60	
Staffing and Volunteering	70	
A CALENDAR OF EXHIBITIONS AND EVENTS	75	
FINANCIAL STATEMENTS	80	
COMMITTEES OF THE BOARD OF TRUSTEES	86	
SUPPORT GROUPS	88	
VOLUNTEERS	91	
MUSEUM STAFF	94	

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LETTER FROM THE CHAIR



I begin this letter by expressing heartfelt thanks on behalf of the entire Museum family. The accomplishments recorded in this *Annual Report* for fiscal year 2013—a year of remarkable diversity in offerings and achievements—would not have happened without your interest, involvement, and support.

Following the fascinating and idyllic summer exhibition *Gauguin, Cézanne, Matisse: Visions of Arcadia, Dancing around the Bride* opened the year's fall exhibition schedule with a multimedia immersion in the groundbreaking and still profoundly influential creativity of Marcel Duchamp, John Cage, Merce Cunningham, Jasper Johns, and Robert Rauschenberg. The Museum has an unparalleled collection of work by the immensely influential Duchamp, making Philadelphia an unparalleled center for exploring the groundbreaking perspectives he and those who admired him brought to art. *Journeys to New Worlds: Spanish and Portuguese Colonial Art from the Roberta and Richard Huber Collection*, which was presented in the Perelman Building, introduced thousands of visitors to strikingly vibrant religious paintings and carvings from Latin America and the countries of the Indian Ocean. In doing so, *Journeys to New Worlds* encouraged us to broaden our understanding of both European and American art in the eighteenth and nineteenth centuries. In a similar spirit, but dramatically different in its presentation, was *"Great and Mighty Things": Outsider Art from the Jill and Sheldon Bonovitz Collection*. *"Great and Mighty Things"* celebrated the triumphs of artists, mainly self-taught, who spent all or most of their lives beyond the reach of mainstream art and society. Looking at the realized visions of these "outsider" artists, we understood that what is commonly accepted as American modern and contemporary art must be reexamined and expanded to include these singular masters.

The Board of Trustees' commitment to the creative-thinking of the Museum's staff and volunteers in broadening and increasing public access to and strengthening the Museum's relationship with the community, both within its galleries and online, can be seen in the innovative education and outreach initiatives introduced this year. Pay What You Wish Wednesday Nights and the family-friendly roster of exhibitions and programs of Art Splash, which transformed the Perelman Building into a summertime oasis of fun, learning, and expression, were among the ways in which the collection came to life.

Exciting, original exhibitions, new and different ways to access the Museum—these are just a few of the year's highlights. Many more are documented in this *Annual Report*—from new acquisitions of works of art and the conservation of master-

pieces long in the Museum's collection to new methods of interpreting—often using the latest advances in communication technologies—the beauty on view in the Museum's galleries. Dramatic improvements to the Museum's facilities, especially the now-fully completed restoration and renovation of the Rodin Museum and a new, cutting-edge Art Handling Facility, have transformed the ways in which the Museum accomplishes its most central mission: presenting art.

All we have done reflects the Strategic Vision for the Museum's future, which was approved by the Board of Trustees on October 18, 2012. This vision, presented on pages 6–7, has as its core goals the further development and 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. I thank the members of the Board; Timothy Rub, The George D. Widener Director and Chief Executive Officer; Gail Harrity, President and Chief Operating Officer; the Museum's staff and volunteers; and all those—both active champions of the Museum and those whom we hope will take advantage of all that the Museum has to offer—who shared their thoughts, insights, energy, and leadership during the rigorous process of developing the Strategic Vision.

Our Strategic Vision reflects careful listening and vigorous debate. We listened to what matters most to people about the Museum. We found that people care about the Museum's collection and its buildings. They care about welcoming a new generation of visitors and ensuring that the Museum remains relevant to this young audience. And, last but certainly not least, they know how much this Museum means to the people of Philadelphia and Pennsylvania.

Just as the Strategic Vision clearly presents the Museum's commitment to doing more—and doing it better—in the service of art, community, and learning, this *Annual Report* illustrates how the Museum is growing and evolving in innovative, yet carefully considered, ways. This would not happen without the sage guidance, inspired leadership, and hard work of Timothy and Gail, their professional and volunteer colleagues, and the Board of Trustees. I am most grateful to them. This year we were delighted to welcome Sueyun Locks and Dean Pappas upon their election to the Board. We saluted Charles E. Mather III, Harvey S. Shipley Miller, and Theodore T. Newbold as they became Trustees Emeriti following years of dedicated service as active Board members. Finally, and sadly, we remembered and saluted the legacies of our devoted colleagues and friends Kenneth S. Kaiserman, James Nelson Kise, and James W. Walker, Jr., who died this year.

On a happier note, I am pleased to have this opportunity to extend my thanks and appreciation to all those who form the Museum family: The Women's Committee, Museum and Park House Guides, Corporate Partners, Chairman's Council, Associates, members, Young Friends, and the Museum's volunteers and staff. It is the collective, collaborative, and collegial efforts and contributions of all of you that enable the Museum to do all that we do: to build our collection, mount exhibitions, present educational and engaging programs, maintain and enhance our landmark buildings, strengthen our financial well-being, develop the Strategic Vision, and deepen our partnerships with individuals, institutions, organizations, and governmental entities in Philadelphia, the region, our nation, and the world. We are profoundly grateful to the City of Philadelphia and the Commonwealth of Pennsylvania, whose commitment and financial support are essential both for the Museum's daily operations and for achieving its long-term goals for greatest possible service to the public.

The Museum remains one of Philadelphia's key assets, a cultural focal point, and an engine for economic growth that enhances the image and the quality of life for everyone in the Greater Philadelphia region. We appreciate this opportunity to discuss and illustrate the Museum's offerings and impact over the past year, and we are tremendously grateful to you and all those who champion and support the Museum for recognizing the opportunities for personal satisfaction and civic good found in the beauty and power of art.

CONSTANCE H. WILLIAMS
Chair, Board of Trustees

A STRATEGIC VISION FOR THE PHILADELPHIA MUSEUM OF ART

The product of a rigorous two-year process of institutional self-examination and assessment involving volunteer and professional leadership, staff, civic leaders, members, visitors—and potential visitors—the Museum’s Strategic Vision was endorsed by the Board of Trustees on October 18, 2012. It was introduced in March 2013 to Museum members, donors, and cultural colleagues in a series of well-received, often near-capacity “town hall” meetings led by Timothy Rub, the Museum’s George D. Widener Director and Chief Executive Officer. Strategic planning efforts were generously supported by The Barra Foundation.

The Strategic Vision identifies four key goals that the Museum must achieve to address the challenges and seize the opportunities it will encounter in the years ahead:



DEVELOPING NEW AUDIENCES

The Museum must dramatically increase attendance over the next five years to an average of one million visitors per year. It must engage new audiences (particularly young people and families), and deepen visitor participation.



ENHANCING THE VISITOR EXPERIENCE

The Museum must become a more accessible and vibrant cultural institution by enhancing the visitor experience. Its facilities and operations must be improved, with particular emphasis on a greater investment in digital technology as an essential tool for communication and audience participation.

This Strategic Vision for the Museum’s future is founded on the belief that the visual arts are essential to the community. It begins with the affirmation that this institution, as one of the finest art museums in the world, should be the cultural heart of our city, an inspiring place that is welcoming to all, and one that Philadelphians can proudly call their own. The goals of the Strategic Vision will inform and shape every exhibition, program, and initiative undertaken by the Museum over the coming years—just as they inspired many of the accomplishments discussed in this *Annual Report*.



ACTIVATING THE COLLECTIONS

The Museum must activate its great collections and bring them to the very heart of the visitor experience by reimagining how they are presented, interpreted, and shared.



STRENGTHENING CIVIC ENGAGEMENT

The Museum must fulfill its role as a civic institution by engaging the community more broadly and serving as a vital resource for arts education by playing a stronger part in primary and secondary education, forging deeper partnerships with organizations across the city and region, and reaching its potential as one of Philadelphia’s great public spaces.

Visitors watching a performance in the Great Stair Hall; learning more about works in the galleries, such as Robert Motherwell’s 1958–60 Elogy to the Spanish Republic, via the Museum’s website; sharing the collection, here a 1985 evening dress designed by Roberto Capucci, via smartphone apps; artist Michelangelo Pistoletto joined visitors of all ages in rolling a replica of his 1967 Scultura da Passeggio (Walking Sculpture) through the streets of Philadelphia in conjunction with the 2010–11 exhibition of Mr. Pistoletto’s work.



Public programs in the galleries encourage visitors to share their thoughts about works such as Sean Scully's Iona of 2004-6 (Gift of Alan and Ellen Meckler, 2010-186-1a-f)

A YEAR AT THE MUSEUM

The Philadelphia Museum of Art is an institution that knows the direction it is taking and is moving resolutely into the future. The accomplishments documented in this *Annual Report*—Pay What You Wish Wednesday Nights, renewed facilities and new installations, advances in technology, partnership in the Greater Philadelphia Tourism Marketing Corporation's With Art, Philadelphia campaign—reflect positive change driven by forward-looking thought. The Museum is one of the largest art institutions in the United States, with more than two hundred galleries, world-renowned collections, dynamic special exhibitions, and inspiring public events and educational programs. It is a long-established landmark for the city of Philadelphia and its people—and a preferred destination for art lovers from around the world—and an institution that is committed to expanding upon its legacy as a preeminent cultural venue where the past and present, regional and international meet, converse, and spark the imagination.

A Museum in the twenty-first century must be many things: a leader in the conversation about the arts and contemporary culture, a magnet for tourism, and a hub of community life. It must evoke a sense of belonging and be a single, coherent, and cohesive "place," even if—as is the case for the Philadelphia Museum of Art—it encompasses multiple sites. It must celebrate the value of the direct experience of works of art while developing new ways of sharing its collections beyond the physical boundaries of the Museum itself—whether in print or through digital media—in clear, compelling, and beautiful ways. It must be devoted to serving its community while realizing—and acting on—the knowledge that local civic needs are often best addressed by taking advantage of national and international opportunities. It must be a place that builds new and more diverse audiences by reaffirming the wondrous breadth of expression and creativity embodied in the visual arts. It must value and encourage the rich and varied talents, learning, interests, and life-lessons of its staff and volunteers. And it must find effective ways of sustaining its work through revenue generation and fund-raising.

The best way to achieve these ambitious goals is to share the Museum's remarkable collections with audiences in Philadelphia and around the world, bring our community together through the arts, and nurture the creative spirit that resides in each and every one of us. This is the multifaceted approach pursued by the Museum and the progress we made in fulfilling its several goals in fiscal year 2013 is the subject of this *Annual Report*. It is a record of collective achievement made possible by the Museum's passionate members, champions, donors, Trustees, volunteers, and staff. We are deeply grateful to everyone who has contributed to the success of this institution.



**JOSÉPHINE'S MARCH LILY
(AMARYLLIS JOSEPHINAE)**

1802–5

Watercolor over graphite on vellum

Pierre Joseph Redouté

French, 1759–1840

Gift of Ira Brind, in memory of Myrna
Brind, and in honor of David Brind

2012-159-2

COLLECTING

The Museum's collection represents the heart of the institution. It is a record of the strong relationships that we have cultivated with generous individuals as well as the passion and creativity of our curatorial staff. Since the founding of the Museum in 1876, more than 90 percent of its treasured works have come as gifts from donors whose public-mindedness and foresight have made the Museum one of the nation's finest repositories of art and an exceptional resource for the Greater Philadelphia community. In fiscal year 2013, the Museum received a broad range of gifts that have enriched the collection in a number of different curatorial areas and greatly strengthened its holdings. Building on existing strengths while also helping us to map out new terrain, these recent acquisitions have enhanced all areas of the collection. They have changed the face of the permanent galleries, sparking fresh conversations with and giving new life to familiar favorites. Through the creative use of its collection, the Museum spurs the imagination of its visitors and helps them see the world anew through the beauty and power of art.

Pierre Joseph Redouté created the spectacular *Joséphine's March Lily* (*Amaryllis Josephinae*) between 1802 and 1805. This double-page watercolor on vellum and an accompanying pencil drawing of its bulb were prepared for an ambitious series of engravings made under the patronage of Empress Josephine, wife of Napoleon Bonaparte. Praised as “the Raphael of Flowers,” Redouté had been Marie Antoinette's drawing master before the empress employed him to record the rare blooms she collected for her gardens. The two drawings were given by Museum Trustee Ira Brind, in memory of Myrna Brind and in honor of David Brind.

The Trial of the Bow (1929) is the first painting by N. C. Wyeth to enter the collection. The renowned painter and illustrator raised a family of artists, including Andrew Wyeth, in Chadds Ford, Pennsylvania. One of sixteen compositions made by Wyeth to illustrate a translation of Homer's *Odyssey*, *The Trial of the Bow* (see page 70) depicts the moment when a disguised Ulysses reveals himself in a feat of strength and skill by stringing his rigid bow and firing an arrow through a line of ax heads. The entire *Odyssey* series was sold by the artist to a private collector in 1930, and later dispersed; the location of most of the paintings remains unknown. GlaxoSmithKline (GSK)—an especially active and generous Corporate Partner of the Museum—acquired *The Trial of the Bow* in 1987 and placed the work on display at the global health care company's Philadelphia office. Recently assessing its art collection as it prepared to move to new quarters, Daniel J. (Dan) Phelan—former Senior Advisor to the Chief Executive at GSK and former Cochair of the Museum's Corporate Executive Board—brought *The Trial of the Bow* to the attention of Gail Harrity, the Museum's President and Chief Operating Officer. The company then generously offered the painting as a gift to the Museum. Curator Kathleen Foster examined the picture and determined that it was one of the “lost” *Odyssey* series, and that it would be a very welcome addition to the collection.

Claude Raguet Hirst (1855–1942) specialized in trompe l'oeil watercolor and oil painting in the late nineteenth and early twentieth centuries. Her watercolor technique is remarkable for its rich, velvety textures, meticulous description, and luminous colors. Typically, trompe l'oeil scenes such as



Book Closed over Spectacles (c. 1894) were created by male artists portraying men's belongings and leisure experiences for a predominantly male audience. Hirst, however, made distinctive contributions to this genre. Her tabletop still lifes of the 1890s are today recognized as her best works. *Book Closed over Spectacles* was purchased with the E. Moran Endowment for American Art and the Edith H. Bell Fund.

Recent additions to the Museum's collection underscore the fact that the phrase "American art" should be applied to a much larger and more diverse region than the former British colony that became the United States. A significant gift from Roberta and Richard Huber included four outstanding eighteenth-century paintings from Peru, Ecuador, and Bolivia: *King Luis I of Spain on Horseback* (Peru, c. 1724), *Saint Anthony of Padua Preaching Before Pope Gregory IX* (Peru, eighteenth century), *The House at Nazareth* (Bolivia, late eighteenth century), and *Our Lady of the Reedbed of Irún with Donor, Captain Joaquín Elorrieta* (1777) by the Ecuadorian artist José Cortés de Alcocer. These are among a larger number of works of Spanish and Portuguese colonial art promised to the Museum over time by the couple, whose collection was featured this past year in *Journeys to New Worlds: Spanish and Portuguese Colonial Art from the Roberta and Richard Huber Collection*.

The Divine Shepherdess by José Campeche y Jordán (1751–1809) reveals another important dimension of Spanish colonial art. In the second half of the eighteenth century, Campeche was the leading artist in colonial San Juan, Puerto Rico, where his patrons included the Catholic Church, Spanish bureaucrats, and the city's wealthy merchants. He likely received his early training from his father, a former slave who had purchased his freedom and who worked as a gilder and painter. The younger Campeche eventually inherited his father's workshop. Painted on mahogany, the panel depicts the Virgin Mary dressed as a simple shepherdess. A relatively new representation of the Virgin, the *Divine Shepherdess* (see page 60) was conceived of in 1703 by a Capuchin friar, Isidore of Seville, who imagined the Virgin seated under a tree, clothed as a shepherdess and surrounded by her flock. Devotion to the Divine Shepherdess spread throughout Spain and its colonies in the eighteenth century and the image soon appeared in engravings, sculptures, and paintings. The gentle emotion and considerable charm of this work draws the viewer to the Virgin, who offers the same protection she gives to her flock. Acquired through the contributions of

KING LUIS I OF SPAIN ON HORSEBACK

c. 1724
Oil on canvas
Cuzco (?), Peru
Gift of Roberta and Richard Huber
2012-139-2

BOOK CLOSED OVER SPECTACLES

c. 1894
Watercolor on illustration board
Claude Raguet Hirst
American, 1855–1942
Purchased with the E. Moran Endowment for American Art and the Edith H. Bell Fund
2013-56-1

ROISEAU 8

2012
Bamboo branch and bird feathers
Gabriel Orozco
Mexican, born 1962
Purchased with the Modern and Contemporary Art Revolving Fund
2013-8-1
Photograph by Florian Kleinefenn



the European Painting Committee and other generous individuals, Campeche's *Divine Shepherdess* showcases the artist's mastery of intimate compositions, and is a significant addition to our collection of Spanish colonial art. The steady growth of our holdings in this area, which was exceptional in the past year, is material evidence of the Museum's related commitments to broadening the scope of its collection, building in fields that have been neglected in the past as well as charting new terrain.

Since the late 1980s, Mexican contemporary artist Gabriel Orozco (born 1962) has developed a body of conceptual work that is at once poetic and political, carefully composed and yet fashioned with a light and often whimsical touch. *Roiseau 8* (2012) is one of a group of twelve sculptures made of bamboo branches and bird feathers. The title for this series is a play on the French words *roseau* (reed) and *oiseau* (bird), referencing and fusing the materials used in making these ethereal objects that hang from the ceiling in configurations that move in response to the slightest breath of air. These large mobiles evoke an aerial world, their continuous ballet forming a fluid and shimmering landscape. *Roiseau 8* is the fifth work by Orozco to enter the Museum's collection. It joins *Black Kites* (1997), a human skull covered by a pattern of diamond-like shapes drawn in graphite; *Jaipur Kites* (1998), a video documenting the annual kite festival organized in Jaipur and other Indian cities celebrating the day in which the sun moves into the northern hemisphere; *Untitled* (1993), a drawing made by rubbing a bottle cap on paper; and *Untitled* (1994), a collage.

The billboard-scaled painting *Summer Tales* (2007) by Alex Katz (born 1927) contains images of four women dressed in blue, pink, and white, deployed choreographically against a field of brilliant red. It underscores the artist's enduring fascination with advertising, printing, and cinematic imagery. A gift of Jeffrey and Penny Hecktman, it joins a portrait of the artist's son, *Vincent with Radio* (1974), which was presented as a gift to the Museum by the Alex Katz Foundation in 2012, and *Lincolnville Harbor* (2004), a promised gift of Dr. and Mrs. Sankey V. Williams. The Museum's collection also includes a group of prints by Katz that have the artist's son as subject, and the monumental *West Interior* (1979), a landmark work depicting the artist's wife Ada, which has resided in the Museum's modern and contemporary collection since it was completed.



Two hundred thirty-six photographs by the pioneering modern photographer Paul Strand (1890–1976) entered the collection at the end of 2012, including a large group given by Museum Trustee Lynne Honickman and her husband, Harold, and another from their son Jeffrey Honickman and his wife, Marjorie. Spanning the breadth of the artist's career, these extraordinary gifts advance the Museum's goal of completing a major acquisition of more than three thousand works by Strand from the Aperture Foundation that will make the Museum the world's most important repository for the study of his oeuvre. A major retrospective of Strand's work, the first since 1971, will be presented at the Museum in fall 2014 and will travel internationally after its debut in Philadelphia.

Wolfgang Tillmans (born 1968) is a photographer whose work encompasses the broadest possible range of subjects, from seemingly random snapshots to the most ethereal abstractions, as well as nudes, still lifes, and beautiful landscapes. He revels in all the mistakes of developing and printing, and he embraces the full spectrum of reproductive imagery, from photograms to camera images to photocopies, faxes, and scans. *Nachtstilleben* (2011) is the first work by Tillmans to enter the Museum's collection. One of many photographs he has taken in his studio, it shows us the disarray of a creative work space (after a party, in this case). Broken glass, bubble wrap, a dirty sponge, dead flowers, a snuffed candle, and masking tape among other objects evoke a profusion of sensory experiences. *Nachtstilleben* was purchased with funds contributed by the Committee for Prints, Drawings, and Photographs.

The stained- and leaded-glass lampshades produced by Tiffany Studios in New York at the turn of the century are now among the most treasured objects of the American Arts and Crafts movement. Although the Museum has a distinguished collection of glass made by Louis Comfort Tiffany (1848–1933), some purchased from the artist's gold-medal winning display at the Paris Exposition

EKUMAH MANASH, LARTEH,
GHANA
1963 (negative), 1964 (print)
Gelatin silver print
Paul Strand
American, 1890–1976
Gift of Lynne and Harold Honickman
2012-180-114



Universelle in 1900, the collection has lacked an example of a classic leaded-glass lampshade. This gap has been filled with the recent gift from Mrs. Elizabeth Shipley of an impressive patinated bronze chandelier by Tiffany Studios with a twelve-sided shade in a grape trellis pattern. The chandelier was purchased around 1905 from Tiffany Studios by Guy Kent Fullagar (1870–1965), Mrs. Shipley's father, who served as treasurer for the company's board of directors from about 1902 until 1929. The design for the grape trellis pattern probably was created by Clara Driscoll (1861–1944), the principal designer of leaded-glass lampshades at Tiffany Studios. In all of her work, she followed Louis Comfort Tiffany's dictum, "Nature is always beautiful." This lampshade is an exceptional object in its own right and speaks to the profound—but too often anonymous—contributions made by professional women artists of the Arts and Crafts and other pivotal design movements.

An important part of the collection since the Museum's founding in 1876, the holdings of medieval and Renaissance stained-glass are particularly rich, and their prominent display in the European galleries brings great beauty and depth to the presentation of art and architecture from these fascinating epochs. It was, therefore, with immense excitement that the Museum welcomed the publication of *Stained Glass before 1700 in the Philadelphia Museum of Art*, written by Dr. Renée K. Burnam and introduced as the latest volume in the distinguished series *Corpus Vitrearum USA*. Deserving special commendations for their contributions to this project are the Museum's departments of European Decorative Arts and Conservation, as well as its Library and Archives and Photography Studio. The Museum is deeply grateful to the Davenport Family Foundation for once again demonstrating its abiding commitment to our publishing program by its generous support of this title and to the Samuel H. Kress Foundation for its continued interest in the American *Corpus Vitrearum* project and its funding for the study of stained glass at the Museum.

Poetry has always played a central role in Japanese art and culture. At no time was this more evident than during the Heian period (784–1185). The most important poet of his own and of subsequent eras was Ki no Tsurayuki (c. 870–c. 945). The exceptional hanging scroll depicting Ki no Tsurayuki that was recently acquired by the Museum was once part of a larger handscroll dating to the early fourteenth century (see page 81). Other extant sections of this handscroll are known in Japanese private collections, and one is in the Tokyo National Museum. This scroll is a very significant early example of a uniquely Japanese format, mingling poetry, calligraphy, and portraiture, which continues to influence Japanese literature today. Though the artist and calligrapher are not known, this fragment is a classic example of the format; Ki no Tsurayuki is dressed in formal court robes, with lacquered silk headgear.

NACHTSTILLEBEN
(NIGHT STILL LIFE)
2011 (negative), 2013 (print)
Chromogenic print
Wolfgang Tillmans
German (active London), born 1968
Purchased with funds contributed
by the Committee for Prints,
Drawings, and Photographs
2013-48-1

CHANDELIER
c. 1905
Leaded glass, patinated bronze
Design attributed to Clara Driscoll
Made by Tiffany Studios, Corona,
New York
Gift of the Shipley Family
2012-168-1a-m

Ki no Tsurayuki defined the circumstances that moved men and women to write poetry: “when they looked at the scattered blossoms of a spring morning; when they listened of an autumn evening to the falling of the leaves...or when they, having been dearly loved, are neglected.” The passage of Tsurayuki’s verse written in elegant script on this scroll reflects the last circumstance—“Like my cupped hands/Spilling drops back into the mountain pool/And clouding its pure waters/Before the satisfaction of my thirst/So have I had to part from you too soon.” This portrait of, and tribute to, Ki no Tsurayuki was purchased with funds contributed by Mr. and Mrs. Howard H. Lewis and the Henry B. Keep Fund.

An exquisite, seventeenth-century Japanese porcelain *Dish with Design of Birds* features an elegant design of a pair of wagtails on a floral motif over a wave pattern. The blue leaves and waves are painted under the glaze in cobalt blue. The green, red, yellow, and black are overglaze enamel colors. The black (a matte finish enriched with touches of aubergine) is a rarely used and technically difficult color to achieve. Purchased with the Henry B. Keep Fund, it represents a beautiful and technically demanding feat of ceramic art.

The Japanese redware Tamba kilns, located west of Kyoto and north of Osaka, were medieval complexes supplying utilitarian storage vessels to local agricultural markets. These large jars were storage containers for rice and other grains and for pickling. They came to be appreciated by tea connoisseurs for their asymmetry and distinctive coloring, and as unpretentious folk products. The jars were built up in stages from many clay coils, then wheel turned to create a smooth neck and mouth. A comb-like tool was used to scrape along the surface while the piece was on the wheel, sometimes leaving traces of lines, as seen on this jar. Most extant Tamba-ware jars date from the seventeenth-century period of production, catering especially to tea connoisseurs and collectors. Earlier pots, such as the imposing fourteenth-century example purchased with the Hollis Fund for East Asian Art Acquisitions, have a rounder shape and shorter neck. The glaze has collected in generous globules of olive green, contrasting against the ochre red of the plain body.

Peter Voulkos’s *Untitled* (1956) is the most important work by his hand to come on the open market since the early 1980s. Voulkos (1924–2002) studied and worked with Abstract Expressionist artists including Robert Motherwell, Robert Rauschenberg, and Franz Kline. In creating *Untitled* and related work that incorporated stacked and otherwise assembled parts as well as unexpected openings, Voulkos departed from the functional simplicity associated with ceramics at the time and created a three-dimensional embodiment of Abstract Expressionism that dramatically advanced ceramic art.

DISH WITH DESIGN OF BIRDS

17th century
Japan
Porcelain with underglaze blue and overglaze enamel decoration
Purchased with the Henry B. Keep Fund
2013-20-1



STORAGE JAR
1333–92
Stoneware with ash glaze
Japan
Purchased with the Hollis Fund for East Asian Art Acquisitions, 2013-25-1

WOMAN’S ENSEMBLE: COAT AND DRESS

Fall/winter 1986
Leopard printed quilted cotton twill, black wool knit, multicolored plastic buttons
Patrick Kelly
American (active Paris), 1954–1990
Promised gift of Bjorn Guil Amelan and Bill T. Jones

WOMAN’S DRESS

Fall/winter 1986
Black wool knit, multicolored plastic buttons
Patrick Kelly
American (active Paris), 1954–1990
Promised gift of Bjorn Guil Amelan and Bill T. Jones

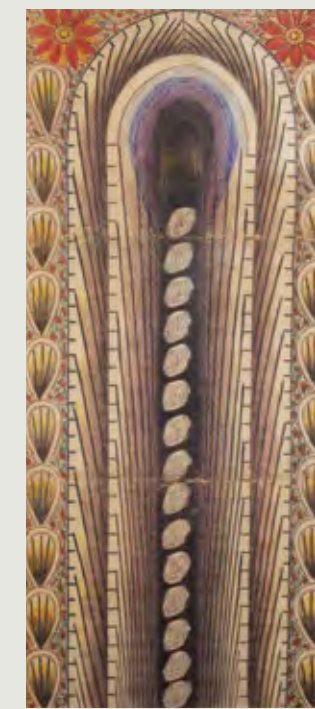
WOMAN’S DRESS

Fall/winter 1988
Black wool knit, red silk ribbed weave, red cotton embroidery in straight stitch
Patrick Kelly
American (active Paris), 1954–1990
Promised gift of Bjorn Guil Amelan and Bill T. Jones



“I want my clothes to make you smile”—this was the primary goal of late designer Patrick Kelly (c. 1954–1990). He achieved this, and more, in the heady, inventive, and often-subversive urban milieu of the 1980s. Kelly’s aesthetic grew from his African American and Southern roots, his knowledge of fashion and art history, and from the club and gay cultural scenes in Paris and New York. Gloria Steinem said of Kelly and his work, “Patrick was very open, enthusiastic, vulnerable, full of ideas, magnetic. I could see why both he and his wearable, sensuous, fun designs were so popular with high fashion models themselves.” Now, his legacy will have a permanent home in Philadelphia. Kelly’s business and life partner, Bjorn Amelan, and acclaimed dancer, choreographer, and artistic director Bill T. Jones recently presented as a promised gift to the Museum a group of fully accessorized ensembles designed by Kelly between 1984 and 1990. From May through October 2014, the Museum will present *Patrick Kelly: Runway of Love*, a retrospective of works by the designer, drawn from the promised gift presented by Mr. Amelan and Mr. Jones. The acquisition was overseen and the exhibition will be organized by Dilys E. Blum, The Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles.

JILL AND SHELDON BONOVIKZ PROMISE THEIR EXCEPTIONAL COLLECTION OF OUTSIDER ART TO THE MUSEUM



Over the past three decades, Jill and Sheldon Bonovitz—the latter a member of the Museum’s Board of Trustees and its Modern and Contemporary Art Committee—have assembled one of the finest collections of American outsider art in private hands in the United States. Mrs. Bonovitz is a celebrated ceramicist and Mr. Bonovitz is Chairman Emeritus of Duane Morris LLP, a Philadelphia-based law firm. The promised gift of their collection to the Museum will significantly enlarge our holdings in this field and exponentially increase the quality and importance of our collection of outsider art. This transformative gift will launch the Museum into the top ranks of public holdings of works by self-taught artists in the country.

The Bonovitzes’ promised gift includes more than two hundred works dating from the 1930s to 2010 by twenty-seven American self-taught artists. It was celebrated in spring 2013 in the exhibition “*Great and Mighty Things*”: *Outsider Art from the Jill and Sheldon Bonovitz Collection*, which illustrated the vitality and passion of outsider art as an important realm of modern and contemporary art. Hailed by the *New York Times* as an “exhilarating exhibition accompanied by an exceptional catalogue,” “*Great and Mighty Things*” was organized by Ann Percy, Curator of Drawings, with assistance from Cara Zimmerman, Executive Director of the Foundation for Self-Taught Artists.

Outsider artists—untrained individuals who rarely had the advantages of money, education, or formal training—created works fueled by their own personal narratives in the culture in which they lived. When asked about his love for self-taught art, Mr. Bonovitz explains, “Part of the reason is that the artists came from very difficult environments, often in the poorest margins of our society, and that they were geniuses—and genius has no fences. These self-taught artists are people who are geniuses,

FAMILY BAND

Date unknown
Oil paint on fiberboard
Jon Serl
American, 1894–1993
The Jill and Sheldon Bonovitz Collection

VERTICAL TUNNEL WITH CARS

Date unknown
Wax crayon, graphite, and water-based paint on pieced papers
Martín Ramírez
American (born Mexico), 1895–1963
The Jill and Sheldon Bonovitz Collection



DONKEY

1981
Cottonwood, paint, glass marbles, sisal, sawdust, glue
Felipe Benito Archuleta
American, 1910–1991
The Jill and Sheldon Bonovitz Collection

but they didn’t have equal opportunity. They had to come a long way to be recognized. I felt that taking their stories and their art to primary and secondary schools could be very motivational. I also wanted to take it to the art community—university and curatorial—where many people are not familiar with these artists.”

Many of the artists represented in the Bonovitz gift found recurring inspiration and influences in memory, imagination, intense religious convictions, and in their communities. The collection illustrates two especially important ideas: that works of great creativity and imagination can be produced by people who have little or no connection to the art world and its dealers, critics, galleries, museums, and schools; and that in a time when global awareness seems to trump local and regional character, a sense of place remains valid.

Many self-taught artists have won worldwide acclaim. Among the celebrated individuals featured in the exhibition were James Castle, William Edmondson, Martín Ramírez, and Bill Traylor. Mr. and Mrs. Bonovitz have ensured that these visionary works will forever grace the Museum’s permanent collection.

Regarding the promise of their collection to the Museum, Mr. and Mrs. Bonovitz agree, “One of the goals is to have the art seen by the broader community. We think that’s going to be really exciting—to figure out how we attract the audience and introduce them to the work. So we’re looking forward to being involved and helping, because it’s a great way to get people who ordinarily wouldn’t come to the Museum to see the work and relate to it.”



"GREAT AND MIGHTY THINGS":
OUTSIDER ART FROM THE
JILL AND SHELDON BONOVIK
COLLECTION

March 3–June 9, 2013

EXHIBITING

Internationally acclaimed and often the subjects of broad popular interest, the loan exhibitions presented by the Philadelphia Museum of Art drive attendance at the Museum, and are key to a broad understanding of what the Museum is and what it offers to its audiences. While exploring any wing of the Museum's galleries on any given day holds the very same potential for excitement and discovery as a visit to an exhibition, it is fitting that the Museum's exhibitions occupy a prominent place in the public consciousness. Curators, educators, conservators, and every other member of the Museum staff focus on presenting exhibitions that illuminate, expand on, and spur new conversations about the Museum's permanent collection. This is equally true whether the holdings are long established and extensive or represent areas of collecting that are new, perhaps relatively modest, but still vital to enriching and sustaining the Museum's relevance today and in the future.

This approach, and the nourishing fruit it bears, was evident in fiscal year 2013 in exhibitions that ranged from the paradise of masterpieces that was *Gauguin, Cézanne, Matisse: Visions of Arcadia* and *Shipwreck! Winslow Homer and "The Life Line"*—an innovative examination and celebration of one of the Museum's great masterpieces; to *Dancing around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp*, which drew inspiration from another Museum landmark—Marcel Duchamp's *The Bride Stripped Bare by Her Bachelors, Even*; and explored the remarkable influence Duchamp had on a later generation of groundbreaking artists; to *Journeys to New Worlds: Spanish and Portuguese Colonial Art from the Roberta and Richard Huber Collection*, which examined an area of the Museum's collection that is growing rapidly but that had previously been little studied by museums in the United States; to *"Great and Mighty Things": Outsider Art from the Jill and Sheldon Bonovitz Collection*, which saluted the vision and generosity of a couple who are exemplary art lovers while shining new light on an important but often overlooked area of creative activity; to the group of singularly inventive exhibitions conceived to fascinate audiences of all ages and that were the highlights of the summertime family-friendly Art Splash, presented by PNC Arts Alive, in The Ruth and Raymond G. Perelman Building.

Alive with idyllic images, *Gauguin, Cézanne, Matisse: Visions of Arcadia* opened toward the end of fiscal year 2012. It examined the theme of an earthly paradise, or Arcadia, which has been popular in theater, poetry, music, and art since antiquity. This idea was especially potent in France at the turn of the twentieth century. Appropriately, then, at the heart of *Visions of Arcadia* were three mural-sized masterpieces from this period: Paul Gauguin's *Where Do We Come From? What Are We? Where Are We Going?* (1898), Paul Cézanne's *The Large Bathers* (1906), and Henri Matisse's *Bathers by a River* (1909–17)—along with work by artists who preceded and succeeded them.

For an institution like the Museum, one that has such deep-seated civic roots, it is particularly thrilling to feature the work of an exceptional artist who hails from Philadelphia. Mary Ellen Mark (born 1940) grew up in the city's suburbs, attended Cheltenham High School, and received undergraduate and graduate degrees from the University of Pennsylvania. Mark is recognized as one of the most influential photographers of our time. Her depictions of international social issues, such

as homelessness, loneliness, drug addiction, and prostitution have shone a light on what she has compassionately termed “people on the edges.” Her work has been exhibited throughout the world, including a major retrospective in 2000 here at the Museum, entitled *Mary Ellen Mark: American Odyssey*. She has published seventeen books including *Prom*, a J. Paul Getty Museum publication, which was produced in conjunction with *Prom: Photographs by Mary Ellen Mark*, presented in the Museum’s Julien Levy Gallery. *Prom* showcased approximately sixty of Mark’s portraits documenting a quintessential American coming-of-age ritual. Between 2006 and 2009, Mark visited thirteen high school proms, selecting institutions that reflected regional and class differences among Americans, and created portraits of attendees using one of only five existing twenty-by-twenty-four-inch Polaroid Land Cameras. The Museum was very proud to be the first public venue for these photographs and to have the opportunity to display them alongside a film—a touching and humorous window into the project and a superb complement to the photographs—produced by filmmaker Martin Bell. Peter Barberie, The Brodsky Curator of Photographs, Alfred Stieglitz Center, organized *Prom*.



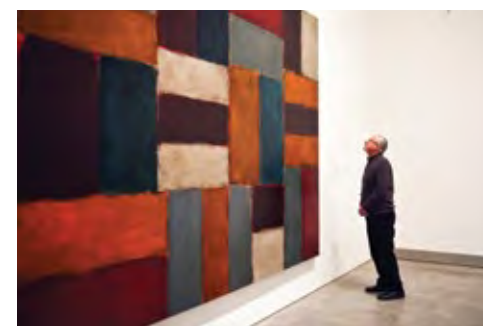
In 2009, the Brandywine Workshop—an internationally recognized center for printmaking and a vital part of the Philadelphia arts community that was founded in 1972 by artist Allan Edmunds—generously offered to make a donation to the Museum in memory of the Museum’s late director Anne d’Harnoncourt. At the Workshop’s invitation, Innis Shoemaker, the Museum’s Audrey and William H. Helfand Senior Curator of Prints, Drawings, and Photographs, along with her colleagues, John Ittmann, The Kathy and Ted Fernberger Curator of Prints, and Shelley Langdale, Associate Curator of Prints and Drawings, selected 100 prints by eighty-nine artists to enter the collection as a gift to the Museum. Fifty-four of these works were presented in *Full Spectrum: Prints from the Brandywine Workshop*, which celebrated both the Brandywine Workshop’s donation to the Museum and its fortieth anniversary. Of special note is the exquisite catalogue that accompanied *Full Spectrum*, which was made possible by The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art. We are grateful to Philadelphia native and noted contemporary print scholar Ruth Fine for her essay in the catalogue, and to our publishing staff, led by Sherry Babbitt, The William T. Ranney Director, for their continued fine work.



Shipwreck! Winslow Homer and “The Life Line” focused on Homer’s sensational painting *The Life Line* (1884), which was donated to the Museum in 1924 and is rightly celebrated as one of the great monuments of American painting. This exhibition examined the subject of the painting in detail—it tells the story of a rescue of a passenger from a ship that has foundered in a storm—and defined it as having been created at a transformative moment in Homer’s career. It traced the trajectory of Homer’s interest in sailing subjects and then explored this work in a broader context: the history and conventions of paintings of ships in distress at sea. Conservation analysis, led by Mark S. Tucker, The Aronson Senior Conservator of Painting and Vice Chair of Conservation, and comparison to a preparatory drawing revealed last-minute changes to the composition, adjustments Homer made in response to the conventions of the idealized hero prevalent at this time. *Shipwreck! Winslow Homer and “The Life Line”* was organized by Kathleen A. Foster, The Robert L. McNeil, Jr., Senior Curator of American and Director of the Center for American Art.

Portrait subjects Michael Glorioso and Eliza Wierzbinska in *Prom*: Photographs by Mary Ellen Mark

FULL SPECTRUM: PRINTS FROM THE BRANDYWINE WORKSHOP
September 7–November 25, 2012



NOTATIONS: SEAN SCULLY

July 28, 2012–July 21, 2013

Curator Kathleen Foster talks with visitors in *Shipwreck! Winslow Homer and “The Life Line.”*



Among contemporary abstract painters, Sean Scully (American, born Ireland 1945) has distinguished himself with his expressive brushwork and remarkable sensitivity to the interaction of color and light, creating compositions imbued with the clarity and complexity of architecture. Scully’s recurring motifs are colored blocks arranged horizontally and vertically in elegant, variously interlocking configurations, often rendered in different scales, from the intimate to the monumental. *Notations: Sean Scully* featured two of the artist’s major works that were recently donated to the Museum: *Chelsea Wall #1* (1999), a gift of John J. Hannan, which captures the spirit of the postindustrial urban landscape around the artist’s New York studio; and the majestic triptych *Iona* (2004–6), a gift of Alan and Ellen Meckler, which presents a somber meditation on the small Scottish island of the same name. With the additional gift of ten color aquatints entitled *Etchings for Federico García Lorca* (2003) from the artist, the Museum is now able to present Scully’s work in considerable depth. The installation included a number of additional loans from the artist, including his *12 Small Mirrors* painted on copper panels. *Notations: Sean Scully* is part of *Notations*, an ongoing series of gallery installations named after the 1968 book by American composer, writer, and visual artist John Cage, who was widely celebrated for his experimental approach to the arts. The *Notations* series at the Philadelphia Museum of Art serves as a flexible tool to explore contemporary art.



LIVE CINEMA/MANON DE BOER: RESONATING SURFACES—A TRILOGY

November 17, 2012–May 5, 2013

over a period of ten years by the contemporary Dutch artist and filmmaker Manon de Boer (born 1966), the films feature personal introspective narratives focused on the transformative experiences of life and the development of personal identity. The exhibition was organized by Adelina Vlas, Assistant Curator of Modern and Contemporary Art.

2013 MUSEUM PUBLICATIONS

FULL SPECTRUM: PRINTS FROM THE BRANDYWINE WORKSHOP, organized by Shelley R. Langdale with an essay by Ruth Fine, with contributions by Allan L. Edmunds and Shelley R. Langdale; September 2012

SHIPWRECK! WINSLOW HOMER AND “THE LIFE LINE,” by Kathleen A. Foster; September 2012

RODIN MUSEUM, PHILADELPHIA, by Jennifer A. Thompson, with color photography by Graydon Wood; September 2012

DANCING AROUND THE BRIDE: CAGE, CUNNINGHAM, JOHNS, RAUSCHENBERG, AND DUCHAMP, edited by Carlos Basualdo and Erica F. Battle, with an essay by Calvin Tomkins, text selection by Reinaldo Laddaga, and chronology by Paul B. Franklin; October 2012

JOURNEYS TO NEW WORLDS: SPANISH AND PORTUGUESE COLONIAL ART IN THE ROBERTA AND RICHARD HUBER COLLECTION, edited by Suzanne L. Stratton-Pruitt with Mark A. Castro, with contributions by Luisa Elena Alcalá, David L. Barquist, Mark A. Castro, Margarita M. Estella Marcos, Enrique Quispe Cueva, Joseph J. Rishel, Jorge F. Rivas P., and Suzanne L. Stratton-Pruitt; February 2013

“GREAT AND MIGHTY THINGS”: OUTSIDER ART FROM THE JILL AND SHELDON BONOVITZ COLLECTION, edited by Ann Percy with Cara Zimmerman, with contributions by Francesco Clemente, Lynne Cook, Joanne Cubbs, Bernard L. Herman, Ann Percy, Colin Rhodes, and Cara Zimmerman; March 2013

When Ronaldus Shamask (American, born Netherlands 1945) first appeared on the fashion scene in the late 1970s and early 1980s, his minimalist designs stood in sharp contrast to the prevailing excesses of that era. Shamask forged his own path, drawing on his background in painting, illustration, architecture, and theater, and became known for creating pieces that reflected a thoughtful, modernist approach. *Ronaldus Shamask: Form, Fashion, Reflection*—organized by Dilys Blum, The Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles—included a group of his iconic designs as well as works made especially for this presentation. Video clips from fashion shows and dance performances showcased his costumes and collaborative work undertaken with artists such as Jennifer Bartlett, Arman, and Michele Oka Doner—and brought to the Perelman Building's Joan Spain Gallery the creative synergy and mix of visual and performing arts celebrated in *Dancing around the Bride*.



Seymour Chwast (American, born 1931) and Paula Scher (American, born 1948) have transformed the field of graphic design. They also happen to be husband and wife. *Double Portrait: Paula Scher and Seymour Chwast* celebrated the achievements of this creative couple, whose illustrations and designs were shown together for the first time. While both artists have made their careers in New York, Paula studied in Philadelphia at Temple University's Tyler School of Art. Although each has worked in different areas of the graphic arts—Scher is a leader in the field of identity design while Chwast is a renowned illustrator—both have had wide international influence on contemporary visual communication.

The range and depth of their practices is extraordinary—from corporate logos and identity systems to record covers, typefaces, posters, packaging, environmental graphics, editorial illustrations, books, and films—with a client list that includes many leading corporations, advertising agencies, and publishing companies in the United States and abroad. *Double Portrait: Paula Scher and Seymour Chwast* was organized by Kathryn Bloom Hiesinger, The J. Mahlon Buck, Jr. Family Senior Curator of European Decorative Arts after 1700. Scher and Chwast designed the exhibition; Jack Schlechter, the Museum's lead installations designer, and his colleagues elegantly realized their ideas. On Saturday, December 1, 2012, Collab, a group of design professionals and enthusiasts that supports the Museum's modern and contemporary design collection, presented Scher and Chwast with its 2012 Design Excellence Award.

The seventeenth and eighteenth centuries were a time of unparalleled artistic exchange for Spain and Portugal and their colonies in the Americas and Asia. The works of art produced in these global empires shaped a new visual culture that reflected the multifaceted makeup of Iberian society. *Journeys to New Worlds: Spanish and Portuguese Colonial Art from the Roberta and Richard Huber Collection*—organized by Mark A. Castro, Exhibition Assistant, European Painting before 1900—presented rare Spanish and Portuguese colonial works from the collection of Roberta and Richard Huber, including paintings and decorative arts from South America and ivory sculptures from the Spanish Philippines and Portuguese territories in India. The exhibition included a group of works promised as gifts to the Museum. Critic Edward J. Sozanski of the *Philadelphia Inquirer* noted, "This handsome and enlightening show encourages visitors to broaden their understanding of the term 'American art.'"

DOUBLE PORTRAIT: PAULA SCHER AND SEYMOUR CHWAST, GRAPHIC DESIGNERS

December 2, 2012–April 14, 2013

"GREAT AND MIGHTY THINGS": OUTSIDER ART FROM THE JILL AND SHELDON BONOVITZ COLLECTION

March 3–June 9, 2013



Richard and Robert a Huber, with curator Joseph Rishel (right), in the exhibition of works from the couple's collection.

Curator Carlos Basualdo (left) and Ellsworth Kelly with Mr. Kelly's *Red Yellow Blue White* (1952). The Museum celebrated the artist's ninetieth birthday with an installation of his work. (Gift of the artist in memory of Anne d'Harnoncourt, 2010-224-la-e)

The power of self-taught artistic talent, the drive of the human spirit to create, and the wonders of highly original inner worlds were revealed in *"Great and Mighty Things": Outsider Art from the Jill and Sheldon Bonovitz Collection*. Visitors had the opportunity to discover the originality and compelling beauty of works by twenty-seven self-taught American artists, among them figures such as James Castle, William Edmondson, Sister Gertrude Morgan, Martín Ramirez, and Bill Traylor, who have won worldwide acclaim—each with a moving personal story, many from disadvantaged, rural backgrounds far removed from the mainstream art world. *"Great and Mighty Things"* surprised and challenged museumgoers, forced examination of the conventional definition of the word "artist," and showed that great art is strong and possessed of a rare and compelling

beauty regardless of the maker's resume. In this exhibition visitors experienced unforgettable works, dating from the 1930s to 2010, by passionate artists who made objects of a visual quality and emotional richness that can stand alongside the best of modern and contemporary art. Organized by Ann Percy, Curator of Drawings, and assisted by Cara Zimmerman, Executive Director of the Foundation for Self-Taught Artists, *"Great and Mighty Things"* marked a transformative moment for the Museum as it celebrated the Bonovitzes' promised gift and their extraordinary contribution to the strength and diversity of the Museum's distinguished holdings of modern and contemporary art. As Roberta Smith wrote in the *New York Times*, "The Bonovitz collection...is widely acknowledged as outstanding...[and] will add to the museum's already substantial holdings in this area.... [T]he show itself belongs to a breakout moment for outsider art, and its increasing infiltration, or dissolution, of the mainstream."

Works by renowned contemporary American artist Ellsworth Kelly (born 1923) and the late, acclaimed Austrian sculptor Franz West (1947–2012) were installed in the Anne d'Harnoncourt Sculpture Garden over the past year. Conceived specifically for the site's lower terrace by West, *Lips* (2012) is a monumental sculpture made of three parts. The colossal installation stands as a testament to West's inspiring legacy, as it was the last installation the artist realized prior to his untimely passing in July 2012. Whimsical in color and shape, this trio of biomorphic sculptures speaks to the viscerally challenging character of West's work as well as his sense of play. *Curve I*, from 1973, a remarkable sculpture made of weathering steel that was inspired by a flattened paper cup seen on the floor, is one of the few sculptures created by Ellsworth Kelly to be displayed horizontally. The artist distilled the form of this everyday object into a characteristically simple but dynamic construction. Since 2006, the Museum's Modern and Contemporary wing has featured an entire gallery dedicated to Kelly's art, highlighting the formative years of his career, from 1949 and 1956, when he worked first in Paris and later in New York. With the long-term loan of *Curve I*, the Museum's visitors have the opportunity, both inside and outside the Museum, to appreciate this great artist's singular and influential explorations of medium, dimension, and format.

Art Splash, presented by PNC Arts Alive, transformed The Ruth and Raymond G. Perelman Building into a summertime oasis for both children and adults with family-friendly exhibitions and related activities (see pages 36–37). Art Splash featured five exhibitions created especially with families in mind. *Witness: The Art of Jerry Pinkney* presented drawings and watercolors by Jerry Pinkney (American, born 1939) in an overview of the artist's long and varied career as a designer and illustrator; the exhibition was organized by the Norman Rockwell Museum in Stockbridge, Massachusetts, and coordinated in Philadelphia by Innis Howe Shoemaker, The Audrey and William H. Helfand Senior Curator of Prints, Drawings, and Photographs. In *CandyCoated Wonderland*—organized by Dilys E. Blum, The Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles—multimedia artist Candy Coated blended nineteenth- and twentieth-century children's fancy dress costumes from the Museum's collection into a rich wonderland of colorful vinyl decals, ceramic wall gems, hand-screened fabrics, and wallpapers. Organized by Kathryn Bloom Hiesinger, The J. Mahlon Buck Jr. Family Senior Curator of European Decorative Arts after 1700, *Design for the Modern Child* featured some of the latest furniture, toys, tableware, wallpaper, and textiles designed internationally in Australia, Asia, Europe, Great Britain, and the United States, along with classics from the Museum's design collection. *All Dressed Up: Fashions for Children and Their Families* focused on clothing from the late-eighteenth through mid-twentieth centuries, comparing and contrasting adults' apparel with children's smaller styles; it was organized by H. Kristina Haugland, The Le Vine Associate Curator for Costume and Textiles and Supervising Curator for the Study Room. *Family Portrait* examined the many ways photographers have portrayed families, from amateurs who documented their own households, to progressive reformers who made views of domestic life to encourage social change, to artists who explored the deeply personal and often private nature of familial relationships. *Family Portrait* was organized by Amanda Bock, The Horace W. Goldsmith Curatorial Fellow in Photography, and Peter Barberie, The Brodsky Curator of Photographs, Alfred Stieglitz Center.

Fiscal year 2013 concluded with the Museum preparing to present *First Look: Collecting for Philadelphia*. This exhibition—organized by Alice O. Beamesderfer, Deputy Director for Collections and Programs, assisted by Naina Saligram, Exhibition Assistant, European Painting before 1900—celebrated the dynamic nature of the Museum's collection and the donors who have sustained its recent growth by presenting selections from the some 8,000 individual works of art that have been acquired or promised to the Museum of acquisitions made since July 1, 2008. From hats and chairs to video installations and masterpieces by Claude Monet and Paul Cézanne, these new acquisitions represent the artistic achievements of many different periods and cultures in a wide array of media. Special labels were also installed throughout the galleries to highlight all of the works on view that have been acquired in the last five years, thus honoring a great philanthropic tradition that is alive and well in Philadelphia.



The Museum's wildly successful Art Splash event encompassed five exhibitions and related programming.

WITNESS: THE ART OF JERRY PINKNEY

June 22–September 28, 2013

MAJOR SUPPORT FOR FISCAL YEAR 2013 SPECIAL EXHIBITIONS

The Annenberg Foundation
Fund for Major Exhibitions
Arlin and Neysa Adams
Endowment
John Alchin and Hal Marryatt
Barbara B. and Theodore R.
Aronson
Christopher Bonovitz and Kate
Dunn
Erik and Tammy Bonovitz
Jill and Sheldon Bonovitz
Lois G. and Julian A. Brodsky
Mr. and Mrs. William C. Buck
Steve and Gretchen Burke
Capital Solutions
Mickey Cartin
Center for American Art at the
Philadelphia Museum of Art
Christie's
Catherine R. and Anthony A.
Clifton
Collab
Comcast Corporation
Isabel and Agustín Coppel
Mary S. and Anthony B. Creamer
Credit Suisse
Davenport Family Foundation
Jane C. Davis
Dedalus Foundation
Daniel W. Dietrich II
William B. Dietrich Foundation
Dolfinger-McMahon Foundation
Duane Morris LLP
Federal Council on the Arts and
the Humanities
Jaimie and David Field
Glenn and Amanda Fuhrman
Christina and Lance Funston
Furthermore: a program of the
J.M. Kaplan Fund
Larry Gagosian
Glenstone
Kimberley Gray
Mr. and Mrs. Reinaldo Herrera
Lynne and Harold Honickman
Marjorie and Jeffrey Honickman
The Mr. and Mrs. Raymond J.
Horowitz Foundation for
the Arts
Mrs. Eugene W. Jackson
Susan and Kenneth* Kaiserman
Paul K. Kania

Robert J. Kleberg, Jr. and Helen
C. Kleberg Foundation
John S. and James L. Knight
Foundation
Jane and Leonard Korman
Marguerite and Gerry Lenfest
Jeanette Lerman-Neubauer and
Joe Neubauer
Mr. and Mrs. Aaron Levine
Christian R. and Mary F.
Lindback Foundation
Lomax Family Foundation
Lawrence Luhning and Roland
Augustine
John J. Medveckis
Andrew W. Mellon Fund for
Scholarly Publications at the
Philadelphia Museum of Art
Mondriaan Fund, Amsterdam
Mrs. J. Maxwell Moran
Michael Murr
NBC Sports
The Consulate General of the
Netherlands in New York
The Pew Center for Arts
& Heritage through the
Philadelphia Exhibitions
Initiative
The Pew Charitable Trusts
Vivian Piasecki
PNC Bank
PNC Foundation
The Presser Foundation
Ernest L. Ransome III
Brian and Aileen Roberts
Lisa S. Roberts and
David W. Seltzer
Ralph and Suzanne Roberts
Mr. and Mrs. Keith L. Sachs
Alice Saligman and
Klaus Brinkmann
The Robert Saligman Charitable
Foundation
SAP
Seda International Packaging
Group
Mari and Peter Shaw
Edward D. Slevin
Mr. and Mrs. Michael P. Tallent
Terra Foundation for American
Art
Mr. and Mrs. John M.
Thalheimer

The Victory Foundation
Peggy and Ellis Wachs
Margie and Bryan Weingarten
Dr. Sankey V. Williams and
Constance H. Williams
Dina and Jerry Wind
John Wind
The Women's Committee of the
Philadelphia Museum of Art
Wyeth Foundation for American
Art

NONMONETARY GIFTS

Alcorn McBride Inc.
Pilar Corrias, London
CRW Graphics
Jacobs Music Company
Leo Katz Collection, Bogotá,
Colombia
Meyer Sound
RockTenn
Yamaha Corporation of America

PROMOTIONAL PARTNERS

Golf Association of Philadelphia
NBC 10 WCAU
PGA Philadelphia Section

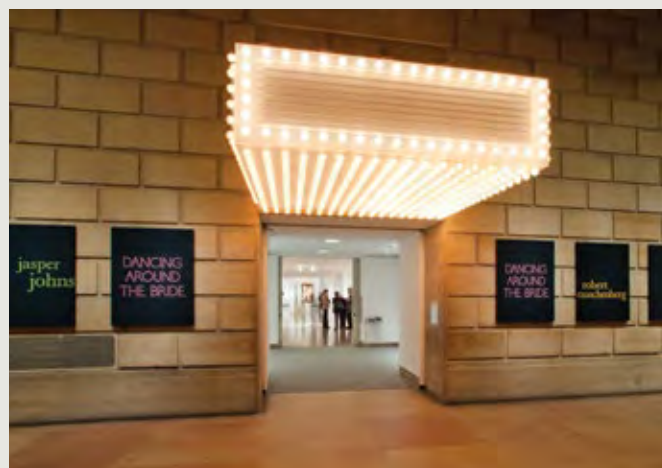
*deceased

DANCING AROUND THE BRIDE: CAGE, CUNNINGHAM, JOHNS, RAUSCHENBERG, AND DUCHAMP



John Cage, Merce Cunningham, Jasper Johns, and Robert Rauschenberg found in the art of Marcel Duchamp both a source of inspiration and an affirmation of their own artistic directions. In a period of intensive engagement in the 1950s and 1960s, the four young Americans created and often blended visual art, dance, and music that was strikingly original yet compellingly resonant with Duchamp's work, finding creative sources and subjects in everyday life and familiar objects, an approach that challenged conventional artistic hierarchies and forever changed the idea of what constituted an art object. Duchamp, in turn, found in the four younger artists an affinity in interest and approach. The multidimensional and interdisciplinary nature of *Dancing around the Bride* enabled visitors to fully experience—on conceptual and sensory levels—one of the most exciting periods in the history of modern art. As such, it served as an extraordinarily successful testing-ground and template for future Museum exhibitions. Holland Cotter of the *New York Times* declared it “A top candidate for favorite museum show of the year.”

Dancing around the Bride was the first exhibition to explore the interwoven lives, works, and experimental spirit of these five artists. Creating both individually and together, they profoundly affected the direction of postwar avant-garde art and American culture as a whole. The exhibition placed particular focus on the ways in which Cage, Cunningham, Johns, and Rauschenberg produced work using methods explored by Duchamp, such as the use of chance, the incorporation of everyday materials into their art, and the probing of the boundaries between art and life. With more than one hundred paintings, sculptures, manuscripts, and stage sets, as well as live dance and music performances, the



Above: A performance by (clockwise from left front) Marcie Munnerylyn, Daniel Squire, Emma Desjardins, Banu Ogan, Kristin Nelson, John Hinrichs, Andrea Weber, and Brandon Collwes, former members of the Merce Cunningham Dance Company; the exhibition entrance featured a marquee titled *Dancing around the Bride* (2012) by Philippe Parreno; opposite page: Marcel Duchamp's *Bride* (2012) hangs on *Le voile de la mariée* (The Veil of the Bride), a Plexiglas wall designed for the exhibition by Parreno.



exhibition was organized as an all-encompassing environment in which the creative world of these artists quite literally came alive.

Duchamp's celebrated *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, of 1915–23, served as a critical point of reference for Cage, Cunningham, Johns, and Rauschenberg, and their works that invoke *The Large Glass* were brought together for the first time. One particularly potent example is Johns and Cunningham's homage to Duchamp, *Walkaround Time* (1968), in which Johns's decor replicates elements of *The Large Glass* and Cunningham's choreography refers to different aspects of Duchamp's body of work, including the mechanical movements of his *Nude Descending a Staircase (No. 2)* of 1912. *Dancing around the Bride* was organized by Carlos Basualdo, The Keith L. and Katherine Sachs Curator of Contemporary Art, and Erica Battle, Project Curatorial Assistant in Modern and

Contemporary Art. French artist Philippe Parreno worked closely with the Museum's curatorial and exhibition-design teams to create a dynamic soundscape that moved throughout the space and included compositions by Cage and Duchamp as well as sound interventions by Parreno. The unfolding sequence of aural and visual elements in Parreno's mise-en-scène seamlessly guided visitors through the fruitful intersections of art, life, and experience.

Prominent among the full range of public events that accompanied *Dancing around the Bride* was a program of live dance organized in collaboration with the Merce Cunningham Trust and former Cunningham dancer Daniel Squire. Periodic performances animated the exhibition space, which included a large dance floor at the center of its “Main Stage” section, giving visitors the unprecedented opportunity to experience Cunningham's choreographies in direct relationship to the art of Johns and Rauschenberg. The Museum also partnered with Philadelphia-based Bowerbird, Inc. to stage the Cage: Beyond Silence festival, celebrating the composer in his centennial year with over twenty concerts. The Museum also participated in a symposium supported by the Andrew W. Mellon Foundation and organized by Kaja Silverman, The Katherine and Keith L. Sachs Professor of Art History of the University of Pennsylvania.

The catalogue accompanying *Dancing around the Bride*, published by the Museum and distributed by Yale University Press, received an Award of Excellence for book design from *Communication Arts*, a leading journal in the field, and was honored in the “Best Book Design” category of the “50 Books/50 Covers” competition sponsored by AIGA, the professional association for design. The catalogue was designed by Takaaki Matsumoto and Robin Brunelle and edited by Amy Wilkins—all of Matsumoto Incorporated—working with Sherry Babbitt, the Museum's William T. Ranney Director of Publishing.

LEARNING

As the Museum looks to the future, education programs will remain at the heart of its strategic initiatives—from audience development, to activating the collection, to enhancing the visitor experience. “Activating the collection” means not only reinstalling the Museum’s holdings so as to spark new conversations between works of art, between art and people, and among individuals, but also reinterpreting them by finding effective answers to challenging questions: How can the Museum connect people in the here and now with objects that were created in the past, often by cultures that are unfamiliar to us? Or that introduce new, surprising, or even challenging concepts of what a work of art may be? This is the work of every member of the Museum’s staff, and the particular responsibility of its Division of Education and Public Programs, guided by Marla K. Shoemaker, The Kathleen C. Sherrerd Senior Curator of Education. In addition to the long view of Museum learning stated above, the Museum must continue to address the challenges of the here and now. The School District of Philadelphia is operating within extraordinarily straitened circumstances. Now, more than ever, the Museum must establish itself as the primary center and advocate for visual arts education for K–12 schools and families in the Philadelphia region.

One great success of fiscal year 2013 and a guidepost for future efforts—particularly with regard to engaging new audiences through on-site programming and newly developed digital tools—was the reinterpretation of the Rodin Museum. As part of the recently completed, multiyear renovation, the Rodin Museum’s collection has been reinstalled and reinterpreted, and its building and garden restored to the condition that visitors experienced when the museum opened in 1929. The inaugural installation focused on *The Gates of Hell*, an epic expression of Rodin’s vision and a work of passionate interest to the museum’s founder, Philadelphia entrepreneur and collector Jules Mastbaum. To enhance learning opportunities, handheld multimedia devices were made available in the museum’s welcome center and multimedia content made available through a downloadable app. The octagonal galleries in the rear corners of the museum were furnished with comfortable couches; visitors are invited to relax and ponder opportunities to respond to a changing array of “creative prompts,” submit sketches, or share written reflections about the museum and its collection. Tables and chairs in the library accommodate visitors as they explore Rodin’s extraordinary career through publications and access to the museum’s redesigned website, rodinmuseum.org. Museum Guides now give daily tours of the Museum to robust audiences. The Museum also published a new teaching resource for the Rodin Museum that has been distributed and will continue to be made available to all School District of Philadelphia art teachers.

Mount Pleasant—the grand country estate that stands on its original site in what is now Fairmount Park, high atop cliffs overlooking the Schuylkill River—has been reinterpreted to evoke the lives of both Philadelphia’s eighteenth-century elite and its enslaved. Mount Pleasant was built between 1762 and 1765 by Scottish ship captain John Macpherson (1726–1792) and his first wife, Margaret (1732–1770), who commissioned Thomas Nevell (1721–1797) to execute this



A visitor admires a bronze Thinker (modeled 1880–81; cast 1924 by Alexis Rudier), on view at the Rodin Museum.



project. Nevell apprenticed with Edmund Woolley, the master builder of Independence Hall, to ensure that the design would be executed with skill and taste. During a visit in 1775, John Adams described the house as “the most elegant seat in Pennsylvania.” Administered by the Philadelphia Museum of Art, Mount Pleasant is furnished with works of art from the Museum’s collection that represent the extraordinary achievements of colonial Philadelphia furniture-makers and carvers such as Thomas Affleck, Benjamin Randolph, and Martin Jugiez. Mount Pleasant tells two divergent but intertwined stories. It provides both elegant evidence of the graceful lifestyle enjoyed by members of the period’s upper-class *and* testimony to the oft-forgotten fact that slavery remained legal in Pennsylvania into the nineteenth century. (Many pre-Revolutionary Philadelphians, including city leaders Benjamin Franklin and John Dickinson, relied on the labor of enslaved people.) The reinterpretation of Mount Pleasant helps visitors imagine the variety of activities occurring at the country house: from the revolutionary conversations between the colorful Captain Macpherson and his guest John Adams, plotting the demise of the British Navy on the cusp of the American Revolution, to the effort required to manage and maintain a large estate—a responsibility that, poignantly, was largely the burden of enslaved workers. The Museum commends Justina Barrett, Site Manager for Historic Houses and Museum Educator for American Art, and her colleagues in the division of Education and the department of American art, for shedding new light on life at Mount Pleasant.

Another recently introduced component in the interpretation of Mount Pleasant and Cedar Grove historic houses—and surrounding Fairmount Park—is On-Site|Insight, led by LiLy Milroy, The Zoe and Dean Pappas Curator of Education for Public Programs, and Justina Barrett, Site Manager for Historic Houses and Museum Educator for American Art. On-Site|Insight consisted of two pairs of lectures and field trips that offered an in-depth look at the development of Fairmount Park and the art and architecture found within: “Before the Park: Gracious Living along the Schuylkill River” and “Assembling a Changing Landscape.”

The Museum has long served students in schools both within and outside the city. These efforts have been led by Barbara A. Bassett, The Constance Williams Curator of Education, School and Teacher Programs. The Ethel Sergeant Clark Smith Memorial Fund recently awarded a grant to the Museum to support an arts education program that serves fifth-grade students from Upper Darby School District through classroom activities and two visits to the Museum. The first visit, “Art from around the World,” introduces students to art from international cultures. For their second visit, teachers may select from more than thirty lessons, designed by Museum educators, which support their classroom studies. Upper Darby, located in Delaware County, is one of the most diverse communities in Pennsylvania,

Above left: Textile artist and “yarnbomber” Melissa Maddonni Haims presented her work at Mount Pleasant in May as part of Spring Forward: Contemporary Art in Historic Houses, a program organized by Philadelphia Parks and Recreation; above right: Museum-trained Park House Guides tell the stories of the people who lived and worked at Mount Pleasant.



with more than seventy languages spoken, including Spanish, Bengali, Vietnamese, Punjabi, Chinese, and Urdu. The district’s schools and the students they serve are often economically disadvantaged. The Museum and the Upper Darby School District are proud of the collaborative Upper Darby Multiple Visit Program, which has been in existence for over thirty years, but required outside funding this year due to a budget shortfall in the school district. Superintendent Louis F. DeVlieger said, “Without this program, many of our students would not be able to take advantage of the Philadelphia Museum of Art, even though the Museum is a mere eight miles from our district.”

Art plays a particularly important and beneficial role in enriching the lives of young people. Children who experience the arts and museums are significantly more likely to participate in the arts as adults. Early exposure is the strongest factor in developing culturally aware and active adults. In all, more than 85,000 prekindergarten through twelfth-grade students were taught by Museum educators, both at the Museum and at their schools, in fiscal year 2013.

Eighty primary- and secondary-school educators attended “Nature through the Lens of Science and Art,” the year’s Visual Arts as Sources for Teaching (VAST) summer teacher institute, which the Museum organized in partnership with the Academy of Natural Sciences. In September, the Museum launched the school year by hosting a Teacher Appreciation Morning, attended by more than two hundred educators. All received a new teaching poster illustrating and exploring Winslow Homer’s *Life Line* (1884), written by Rebecca Mitchell, Museum Educator and Coordinator of Teacher Programs, and published by the Center for American Art. In May, the Museum hosted an in-service program for two hundred preservice teachers from colleges in central and western Pennsylvania who are taking part in the Urban Seminar Program, which places students in Philadelphia public schools for the first two weeks in June to encourage them to become urban educators. In all, over four thousand teachers representing all disciplines and grade levels participated in workshops and courses throughout the year.

Also in May, the Delphi After School Art Club—serving some 240 students—created a mural with students from the Harrowgate Police Athletic League (PAL) and artist Betsy Casañas. The mural combines elements of works in the Museum’s collection, mandalas designed by Art Club participants, and images of children participating in PAL activities. The Delphi After School Art Club is generously supported by Reliance Standard Life Insurance Company and The Delphi Project Foundation



A Delphi After School Art Club student proudly shows off her contribution to the community mural at the Harrowgate PAL center.

Barbara Bassett, The Constance Williams Curator of Education, School and Teacher Programs, leads teachers in an exercise during the Visual Arts as Sources for Teaching (VAST) summer seminar.

The Museum’s Distance Learning Video Conferencing program, which offers interactive arts education to schools across the Commonwealth and the country, received a Pinnacle Award from the Center for Interactive Learning and Collaboration. The award is the result of votes received from teachers from across the nation endorsing the program’s exceptional service to school populations.

Family and community programs—guided by Emily Schreiner, The Berton and Sallie Korman Associate Curator of Education for Family and Community Learning—take their inspiration from the Museum’s collection. Programs such as Early Bird Read and Look offer children aged three to five and their families the opportunity to examine and talk about works of art, read picture books in the galleries, and make art inspired by what they’ve seen, heard, and read. These experiences foster a deep connection between the Museum’s youngest visitors and the artistic treasures they find here. Two examples of how these connections are formed outside of school: some 3,400 children



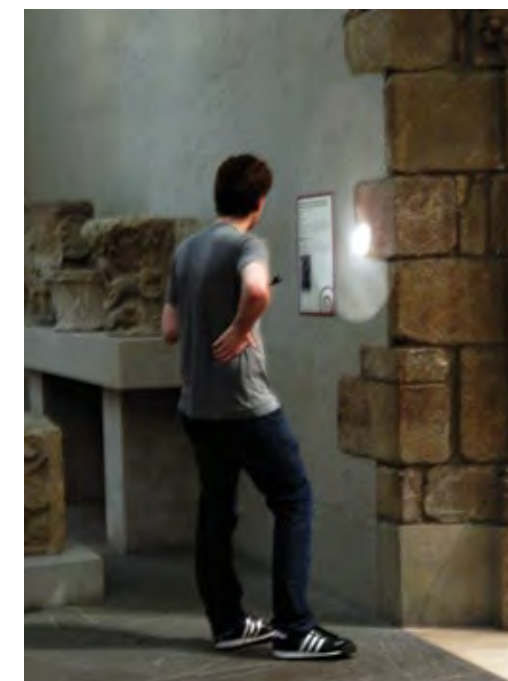
Visitors of all ages loved the I (Heart) Mythology family and community celebration, linking mythological themed artwork and Valentine's Day.

from summer camps and recreation centers visited the Museum for a gallery studio experience and 3,044 participated in the Museum's collaborative programs with the Free Library of Philadelphia. In all, some 32,453 individuals—children and their grown-ups—participated in the Museum's family and community programs in fiscal year 2013.

While providing arts-based learning for our community's youngest members is a core part of the Museum's mission, the Division of Education and Public Programs is equally committed to being an academic and cultural resource for individuals of all ages, interests, and abilities. Its offerings for a diverse audience of adults begin with college students and their peers and continue through those enriching their senior years by exploring the connections between life and art. These efforts are led by Elizabeth (LiLy) Milroy, The Zoë and Dean Pappas Curator of Education, Public Programs.

With a generous grant from The Andrew W. Mellon Foundation, the Museum and the University of Pennsylvania are collaborating to increase opportunities for graduate students to learn from encounters with original works of art. Today art history students are not often introduced to the direct study of various media such as painting, sculpture, works on paper, and the decorative arts as part of their training. As a consequence, museum collections like those of the Philadelphia Museum of Art are not used for this purpose as frequently as they should be. Expanding a decades-long partnership between the Museum and the university, the new program will help address this important need and provide young scholars with broader access to the works of art in the Museum's galleries, storage areas, laboratories, and study rooms, as well as increased exposure to the workings of museums and the many career opportunities that they hold. For the Museum, it will expand the professional training offered in curatorial practice, conservation, and museum education. For Penn's History of Art department, the goal of this program is to help students realize the vitally important contributions that the intensive study of objects practiced in various museum departments can make to our understanding of works of art. The collaboration will develop new object-based graduate level courses taught jointly by Museum curators and Penn faculty, establish an annual fellowship at the Museum, and create an advanced research colloquium to provide a forum for academic and professional exchange among participants in the Museum's numerous fellowship and internship programs. While the Museum is committed to expanding access to its great collection online through every technical means available, nothing can replace the experience of interacting with a work of art in person. This partnership with Penn will offer art history students expanded resources and new perspectives in their chosen field of study.

The Museum is acclaimed for its programs that train future generations of arts professionals. The Museum Studies internship for undergraduate and graduate students is particularly well-regarded and admission to it has grown competitive. In summer 2012, 51 interns spent nine weeks learning from and contributing to a wide range of departments within the Museum.



Fabienne Joubert, Professor Emerita, Université Paris IV-Sorbonne, and Charles T. Little, Curator in the Department of Medieval Art and the Cloisters, Metropolitan Museum of Art, were among the speakers at this year's Anne d'Harnoncourt Symposium, organized by curator Jack Hinton (right).

The "Hidden Histories" project invited visitors to use flashlights and their cell phones to explore objects in the medieval galleries in new and exciting ways.

Leading scholars and curators of medieval art examined the uses of medieval sculpture and the responses these works engendered for the fourth annual Anne d'Harnoncourt Symposium, "The Art of Sculpture 1100–1550: Sculptural Reception." Discussions included the reemployment of medieval sculpture in French Gothic cathedrals, the meaning of sculpture between the twelfth and twenty-first centuries, and examinations of sculpture from St. Denis, Santiago de Compostela, the Chartreuse de Champmol, and important medieval sites. The symposium was organized by the Museum, the History of Art department of the University of Pennsylvania, and l'Institut national d'histoire de l'art, Paris.

The Arnold Newman Lecture at the Philadelphia Museum of Art, a lecture program that presents major photographers working in the field today, has been established through a grant from the Arnold and Augusta Newman Foundation. This initiative expands on the Museum's strong programming related to the history of photography and provides an occasion for the region's vibrant photography community, students, scholars, and the general public to discover more about today's leading artists in this field. The Museum's photography collection is among the most significant in the United States and includes groups of photographs by Newman as well as Robert Adams, Eugène Atget, Frederick Evans, Robert Frank, Barbara Morgan, Alfred Stieglitz, Paul Strand, and Minor White; modernist masterworks by Berenice Abbott, Manuel Álvarez Bravo, Henri Cartier-Bresson, and Lee Miller; and important recent acquisitions by Tina Barney, Samuel Fosso, Emmet Gowin, Candida Höfer, Seydou Keita, David Wojnarowicz, Charles Marville, and Joachim Koester.

In June, "Hidden Histories"—an experimental interpretive project inspired by the Museum's strategic goal of pursuing new ways to bring new life and new understandings to the collection—opened in the galleries of medieval art. Using distinctive labels, interviews accessible by cell phone, and flashlights to encourage and enhance close examination and interaction with objects, "Hidden Histories"

explored the stories, symbols, and meanings found in medieval art, revealing a host of little-known insights. Featured works included a twelfth-century French bishop's throne, stained-glass roundels from the thirteenth-century Sainte-Chapelle in Paris that depict scenes from the story of Judith, finely worked fifteenth-century English alabaster carvings, and the impressive portal from the Abbey Church of Saint Laurent in central France. Supported by the Pew Center for Arts and Heritage, "Hidden Histories" was the result of a collaboration between Jack Hinton, Associate Curator of European Decorative Arts and Sculpture, and Emily Schreiner, The Berton and Sallie Korman Associate Curator of Education for Family and Community Learning. Two labels include insights from Geoffrey Gust, Assistant Professor of English Literature at Temple University, while the interviews feature the thoughts of Dennis Pagliotti, president of the Philadelphia stonemasons union; fifth-grade medieval enthusiasts from Germantown Friends School; and Madeline Caviness, a medieval stained glass expert who authenticated the Sainte-Chapelle roundels as a graduate student in 1967. A soundscape, "With Hidden Noise," created by Philadelphia artist Chris Havlish for the medieval cloister (gallery 204) was featured as part of the Museum's Wednesday Night programming in connection with the project.

The particular requirements of adults with special needs are met through accessible programs, which are managed by Henry Street Thoma. This past year, the Museum marked the fortieth anniversary of the Form in Art program, which enables visitors and groups who learn best by manipulating materials by hand to examine reproductions of objects with a Museum guide before their gallery tour. The Wills Eye Institute has been the Museum's partner in presenting Form in Art for the past twenty-five years.

FOR SUMMER 2013, A FAMILY-FRIENDLY ART SPLASH OF EXHIBITIONS AND ACTIVITIES IN THE PERELMAN BUILDING



In summer 2013, the Museum seized the opportunities presented by the striking spaces and excellent facilities of The Ruth and Raymond G. Perelman Building in an entirely new way: the Perelman Building was transformed into a hot spot for children and their grown-ups, with five family-friendly exhibitions, interactive art and play zones, and daily family programs. “Art Splash, presented by *PNC Arts Alive*, offered families an opportunity to interact with great art and design, and create art and memories together,” explains Emily Schreiner, The Berton and Sallie Korman Associate Curator of Education for Family and Community Learning. Art Splash marked the first time that the Museum’s educators and curators collaborated in planning a range of exhibitions and programs with family audiences in mind. All of the Art Splash programs took direct inspiration from the five Art Splash exhibitions. Since the Perelman Building’s Skylit Atrium is directly adjacent to the building’s exhibition spaces, families could see art in the galleries and then immediately respond to it in the Atrium. Engaging for kids, the exhibitions and activities presented during Art Splash were accompanied by thoughtful interpretation that was appropriate and meaningful for adults.



DESIGN FOR THE MODERN CHILD

May 25–October 14, 2013



FAMILY PORTRAIT

June 8–November 10, 2013

Art Splash invited kids to see, explore, create, and play. It welcomed the community with Pay What You Wish Family Festivals and a Neighborhood Night Out. And Art Splash was always fresh, with themes—including Red, White, and Glue; Arty Animals; Planes, Trains, and Automobiles; Forts and Crawly Spaces; and Splashy Fashion and Cool Costumes—that changed weekly.

Art Splash featured five exhibitions. *Witness: The Art of Jerry Pinkney* highlighted the career of artist and children’s book illustrator Jerry Pinkney, renowned for his explorations of folktales and African American stories. It was organized by the Norman Rockwell Museum in Stockbridge, Massachusetts. *CandyCoated Wonderland* celebrated children’s fancy dress costumes in a colorful storybook installation created by Philadelphia-based artist Candy Coated. *Design for the Modern Child* presented contemporary objects designed for children, including furniture, toys, and more. *All Dressed Up: Fashions for Children and Their Families* compared adults’ garments with children’s smaller fashions. *Family Portrait* examined the many ways in which photographers depict families.

PNC Arts Alive was the lead sponsor for Art Splash, which was extremely popular with the young and young at heart—more than 27,000 people visited the Perelman Building between June 27 and September 2.



LIPS

2012

Aluminum, epoxy resin

Franz West

Austrian, 1947–2012

Franz West, Courtesy of

Gagosian Gallery

CONNECTING AND COLLABORATING

The relationship between the Philadelphia Museum of Art and the people of Philadelphia and its metropolitan region is based on long-standing traditions and a shared understanding of all that the Museum has meant to this city in the past and how it can enrich the lives of its citizens today as well as in the future. The founders of the Museum envisioned it as an indispensable civic resource for the community, and this remains at the very heart of its mission. For Philadelphians, the Museum is a point of pride, a landmark, a monumental part of the city's physical and cultural landscape. "Local" and "international" meet at the Museum—it brings the world to Philadelphia and Philadelphia to the world. The Museum has long committed itself to serving as a resource that is singular both in what it offers and in the excellence of those offerings. But it continues to challenge itself to do more and do better by asking how it can best serve the people of Greater Philadelphia and defining its responsibilities as a civic institution and thinking creatively to meet them. That the Museum is acting on this imperative is evident when looking at the programs introduced in fiscal year 2013—with Pay What You Wish Wednesdays and the summertime Art Splash, the latter presented by *PNC Arts Alive*, particularly prominent among many.

As discussed in the preceding section of this *Annual Report*, the Museum must continue to serve as a leading educational resource for the School District of Philadelphia's students and others in K–12 schools throughout the region. Thanks to the visionary commitment and hard work of generations of the institution's staff and volunteer leadership, the Museum is perceived and acts as a leader. Now, the Museum must seize on the opportunities presented by that positive regard and act on the belief that the more it reaches out, the more it can draw in new audiences and provide them with opportunities to experience things they might never have encountered or imagined otherwise. Again, this is the motivation of every member of the Museum family and all of the Museum staff. It is the particular purview of the Division of Education and Public Programs and the newly reorganized departments of Information and Interpretive Technology, Marketing and Communications, Membership and Visitor Services, and Joseph Meade, Director of Government and External Affairs.

A new admission pricing structure allows visitors to take advantage of two consecutive days with each ticket purchased. That means an additional day to take advantage of the full range of Museum facilities, including the main building, the Ruth and Raymond G. Perelman Building, the Rodin Museum, and the Mount Pleasant historic house in Fairmount Park (as well as Cedar Grove, when it reopens in December 2013). As an added convenience to visitors, complimentary shuttle service is now available between the main building, Perelman Building, and Rodin Museum during operating hours. The popular Pay What You Wish admission policy will remain in place on the first Sunday of each month and has been expanded to Wednesday evenings, when the Museum remains open until 8:45 p.m. Pay What You Wish Wednesday Nights are a successful example of the institution's commitment to developing participatory, interactive programs. These programs highlight Philadelphia's own vibrant community of artists and those from across the nation and around the world who are featured in the Museum's collection and exhibitions.

Admission to the Museum is free at all times for children age twelve and under. Taking this—as well as the Museum's Pay What You Wish offerings—into account, a family visit to the Museum is one of the least expensive cultural or entertainment activities in Philadelphia. The Museum's Visitor Services efforts are ably and energetically directed by Jessica Sharpe.

While the Museum may be best known as home to one of the world's finest collections of visual arts, it is also a lively venue for music, dance, and more, thereby offering opportunities to experience the wonderful connection between the visual and performing arts. Visitors are entertained and enlightened by programs that enhance the experience of viewing art. This past year, the popular Friday night Art After 5 program—organized by Sara Moyn, Producer of Evening Programs in the Division of Education and Public Programs—continued to present a robust schedule of jazz and world music, including a performance of John Cage's music for film, performed by Margaret Leng Tan, in conjunction with the exhibition *Dancing around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp*.



A rich array of public programs and performances were presented throughout the three-month run of *Dancing around the Bride*, which was organized in conjunction with the international celebration of the centenary of the birth of the composer John Cage. The Museum's offerings—developed through collaborations with cultural organizations and individual performers—included live performances in the galleries by former members of the renowned Merce Cunningham Dance Company (MCDC), reunited for the first time in a major project since its disbanding at the end of 2011; Cage: Beyond Silence, a citywide festival celebrating Cage's centenary, presented in conjunction with Philadelphia performing arts group Bowerbird; and two Art After 5 evening programs dedicated to the exhibition. A series of conversations provided unique perspectives on these artists, including a discussion between noted contemporary artist Paul Chan and Calvin Tomkins, the acclaimed *New Yorker* writer who has written famously about the intersecting lives of these historical figures. A film series, featuring both never and rarely seen archival footage from the 1950s and 1960s, including a newly restored version of *Walkaround Time* created specifically for the exhibition by filmmaker Charles Atlas, offered an inside look at these artists both individually and in collaboration.

Visitors experience music and art simultaneously during Music in the Galleries, a program in which students from the Curtis Institute of Music perform in the galleries on select Saturdays throughout the year.

A major new initiative is the constellation of programs now offered every Wednesday night, when admission is pay what you wish and the Museum's main building is open until 8:45 p.m. Wednesday nights are casual, exciting, and illuminating. Individuals, couples, families, and friends are invited to explore the Museum and its collections in inventive, interactive, and dynamic new ways. Each week features Dhyana Yoga. Gallery conversations take unexpected forms such as Triple Play, in which a presenter (either a member of the Museum's staff or a special guest) selects three works united by a common topic. Themed mini-film festivals showcase international independent films and artist's films as well as old favorites. Happenings are in-gallery experiences or performance pieces designed by regional artists. GamePlay features board games in the galleries. Pop-Up programs include participatory activities such as sketching in the galleries and storytelling. Every week, music brings evocative

aural sensations to the Great Stair Hall, and on selected evenings, musicians perform live in the galleries. Make Stuff—a drop-in art-making workshop highlighting a different project each week—makes room for personal creativity. Once a month, a Night Owl Stroller Tour introduces infants—with their parents and caregivers—to the Museum. Launched in spring 2013, Pay What You Wish Wednesday Nights are already a popular success. We congratulate and thank Elizabeth (LiLy) Milroy, The Zoë and Dean Pappas Curator of Education for Public Programs, and her colleagues in the Division of Education and Public Programs for their innovation and creativity in developing this new weekly highlight. To learn more, visit www.philamuseum.org/wednesdaynights.



Recognizing that the winter holidays are a time for family celebrations, the Museum has organized Holidays at the Museum events in the month of December in recent years, encouraging families to add a visit to Museum—and Fairmount Park's Mount Pleasant and Cedar Grove historic houses—as a holiday must-do. A Winter Wonderland family event featured an interactive gallery quest, a make-and-take-workshop, and performances of *Nutcracker 1776*. Also bringing the holiday spirit to the Museum: stroller tours for the little ones; vibrant Art After 5 performances that ranged from the West Philadelphia Orchestra playing klezmer for the Festival of Lights to Just Breathe: Yoga Night to jazzy doo-wop with Matthew Piazzini and the Debonairs; still life drawing workshops; and Christmas Story in Art tours. Concerts featured the St. Thomas Gospel Choir of the African Episcopal Church of St. Thomas; Nashirah, the Jewish Chorale of Greater Philadelphia; and the Keystone State Boychoir. The Museum's partner in dining, Starr Events, served holiday treats, especially chocolate ones, in the Balcony Café.



Visitors practice their poses with Dhyana Yoga every Wednesday Night.

This group of dads and their little ones enjoyed a stroller tour during Holidays at the Museum.

The wide range of programs presented during Holidays at the Museum, Art After 5, Wednesday Nights, Sunday family events—and at countless times throughout the year in performances of music and dance, community celebrations, tours, lectures, symposia, and more—underscores the Museum's strong partnerships with other organizations in Philadelphia. The Museum is building on these relationships and creating new ones for the purposes of welcoming more people from all walks of life to the Museum for fun, inspiration, uplift, and education, and making the Museum a center for community engagement and advocacy.

Families who participated in the Free Library of Philadelphia's Summer Reading Program received a pass allowing up to eight people to visit the Museum at any one time—enabling families to experience and learn together. In addition, Museum interns presented free arts workshops at more than thirty-five Free Library branches. This Summer Library Outreach Program for 2013 was inspired by the Museum exhibition *Witness: The Art of Jerry Pinkney*, a highlight of the Art Splash offerings in the Perelman Building. The Dolfinger-McMahon Foundation and the Christian R. and Mary F. Lindback Foundation provided funding for a program that encourages repeat visits to the Museum: Philadelphia schoolchildren who visit the Museum receive a pass to return to the Museum with their families free of charge.

Fulfilling the Museum's artistic and educational potential and its civic responsibilities depends on communicating clearly about what the Museum is, what it can become, and the many ways it has and will continue to enhance lives. *Dancing around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp* garnered more than one hundred press clips, including five reviews in the *New York Times*. Additional press highlights for *Dancing around the Bride* included the *New Yorker*, *Village Voice*, *Washington Post*, *Irish Times*, *Art Review*, *Le Monde* (Paris), *Guardian* (London), *ArtForum.com*, *Art Newspaper*, and *Vogue.com*. *Shipwreck: Winslow Homer and "The Life Line"* received more than seventy clips, including coverage in the *Wall Street Journal*, *Washington Post*, *American Art Review*, *VanityFair.com*, and *Huffington Post*. "Great and Mighty Things": *Outsider Art from the Jill and Sheldon Bonovitz Collection* received extensive national press, including a segment on *CBS Sunday Morning* that featured interviews with curator Ann Percy and Mr. and Mrs. Bonovitz, and a strong review of both the exhibition and the catalogue in the *New York Times*.



Jerry Pinkney's nephew, Muhammed Johnson, reads Drylongso, a book for which he was the model as a child.

The Marketing and Communications department—led by Executive Director Jennifer Francis with Director of Communications Norman Keyes and his team working directly with a wide and varied range of media outlets—developed eight-page newspaper supplements for *Full Spectrum: Prints from the Brandywine Workshop* and "Great and Mighty Things" as inserts for the *Al Día* and *Philadelphia Tribune* newspapers. Associated Press coverage of the Museum's acquisition of N. C. Wyeth's *The Trial of the Bow*, presented as a gift from GlaxoSmithKline, and the restoration of Auguste Rodin's *Burghers of Calais* and its reinstallation in the Rodin Museum garden, appeared in more than 150 publications worldwide. The Art Handling Facility and the Strategic Vision were reported on favorably in an article and editorial, respectively, in the *Philadelphia Inquirer*. The Editorial and Graphic Design department developed bold graphic identities and engaging content for the Museum's exhibitions, programs, and general marketing efforts.

NBC 10 is the official television broadcast sponsor of Pay What You Wish Wednesday Nights; the station's support includes extensive on-air promotions for the new weekly programming series. The Museum is a lead partner in With Art Philadelphia, the first-of-its-kind partnership among a growing coalition of cultural organizations directed by the Greater Philadelphia Tourism Marketing Corporation, with support from the City of Philadelphia and the Commonwealth of Pennsylvania.

Today, an individual's first engagement with the Museum is likely to be digital, and the Museum has had great success in reaching those from near and far through the Internet and web-based social-media platforms. As of press time, the Museum had 70,309 Facebook followers, 68,900 Twitter followers and 125,478 Tumblr followers. We hosted an Art Splash blogger event that generated 187,926 impressions on Twitter and over 50 blog posts. Over the course of the exhibition, visitors shared 384 photos tagged #ArtSplash and the keyword Art Splash was mentioned 6,160 times. In fiscal year 2013, more than 2.2 million individuals visited the Museum's website—81 percent were from the United States; 21 percent were from Philadelphia; 36 percent visited more than once; and 23 percent accessed the site using a mobile or tablet device. Sixty percent found the Museum's website via a search engine; 21 percent followed a link to the site posted on a platform such as Facebook; and 19 percent simply typed in the Museum's website address, indicating that they were already familiar with the Museum and how to access it digitally. In January Google released its annual

Zeitgeist report showing "how the world searched" in 2012. The Philadelphia Museum of Art finished second only to the Metropolitan Museum of Art for museum-related search queries. This testifies to the good work—and future potential—of the Museum's department of Information and Interpretive Technology, led by William Weinstein, The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies.

ART 24/7 continues to revolutionize and expand the experience of exploring the collection, making the Museum's holdings of the best in creativity from across centuries, contents, and culture readily accessible online. Through the array of initiatives that fall under the umbrella of ART 24/7, almost 1,500 objects are added to the Museum's website each month—totaling over 67,000 at the end of fiscal year 2013. The success of ART 24/7 is the result of collaboration among the Museum's curators, conservators, educators, photographers, Information and Interpretive Technology staff—and



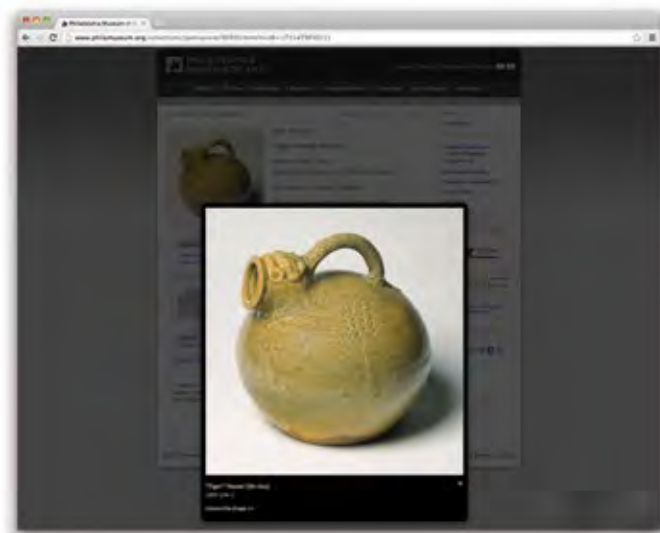
more—as well as partnerships with sister institutions and the support of visionary donors.

Support from the Jain Heritage Preservation Initiative at the Jiv Daya Foundation in Dallas, made possible the photography and digitization of forty-seven works of Jain art, including all pages of five important manuscripts in the collection of the Museum, totaling 711 images. The Museum's entire collection of Jain art, including works that were photographed prior to this project, is now available to scholars and the general public on the Museum's website. High-resolution digital images will soon be made freely available through the Foundation's forthcoming online Kevalajnana Jain Art Portal. The Jiv Daya Foundation was established in 2002 by Mrs. Kanika and Dr. Vinay Jain.

The Henry Luce Foundation is supporting the digitization of twenty thousand American prints over a period of two years. The Museum's collection of twentieth-century American prints is among the most comprehensive and representative collections of such work in existence, with "master sets" of prints by artists John Sloan, Edward Hopper, and John Marin, which include the progressive stages of each of their prints, as well as significant holdings by Wanda Gag, Rockwell Kent, and Peggy Bacon.



Among the more than 65,000 works that visitors can now explore on the website are (clockwise) Jain Ascetics in a Mountain Landscape, painted in India about 1650–1700; Rockwell Kent's Sea and Sky, 1931–32, and this sixteenth-century Chinese cup stand.



A Museums for America grant from the Institute of Museum and Library Services is supporting the Chinese Art Digitization Project. With this two-year project (scheduled for completion in September 2014), the Museum will photograph, digitize, and research more than 4,000 Chinese paintings and objects, dramatically strengthening and enhancing object information available to scholars, researchers, and every interested individual.

More and more arts, humanities, and conservation books are available in digital formats, offering convenient access to a wide breadth of knowledge that greatly enhances today's multidisciplinary approach to fine arts scholarship. The Museum is committed to providing those who visit its Library and Archives with comprehensive access to its growing collection of licensed Internet-based resources, such as electronic books, journals, and databases, from the online catalog, as well as from a single portal/webpage. Founded in 1876, the Philadelphia Museum of Art was the first American art museum to establish a library at its opening, a testament to the Museum's commitment to education and research. These founding principles continue to guide the institution's evolution—including a heartfelt embrace of the digital age. Today, the Library and Archives—led by Arcadia Director C. Danial Elliott—are a comprehensive resource for art history research and study, with collections that complement the Museum's holdings. In addition to serving Museum curators, conservators, educators, editors, and guides, the Library and Archives welcome scores of visiting scholars, university students, and members of the general public each year. The Library boasts a welcoming Reading Room with its own exhibition space, study tables, computers to access electronic resources, free Wi-Fi, and a wide selection of art journals and newspapers.

The Samuel H. Kress Foundation awarded a grant supporting the digitization of the eighteenth- and nineteenth-century art auction catalogues in the John G. Johnson Library. Over 1,200 volumes are being scanned and made full-text searchable on the Internet Archive (<http://archive.org/search.php?query=philadelphiamuseumofart&sort=-publicdate>) and via the Library's online catalog, the OCLC database, and the Getty Research Portal (<http://www.getty.edu/research/tools/portal/index.html>). Projects like these activate the Museum's collections by making information about and interpretation of works of art widely accessible by bringing them online.



This fourth-century "Tiger" Vessel is among the 67,000 web-published objects in the Museum's collection; the Library installation Marcel Duchamp as an Open Book, Resources in the Library and Archives, organized in conjunction with the Dancing around the Bride exhibition in the main building, featured Bookbinding for Ubu Roi by Alfred Jarry (1935) by Duchamp. (The Louise and Walter Arensberg Collection, 1950-134-77) © Succession Marcel Duchamp/ADAGP, Paris/Artists Rights Society (ARS), New York 2013



THE ART OF GOLF
March 16–July 7, 2013

Dove, Marcel Duchamp, Marsden Hartley, John Marin, Gerald Murphy, Georgia O'Keeffe, Man Ray, Charles Sheeler, and Joseph Stella—are exceptionally well-represented in the Museum's holdings.

Also in the mail: Grace Ambrose, a Junior Fellow at the University of Pennsylvania's Kelly Writers, invited fifty current and former Philadelphians to write about an object of their choice from the Museum's collections. The result was an edition of fifty postcards that provide a guide to Museum masterworks as perceived by artists, writers, musicians, and friends who live alongside them.

In celebration of the US Open Championship, held in June at the Merion Golf Club, in Ardmore, Pennsylvania, the Museum presented the exhibition *The Art of Golf*. At the show's center was Charles Lees's monumental 1847 painting *The Golfers* (pictured above), one of the most celebrated pictures of the sport, on loan from the National Galleries of Scotland.

The Museum is a place to connect: with the arts, both visual and performing, and with people, as individuals and in community. The Museum is a place built on strong partnerships: with the city and the Commonwealth of Pennsylvania; with arts and cultural organizations across Greater Philadelphia and the nation, as well as throughout the world; and, fortuitously, with thousands of enthusiastic artists, art lovers, and champions of civic, cultural, and educational causes. Finally, the Museum is a place that fosters and builds upon connections and collaborations with individuals and organizations, both on-site and online. The Museum seeks to be—and is becoming—a lively social space, a role that represents a natural extension of the more traditional museum functions of presenting and caring for art. Twenty-first century museum visitors, collectively as well as individually, seek authenticity, and this can only be found in the direct encounter with an original work of art. They also value personalization and user-generated content. They want to engage in dialogue rather than be passive recipients of didactic information. The Museum recognizes, celebrates, and is working hard to not only meet but anticipate these changes in society and culture. It does so to fulfill its role as a great civic institution, to be the cultural heart of our city, and a place of inspiration that is welcoming to all.

In celebration of the centennial of the Armory Show in New York, the "International Exhibition of Modern Art" that introduced avant-garde European art to a broader audience in the United States, the United States Postal Service debuted "Modern Art in America," a series of a dozen stamps featuring works of art created between 1912 and 1931. Included was Marcel Duchamp's *Nude Descending a Staircase, No. 2* (1912) one of the most highly recognized and celebrated masterpieces in the Museum's collection. This demonstrates quite a change in appreciation for *Nude Descending a Staircase*, which one critic of the 1913 Armory Show likened to "an explosion in a shingle factory." The other artists highlighted in the "Modern Art in America" series—Stuart Davis, Charles Demuth, Aaron Douglas, Arthur

NATIONAL AND INTERNATIONAL EXCHANGES OF KOREAN AND AMERICAN ART AND CULTURE

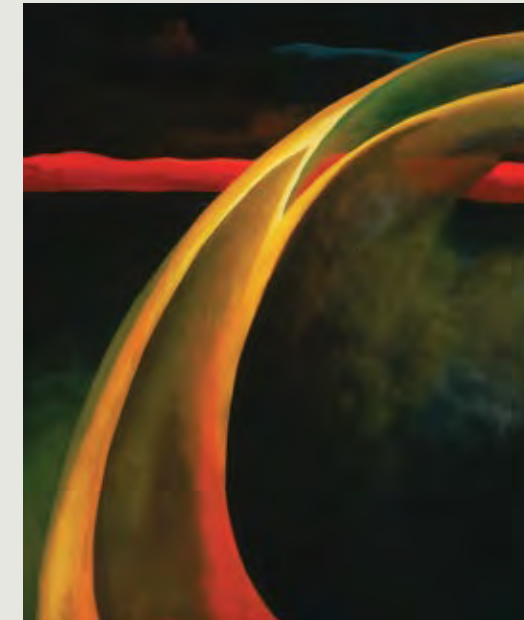


Art Across America (2013) and *Art of the Joseon Dynasty 1392–1910: Treasures from Korea* (upcoming in 2014) are collaborative exhibition projects that span two continents and bring together five institutions in a spirit of partnership. The Philadelphia Museum of Art successfully proposed a partnership with the National Museum of Korea, Seoul; the Los Angeles County Museum of Art (LACMA); the Museum of Fine Arts, Houston (MFAH); and the Terra Foundation to organize *Art Across America*—an exhibition featuring some of the finest works of American art from the colonial era to the present day.

In Korea, *Art Across America* traveled to the National Museum of Korea in Seoul and the Daejeon Museum of Art. In November 2013, the exhibition will open at the Art Gallery of New South Wales in Sydney, Australia. In spring 2014, *Art of the Joseon Dynasty*—featuring works of art on loan from many Korean collections, both public and private—will be on view at the Philadelphia Museum of Art and will then travel to LACMA and the MFAH, making the Korean treasures accessible to millions in three of the six largest metropolitan areas in the United States. This ambitious and unprecedented exchange—the great creative accomplishments of the Joseon Dynasty have never before been the subject of a major exhibition in the US—offers a unique opportunity for audiences to see a broad range of objects of great cultural and aesthetic significance and encourage dialogue and increased understanding between people of varying ethnic backgrounds and artistic traditions. *Art Across America* and *Art of the Joseon Dynasty* underscore the international aspects of both the Philadelphia Museum of Art's collections and connections with other eminent institutions.

Art Across America included masterpieces from several Museum departments. Three of these works—*Portrait of John and Elizabeth Lloyd Cadwalader and Their Daughter Anne* (1772) by Charles Willson Peale; *No. 2* (1950) by Jackson Pollock; and *Red and Orange Streak* (1919) by Georgia O'Keeffe—were

Representatives from Art Across America partner institutions take questions from the press on the day of the exhibition opening; the exhibition entrance at the National Museum of Korea in Seoul.



Georgia O'Keeffe's Red and Orange Streak (1919) was among the works included in the Art Across America exhibition. (Bequest of Georgia O'Keeffe for the Alfred Stieglitz Collection, 1987-70-3)

Royal Banquet in the Year of Musin (1848) will be on view in Philadelphia. (National Museum of Korea)



chosen by the Korean Museum's as key images for publicizing the exhibition. We extend special thanks to Mark Mitchell, Associate Curator of American Art and Manager of the Center for American Art; Hyunsoo Woo, The Maxine and Howard Lewis Associate Curator of Korean Art; and Suzanne F. Wells, Director of Special Exhibitions Planning, and her colleagues in the Museum's Special Exhibitions department for their leading roles in organizing the Museum's contributions to *Art Across America*.

Art of the Joseon Dynasty will build on the Museum's rich history of engagement with the Korean community, and everyone interested in Korean art and culture, in Philadelphia and beyond. Highlights of this involvement include the establishment of the Korean Heritage Group—the efforts of which tripled the Museum's holdings of Korean art in the last twenty years—and exhibitions and public programs celebrating and illuminating Korea art and culture. These activities, all of which will be the result of collaborations with Korean cultural groups and individual performers in Philadelphia and beyond, will include a rare North American performance of Yeongsanjae, a Korean outdoor Buddhist ceremony that is a reenactment of Buddha's delivery of the Lotus Sutra; a Family and Community Day with performances and artists' demonstrations; Art After 5 evenings featuring a fashion show presented in collaboration with the Art Institute of Philadelphia, K-Pop, Korean-American jazz musicians, and demonstrations by Korean celebrity chefs; specially themed and programmed Wednesday Nights, including a Korean film series curated by Joe Kim, founder of the Philadelphia Asian American Film Festival, and demonstrations by artists from Philadelphia's acclaimed Clay Studio; teacher workshops and teacher resource kits; and school tours. The exhibition will be accompanied by a richly illustrated catalogue.

Funding for *Art of the Joseon Dynasty* is itself a collaborative effort and achievement, including support from individuals, foundations, and government entities. As of the time of this publication, the exhibition is generously supported by the E. Rhodes and Leona B. Carpenter Foundation, the National Endowment for the Humanities, the Korea Foundation, and the James and Agnes Kim Foundation.



The Museum's new Art Handling Facility, with its "green" roof and three bays used for separate functions, was added to the south side of the main building, adjacent to the Schuylkill River.

BUILDING

A rich and rewarding experience of engaging with art in a museum begins with the visitor feeling welcomed, at ease, and properly oriented. The main building of the Philadelphia Museum of Art is not only an architectural icon with a rich and distinguished history, it is also a remarkable setting for the display and appreciation of works of art where visitors can encounter extraordinary examples of human creativity from across time and throughout the world. This landmark building has served us well, but we realize that "the Museum" must be an entity that extends beyond the main building and is reimagined and renewed in ways that improve the visitor experience, engage new audiences, and—always and essentially—enhance the individual's understanding of, and connections to, works of art. Additional space needs to be secured for new or expanding functions, outdated electrical and mechanical systems need to be replaced, existing facilities have to be adapted for new uses, and the Museum's galleries and public spaces made more welcoming and accessible. Galvanized by these imperatives, the Museum has over the past decade successfully acquired and renovated the Ruth and Raymond G. Perelman Building; developed the Anne d'Harnoncourt Sculpture Garden; constructed a new parking garage; restored, renovated, and reinstalled the Rodin Museum; made structural improvements to two colonial houses—Mount Pleasant and Cedar Grove—in Fairmount Park; built a new Art Handling Facility in the main building; and begun the comprehensive process of renovating and, in some cases, reorganizing the fabric of its main building.

The projects highlighted in this section of the Philadelphia Museum of Art's *Annual Report* for fiscal year 2013 reflect the goals of the Facilities Master Plan, which are to renew and improve the Museum's historic facilities to ensure that they meet the needs of audiences in the twenty-first century. Frank O. Gehry and his talented staff have been at work during the past seven years on the development of a comprehensive Facilities Master Plan that addresses the challenge of expanding and restoring the Museum's main building with the goal of providing beautiful and ample space for the care and presentation of the Museum's rapidly growing collections and a host of related functions. A cutting-edge Art Handling Facility—the first component of the Gehry-designed plan for the Museum's expansion—was completed in November 2012 and had an immediate, positive impact on Museum operations (see pages 52–53).

The renewal of the Rodin Museum and its surrounding Dorrance H. Hamilton Garden, realized in stages over the past few years as part of the Facilities Master Plan, provides a template for taking a building that was designed in the early twentieth century according to the ideals of that era and bringing it up-to-date for the twenty-first century. The project included restoration of both the Hamilton Garden, which was designed by Jacques Gréber (1882–1962), and the museum building, designed by Paul Cret (1876–1945). The Rodin Museum is notable for the purity of its design and the restrained elegance of its architectural ornamentation. Reinstalling



The Rodin Museum's Meudon Gate; students from YouthBuild Philadelphia Charter School working at Cedar Grove

and reinterpreting one of the finest collections of Auguste Rodin's work to be found anywhere in the world was crucial to achieving the fullest appreciation of Rodin's legacy. Now, for the first time in many decades, visitors to the Rodin Museum see masterworks by Rodin installed on the grounds, in niches in the museum's façade, and in the arches of the Meudon Gate (which faces the Benjamin Franklin Parkway, providing a suitably majestic backdrop for *The Thinker*, and serves as the elegant entrance to the Rodin Museum's courtyard. The gate—modeled after the eighteenth-century façade at Château d'Issy, which Rodin installed at his property at Meudon, France—is a significant component of the architecture and visual experience of the Rodin Museum, both on the grounds and as viewed from the Parkway. It was our duty as custodians of culture to honor the original vision by which art and nature were originally integrated at the Rodin Museum. Like art collections, great gardens require continuing care both in terms of design and maintenance. This has been accomplished through collaboration with the Pennsylvania Horticultural Society and Philadelphia Parks and Recreation, which oversees Fairmount Park. Work at the Rodin Museum was again recognized with a Grand Jury Award by the Preservation Alliance; this is the third award in four years for restoration work at the Rodin site. Commended by the Preservation Alliance were VITETTA; the Museum's Conservation department; Crescent Design; CVM; Dan Lepore & Sons Company; Ducibella Venter & Santore; L.F. Driscoll Company, LLC; Landmark Facilities Group; Materials Conservation Co., LLC; and OLIN landscape architects.

Great gardens make for great cities. Their expanses of lush greenery provide welcome respite from the otherwise hard and dense urban environment. Taking its gardens as a measure, Philadelphia is one of the world's great cities, with an extraordinary Fairmount Park system that begins with the Benjamin Franklin Parkway—the setting for the Museum's main building, the Perelman Building, and the Rodin Museum. First imagined in the early twentieth century and reflecting that period's City Beautiful movement—which sought to make American cities aesthetically pleasing and orderly—the Benjamin Franklin Parkway was designed by the French-born landscape architect Jacques Gréber with inspiration provided by the Champs-Élysées in Paris. The Parkway begins at Philadelphia's spectacular Second Empire-style City Hall and culminates at the Philadelphia Museum of Art's world-renowned main building atop Fairmount. In between are a string of exceptional cultural and educational institutions—the Free Library of Philadelphia, the Franklin Institute, Moore College of Art and Design, the



The Museum and other cultural institutions are participating in efforts to reenergize the Benjamin Franklin Parkway, part of the "More Park, Less Way" initiative being led by Philadelphia Parks and Recreation and PennPraxis (drawing courtesy of PennPraxis); Museum President Gail Harrity, Frank O. Gehry (right), and others with Mr. Gehry's model for the main building expansion

Academy of Natural Sciences, the Barnes Foundation, and the Rodin Museum. Although home to so many treasured institutions and an array of public art, the beautiful, tree-lined boulevard has been a pleasure for those traveling by car but not so friendly for pedestrians and bicyclists—until recently.

With support from the City of Philadelphia, the Commonwealth of Pennsylvania, The Pew Charitable Trusts, the John S. and James L. Knight Foundation, and The William Penn Foundation, work began several years ago to make the Parkway more welcoming and engaging. Car lanes have been narrowed (while maintaining safety and smooth flow of traffic), sidewalks expanded, bike lanes added, and lighting improved. The Parkway's expanses of green have been relandscaped, its pedestrian crossings more clearly defined, and attractive, eye-catching signs installed to guide and inform visitors. Earlier this year, Philadelphia Parks and Recreation, working with PennPraxis and an advisory committee that included Museum President and COO Gail Harrity, introduced "More Park, Less Way," a plan for the Parkway beginning at Logan Circle—site of the spectacular Swann Memorial Fountain, designed by Alexander Stirling Calder—and extending to the Philadelphia Museum of Art, with its Anne d'Harnoncourt Sculpture Garden and *Lines in Four Directions in Flowers*, an expansive floral work of art by Sol LeWitt (1928–2007) that will be on view through 2014 (the work was commissioned by the Fairmount Park Art Association in 1981 and brilliantly realized in 2012).

Cedar Grove tells the story of the daily life of five generations of the Paschall and Morris families through original household furnishings and records. While the unique interiors and historic furnishings of Cedar Grove have been well-maintained, a restoration project gave much-needed attention to the building's exterior. Guided by project architects Atkin Olshin Schade Architects and project managers CVM Construction, work began in the fall of 2012. Infrastructure improvements included the installation of a new storm-water management system, the repointing of masonry, the restoration of thirty-five windows and doors, and the replacement of the roof. Cedar Grove's piazza, or roofed porch, added in the 1840s, was removed, restored, and reinstalled with a new roof. Twenty-four students from YouthBuild Philadelphia Charter School participated in the restoration of Cedar Grove by providing site protection and assistance in demolition and construction. The Women's Committee awarded a grant to rewire the building. The Heritage Philadelphia Program awarded a grant to underwrite reinterpretation of Cedar Grove, which will reopen in December 2013.

As a civic institution, the Museum has a responsibility to chart a rigorously researched, well conceived, and carefully planned course for the future. It must anticipate the needs of growing collections and the needs and expectations of visitors and potential visitors. This is an ongoing process, one that the Museum has pursued with intensive thought, ambitious conceptualization and considered preparation, and rigorous implementation in years recently passed. It will continue to do so in coming years.

A NEW ART HANDLING FACILITY MEETS THE NEEDS OF A GROWING AND AMBITIOUS MUSEUM

Frank O. Gehry and his talented associates designed the Art Handling Facility to blend with and complement the architecture of the Museum's landmark main building and the carefully cultivated landscape of surrounding Fairmount Park. The principal purpose of this facility was to provide increased and improved space for behind-the-scenes functions that are critical to the care, storage, registration, movement, and presentation of art both on-site and online. Sixty-two thousand square feet of highly specialized spaces lie behind the Art Handling Facility's understated, aesthetically sensitive exterior—the majority of the facility tucked unobtrusively into the side of the hill. The project, ably managed by Al Shaikoli, Director of Engineering, Facilities and Operations, and the Museum's owner's representative, Aegis Property Group, was completed on schedule and under budget.

The facility allows the Museum to mount exhibitions that are even more ambitious in their vision and international reach. In the past fiscal year, the Museum presented twenty-three 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. The Museum's exhibitions and individual works represented Philadelphia in museums throughout Europe, Central and South America, East Asia, and beyond.

In all, 8,957 objects traveled in and out of the Museum during fiscal year 2013. Further heightening the Museum's need to transport, store, install, track, and monitor the condition of thousands of objects annually is its inventive and vigorous program of changing gallery installations and its status as a single institution composed of five distinct but closely related sites—the main building, Perelman Building, Rodin Museum, and Mount Pleasant and Cedar Grove historic houses—as well as the Anne d'Harnoncourt Sculpture Garden and an off-site art storage facility. Managing the complex art moving and art handling needs of Philadelphia's comprehensive, active, and campus-like Museum of Art are its registrars, led by Senior Registrar Irene Taurins, and its department of Installation and Packing, guided by Martha Masiello, working in close collaboration with the Museum's curators, conservators—including Sally Malenka, The John and Chara Haas Conservator of Decorative Arts and Sculpture, and Suzanne Penn, Conservator of Paintings, who provided key input for the development of the Art Handling Facility—and construction team.



The Art Handling Facility



Director of Registration Irene Taurins and Deputy Director of Registration Nancy Leeman in one of the new art storage areas

the Art Handling Facility are allocated for technology and information-technology/audio-visual infrastructure, consisting of a state-of-the-art production studio, a server room, and more—all of which are essential to sharing the Museum's collections and messages with online audiences. New spaces were created for the Division of Education and Public Programs' Distance Learning program, which projects the Museum's collection and programs to schools and audiences around the state, the country, and abroad.

The Art Handling Facility was supported by the Commonwealth of Pennsylvania, Honorable Tom Corbett, Governor; and the City of Philadelphia, Honorable Michael A. Nutter, Mayor. The project was made possible by The William Penn Foundation, the Gray Charitable Trust, and Penelope P. Wilson. Special thanks to the Annenberg Foundation, The Lenfest Foundation, The Pew Charitable Trusts, and The Hess Foundation for their leadership support in advancing the Museum's Facilities Master Plan, and to all of the donors whose support enables the Museum to look with optimism to the future.

The Art Handling Facility supports the care of the Museum's collection and improves its ability to prepare for special exhibitions. It enables us to do more and to handle the storage, packing, and transport of works of art far more safely and efficiently. With the completion of the Art Handling Facility, we can fulfill those functions—handled with exacting standards and well-honed processes—that any museum must carry out to exercise the proper stewardship of its collection and to effectively serve the needs of its visitors.

The Art Handling Facility is an exceptional resource not only for the care and management of art, but for the digital distribution of it. The facility serves key technical needs of the Museum's Division of Education and Public Programs, the Information and Interpretive Technologies department, and the Communications and Marketing department. More than 24,000 square-feet within



Auguste Rodin's *Burghers of Calais* (facing page) after conservation treatment, and *The Gates of Hell*, before (above left) and after (above right) conservation treatment

CONSERVING

“Stewardship”—overseeing and protecting something placed in one’s care—is an overarching responsibility of the Museum, one that is key to defining the institution’s reason for being. The Museum must always be a devoted and imaginative steward of the works it holds in public trust, its buildings, and its legacy as a center for the study and enjoyment of art as well as a contributor to the strengthening of Philadelphia’s civic identity. Conserving works of art is stewardship at its most direct and imperative. The Museum’s department of Conservation, under the direction of P. Andrew Lins, The Neubauer Family Chair of Conservation and Senior Conservator of Decorative Arts and Sculpture, and Mark S. Tucker, the Aronson Senior Conservator of Paintings and Vice Chair of Conservation, has been consistent in setting an internationally recognized standard of excellence in the work it does for the Museum, the city of Philadelphia, and sister institutions in the region, across the nation, and abroad. The department’s accomplishments in fiscal year 2013 are evident throughout the Philadelphia Museum of Art and the Rodin Museum, and extend as far as Korea.

Thanks to major conservation treatments, Auguste Rodin’s monumental bronzes *The Gates of Hell* and *The Burghers of Calais* have been reinstalled in their original locations on, respectively, the Rodin Museum’s front façade and its garden. Under the direction of Mr. Lins, project conservator Kate Cuffari, Andrew W. Mellon Fellow Raina Chao, and graduate interns Ryma Hatahet and Bartosz Dajnowski treated the two works over the course of twelve months. Before conservation, the heavily weathered surfaces of the bronzes were marred by corrosion and accretions that obscured Rodin’s sophisticated modeling and the tool-marks he intentionally retained. The projects were logistically complex—scaffolding was erected over *The Gates of Hell* and the six-thousand-pound *Burghers of Calais* was transported—largely via the Benjamin Franklin Parkway—between the Rodin Museum and the Philadelphia Museum of

Art (where most of the conservation took place) by crane and flatbed truck. *The Gates of Hell* and *The Burghers of Calais* are now guarded against outdoor exposure by protective coating systems and should only require basic maintenance treatments for years to come.

Through the generosity of the Institute of Museum and Library Services, Project Conservator Debra Breslin has completed the first half of a two-year project conserving 126 firearms from the Kretschmar von Kienbusch Collection of Arms and Armor. This exceptional collection consists of matchlock, wheel-lock, flintlock, and percussion pistols; long guns; and rifles constructed in a variety of materials. Ms. Breslin is addressing the urgent structural and aesthetic needs of this important collection, and she has disassembled, documented, and treated more than fifty firearms. This work will

provide groundbreaking technical and scholarly information on the firearms, while stabilizing and preserving one of the most significant and popular groups of objects in the Museum's collection.

Sally Malenka, the newly designated John and Chara Haas Conservator of Decorative Arts and Sculpture, oversaw the move of more than twelve thousand objects to a new and state-of-the-art storage location at the Museum. While the preparations have been in progress for many years, the actual movement of art started at the beginning of February and ended in mid-June.



Project conservator Bret Headley carved a travel frame for Charles Willson Peale's *Portrait of John and Elizabeth Lloyd Cadwalader and Their Daughter Anne* (1772). The group portrait was requested as a loan to the National Museum of Korea for *Art Across America*, an exhibit organized by the Philadelphia Museum of Art, the Los Angeles County Museum of Art, the Museum of Fine Arts, Houston, and the Terra Foundation (see pages 46–47). The travel frame was designed to match the fragile original frame as closely as possible; lost portions of the frame were reimagined with as much historical accuracy as the information available would allow within the time frame. This project was made possible by the support of the Philadelphia Museum of Art's Young Friends.



Mr. Headley brought his skills and knowledge to the conservation and restoration of an elegant tulipwood toilette, or ladies' dressing table, which was made in France around 1750 and is attributed to the maker and dealer Pierre Migeon III. While always having brown overtones, originally the table would have been a rose color with darker bandings that approached purple. The fitted interior includes Japanned brushes and powder boxes, as well as perfume bottles, snuff canisters, and jars in silver, glass, and soft-paste porcelain. The table was presented to the Museum as a gift in 1990 by Maude de Schauensee and Maxine Lewis, and it was their generosity that funded the conservation of this beautiful piece. The conservation treatment was primarily directed at readhering the lifting veneers and replacing the significant losses to the decorative surfaces of the table and its contents.

Thanks to the generous support of The Richard C. von Hess Foundation, project conservator Peggy Olley continues with the conservation treatment of an early nineteenth-century furniture set designed by Benjamin Henry Latrobe for Philadelphia merchant William Waln and his wife, Mary Wilcocks Waln. This ongoing project also has benefited from the kind support of The Women's Committee of the Philadelphia Museum of Art.



Sally Malenka (top); Bret Headley (center) carves a travel frame for Charles Willson Peale's 1772 portrait of the Cadwalader family (bottom)

Senior Conservator Nancy Ash, Associate Conservator Scott Homolka, and contract conservator Stephanie Lussier are co-chairs of the newly formed Art on Paper Discussion Group (APDG), part of the Book and Paper Group of the American Institute for Conservation (BPG-AIC). They, along with Andrew W. Mellon Fellow Eliza Spaulding, inaugurated the APDG at the 2013 AIC meeting in Indianapolis in May.

The Museum's costume and textiles conservators—led by Sara Reiter, The Penny and Bob Fox Conservator of Costume and Textiles—were delighted to work with Philadelphia multimedia artist Candy Coated on the preparation and installation of the exhibition *CandyCoated Wonderland*, which presented children's costumes drawn from the Museum's collection within a whimsical and colorful setting. Extensive conservation was carried out on the costumes.

Funding from The Women's Committee of the Philadelphia Museum of Art enabled the Museum to accept an unusual and generous offer from colleagues at the Metropolitan Museum of Art: consulting visits by one of their senior conservators, George Bisacca, an internationally recognized specialist in the study and conservation of paintings on wood panels. Such paintings—being especially reactive to climate and environmental changes and susceptible to damages such as warping, splitting, and shrinkage—often present complex preservation challenges (see related story on pages 58–59).



Peggy Olley treats a card table from the Waln furniture collection

Mr. Bisacca, trained in Florence, and a member of the Metropolitan Museum's staff for more than three decades, has consulted with leading museums around the world. Recently, he treated the supports of Albrecht Dürer's *Adam and Eve* in the Museo Nacional del Prado in Madrid and is advising on the study and treatment of the Ghent Altarpiece by Jan van Eyck. There are more than nine hundred European paintings on wood panels in the Philadelphia Museum of Art's collection. Among them are some of the greatest masterpieces of Italian and Netherlandish Renaissance painting—including Botticelli's *Legend of Mary Magdalene*; Van Eyck's *Saint Francis of Assisi Receiving the Stigmata*, and Rogier van der Weyden's *Crucifixion, with the Virgin and St. John the Evangelist Mourning*—and pictures from the Dutch Golden Age, such as Rembrandt's *Head of Christ*. With the permission of the Metropolitan Museum, Bisacca has agreed to consult with the Museum free-of-charge. He will work with Philadelphia conservation and curatorial staff to survey selected

panel paintings in the Museum's holdings, providing an assessment of their condition and stability, and advising on treatment needs.

The fiscal year ended with the exciting announcement that Bank of America would fund the restoration of the monumental sculpture *Diana* (1892–93) by Augustus Saint-Gaudens. Standing more than thirteen feet high and perched atop the grand steps of the Great Stair Hall, *Diana* is among the Museum's most recognized and beloved icons. Saint-Gaudens created *Diana* as a weathervane for the second Madison Square Garden building in New York, which was designed by his frequent collaborator, renowned architect Stanford White. The treatment of this work has been funded through Bank of America's extremely competitive Global Art Conservation Project, which focuses on preserving and restoring singular, iconic cultural treasures. The Museum will undertake thorough conservation treatment of *Diana*, correcting instabilities, removing corrosion on the copper structure, and restoring the traditional gold leaf gilding. Once conservation is completed, the Museum's presiding huntress will again gleam in gold.

VISITING ITALIAN CONSERVATOR WORKS WITH MUSEUM STAFF TO CONSERVE A RENAISSANCE PANEL PAINTING

Through the efforts of Carl Strehlke, Adjunct Curator of the John G. Johnson Collection, and the generous funding support of Darcy and Treacy Beyer, last April the Museum enlisted the expertise of Roberto Bellucci, a senior conservator at the Opificio delle Pietre Dure, the great Florentine conservation institute. Bellucci took time from his work on Leonardo da Vinci's *Adoration of the Magi* to lead Mark Tucker, the Museum's Vice Chair of Conservation and The Aronson Senior Conservator of Paintings; Conservator Teresa Lignelli; and Assistant Conservator Allen Kosanovich in a rarely performed, yet urgently needed treatment to preserve an extraordinary late fifteenth-century painting—Renaissance master Luca Signorelli's *Annunciation*. The paint layer, long ago removed from its original wood panel and mounted onto canvas, had detached in many areas. Only a retransfer could correct the situation: the conservators would have to stabilize the fragile paint, remove the canvas from its back, and mount it to a new wood panel.

Of the challenges presented by conservation treatments, Bellucci said, "Transferring the surface of a painting is the riskiest of all." His own expertise in this delicate operation came out of his involvement in the rescue of paintings damaged in the 1966 Florence flood, in which the Arno River inundated hundreds of works of art in the city. A number of badly damaged paintings required transfer of their paint to new supports.

With the benefit of Bellucci's experience and guidance, the transfer of the Museum's Signorelli went flawlessly. With the paint secured, the painstaking removal of grime and old restorations that obscured the image could begin. When the restoration is completed the painting will go on view for the first time in decades.

Bellucci said of his Philadelphia colleagues, "I have known Carl, Mark, and Terry for many years and have collaborated with them in the past. I respect their work very highly." Dr. Strehlke remarked of this international collaboration, "It was a learning process for the entire Museum staff—a master class. We thank Mr. and Mrs. Beyer for making this successful project possible."



Allen Kosanovich removes old varnishes, adhesives, restorer's retouching, and grime that obscure Signorelli's paint.



Above, left: The painting before conservation treatment.



Above, right: Cleaning revealed a number of old damages, but also the power of the picture's forms and the vibrancy of its color. The next stage will be meticulous restoration of the damaged areas.



Right: After removal of the deteriorated canvas and adhesive, Mr. Kosanovich, Terry Lignelli, and Roberto Bellucci apply a new supporting fabric to the back of the paint film.



THE DIVINE SHEPHERDESS

c. 1900

Oil on mahogany panel

José Campeche y Jordán

Puerto Rican, 1751–1809

Purchased with funds contributed by Bruce and Robbi Toll, Maude de Schauensee, Barbara B. and Theodore R. Aronson, Mrs. Willem K. Dikland, Martha Hamilton Morris and I. Wistar Morris III, Mr. and Mrs. Charles E. Mather III, Bayard and Frances Storey, Mickey Cartin, Harriet and Ronald Lassin, Mrs. Angelica Z. Rudenstine and Mr. Neil L. Rudenstine, Mr. Philip C. Danby, Roberta and Richard Huber, and David and Margaret Langfitt, and with The Edith H. Bell Fund, The J. Stogdell Stokes Fund, The Audrey Helfand Acquisition Fund, and The Edward and Althea Budd Fund

2013-1-1

SUPPORTING

On-site and online the Museum serves an infinitely diverse audience drawn from every Philadelphia city and suburban neighborhood, from across the Commonwealth, and from around the world. In turn, it is an equally diverse body of donors and members—individuals, foundations, corporations, and government agencies—that makes possible the vast range of programming and services that this Museum, the cultural heart of our great city, presents to the public. We offer our profound gratitude for their generosity as we outline the scope and impact of this amazing annual outpouring of support.

Fund-raising priorities and initiatives are determined and implemented with the oversight of our dedicated Board of Trustees; the Board's Committee on Philanthropy, ably led by Chair Martha Hamilton Morris and Vice Chair Barbara B. Aronson; the Museum's director, president, and chief financial officer; and the Development department, under the guidance of Executive Director of Development Kelly M. O'Brien. Through their coordinated efforts in fiscal year 2013, the Museum secured contributions and commitments of more than \$53 million.

Foremost among each year's fund-raising goals is ensuring that the Museum balances its budget while also advancing a host of strategic initiatives and priorities. The combined philanthropy of leadership donors in unrestricted operating support for fiscal year 2013 totaled more than \$6.3 million. Our heartfelt thanks to our Trustees, Chairman's Council, Associates, Corporate Partners, and family foundations and to the Pennsylvania Council on the Arts for their continued and critically needed support of the Museum's operating needs.

In addition to vigorous funding for unrestricted operations, the Museum's distinguished Board of Trustees gives generously across all areas: endowment, acquisitions, exhibitions, conservation, education, technology initiatives, capital projects, and a host of other Museum priorities. Trustee commitments in fiscal year 2013 for all purposes surpassed \$33 million. We are deeply grateful for their leadership and take inspiration from their dedicated service.

Special thanks to the Associates Advisory Committee and to Cochairs Charles J. Ingersoll and Anja Levitties for their success in growing the ranks of our leadership donors in new and creative ways. Their efforts, in partnership with Development staff, resulted in Chairman's Council and Associates membership that totaled 179 and 483 households, respectively.

Corporate Executive Board (CEB) Cochairs Pete Goodhart and Orlando Esposito led efforts that resulted in more than \$900,000 raised this year through the Corporate Partners program. Leveraging the knowledge and expertise of the Museum's CEB members in designing outreach and enhanced membership benefit experience strategies strengthened the Museum's ties to the business community.



Charles J. Ingersoll



Anja Levitties

Beyond securing unrestricted support, the CEB also engaged in initiatives to grow corporate participation at the Museum overall, advising on exhibition sponsorship and other special-purpose partnership opportunities. Total corporate investment for all purposes this year exceeded \$2.2 million. For more on this year's corporate giving at the Museum, see pages 66–67.

Able led by Director of Membership Beth Yeagle and Director of Visitor Services Jessica Sharpe, the Membership and Visitor Services department is responsible for serving and growing Museum membership. In a year characterized by creative new uses of technology and efforts to enhance the visitor experience throughout the Museum's campus, the department achieved a membership total of 54,165 households, contributing revenues in excess of \$6 million.

Completion this year of the new Art Handling Facility represented a major advance in implementation of the Museum's Facilities Master Plan. Our profound thanks to the Commonwealth of Pennsylvania for its continued support of the Facilities Master Plan through the Redevelopment Assistance Capital Program with a matching grant of \$5 million to continue to upgrade systems and renovate the facilities.

Ensuring the financial stability and annual budget support critical to every aspect of the Museum's activities, a strong endowment is key to the Museum's current and future success. This year saw substantial progress in the visionary endowment initiative launched by Gerry and Marguerite Lenfest, which supports senior and midlevel staff across all Museum functions. The Lenfest Challenge, now in its fifth and final year, secured through the end of fiscal year 2013 more than \$44 million in donor-contributed and matching funds to endow twenty-three positions, toward an ultimate goal of \$54 million. We gratefully acknowledge the generosity of all our Lenfest Challenge donors as we welcome fiscal year 2013 participants John H. McFadden and Lisa D. Kabnick, C. K. Williams, II, Kathy and Ted Fernberger, Mr. and Mrs. Berton E. Korman, Mr. and Mrs. Michael A. Park, and Mr. and Mrs. John M. Thalheimer. Beyond financial return, their far-reaching investment pays tribute to the achievements of the Museum's acclaimed and professional staff. Please see page 63 for a list of donors to The Lenfest Challenge. For a complete list of the Museum's named endowment funds, see pages 68–69.

The Museum's permanent collection is among the world's most distinguished, the product of extraordinary acquisitions and gifts of works of art under the stewardship of curatorial staff and Museum leadership, working with dedicated volunteer Departmental Advisory Committees. Responding to special fund-raising efforts this year, committee members participated in initiatives including the purchase of *The Divine Shepherdess* by José Campeche y Jordán and the ongoing campaign to secure for the Museum the "Fox and Grapes" Dressing Table, currently on loan and a centerpiece of our American furniture galleries. In addition, the Modern and Contemporary Art, Costume and Textiles, and Prints, Drawings, and Photographs committees significantly strengthened their respective departmental acquisition funds, enabling curatorial staff to respond quickly when opportunities for important purchases arise. We applaud the commitment of all our committee members.

The Museum's diverse special exhibitions, the interpretation and presentation of its permanent collection, and the publications that accompany them begin in the imaginations and on the drawing boards



FARMHOUSE WINDOW,
NEW ENGLAND

1945 (negative), 1945 (print)
Gelatin silver print

Paul Strand

American, 1890–1976

Gift of Jeffrey and Marjorie

Honickman

2012-181-18

DONORS TO THE LENFEST CHALLENGE

September 2008–June 2013. Positions are shown in the order in which they were endowed. The Lenfest Challenge will close when the Museum has raised sufficient funds to match (at 1:1) Marguerite and Gerry Lenfest's extraordinary pledge of \$27 million.

Mr. and Mrs. Keith L. Sachs
The Keith L. and Katherine Sachs
Curator of Contemporary Art

Martha Hamilton Morris and
I. Wistar Morris III
The Martha Hamilton Morris
Archivist

Dr. and Mrs. Sankey V. Williams
The Constance Williams Curator of
Education, School and Teacher
Programs

Mrs. J. Maxwell Moran
The William T. Ranney Director of
Publishing

Mr. and Mrs. John G. Drosdick
The Gloria and Jack Drosdick
Associate Curator of European
Painting and Sculpture before
1900 and the Rodin Museum

Anonymous
Senior Scientist

Mr. and Mrs. Julian A. Brodsky
The Brodsky Curator of
Photographs, Alfred Stieglitz
Center

Kathy and Ted Fernberger
The Kathy and Ted Fernberger
Curator of Prints

Robert L. McNeil, Jr.
The Montgomery-Garvan Associate
Curator of American Decorative
Arts

Barbara B. and Theodore R.
Aronson
The Aronson Senior Conservator of
Paintings and Vice Chairman of
Conservation

Hannah L. Henderson
The Hannah L. and J. Welles
Henderson Associate Curator of
Chinese Art

Mr. and Mrs. D. Christopher
Le Vine
The Le Vine Associate Curator
of Costume and Textiles and
Supervising Curator for the
Study Room

Mr. and Mrs. Dean C. Pappas
The Zoë and Dean Pappas Curator
of Education, Public Programs

Mr. and Mrs. Robert A. Fox
The Penny and Bob Fox
Conservator of Costume and
Textiles

Mrs. Louis C. Madeira IV
The Louis C. Madeira IV Associate
Curator of European Decorative
Arts

The Wyncote Foundation
Recommended by Frederick
R. Haas and Daniel K. Meyer,
M.D.

The John and Chara Haas
Conservator of Decorative Arts
and Sculpture

The Estate of J. Mahlon Buck, Jr.
The J. Mahlon Buck, Jr. Family
Senior Curator of European
Decorative Arts after 1700

John H. McFadden and
Lisa D. Kabnick

The John H. McFadden and Lisa D.
Kabnick Director of Information
and Interpretive Technologies

C. K. Williams, II
The Charles K. Williams, II, Senior
Conservator of Works of Art on
Paper

Kathy and Ted Fernberger
The Kathy and Ted Fernberger
Associate Director for Interactive
Technology

Mr. and Mrs. Berton E. Korman
The Berton and Sallie Korman
Associate Curator of Education
for Family and Community
Learning

Mr. and Mrs. Michael A. Park
The Park Family Director of
Installation Design

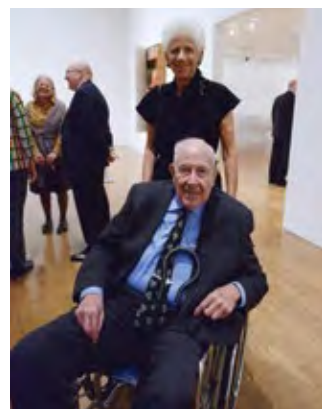
Mr. and Mrs. John M. Thalheimer
The Joan and John Thalheimer
Conservator of Paintings

supported in its inaugural two years by the Jessie Ball duPont Fund and Maude de Schauensee, will soon join the Museum's Division of Education and Public Programs, overseeing the development and implementation of interpretive strategies and materials relating to permanent collections and special exhibitions. Toward this goal also, the Samuel H. Kress Foundation has generously funded a new Interpretive Fellowship position to focus on reinstallation of the Museum's superb holdings of European paintings, as well as again supporting a Conservation Fellowship, this year in Prints, Drawings, and Photographs.

Documenting the scholarly research that is the foundation of groundbreaking exhibitions and interpretive initiatives, the Museum's award-winning publications program received important support for a variety of projects this year. Our thanks to Trustee Joan M. Johnson and her husband, Victor, for their gift to fund the publication that will accompany the planned exhibition of Pennsylvania-German folk-art drawings—typically incorporating elaborate, illuminated text—known as *fraktur*. Museum Trustee Lynne and Harold Honickman extended their leadership of The Paul Strand Collection initiative with a gift to fund the exhibition catalogue, and the Museum received a significant gift from the estate of long-time benefactor of the American Art department, Robert L. McNeil, Jr., to underwrite the comprehensive publication of the Museum's superb American silver holdings. Further, we salute Sheldon and Jill Bonovitz for their extraordinary commitment to the Museum (see pages 18–19), including support for the exhibition catalogue to this year's *“Great and Mighty Things”*: *Outsider Art from the Jill and Sheldon Bonovitz Collection*, and a publication to accompany the planned 2017 exhibition of Indian embroidered textiles, or *phulkari*, which the Bonovitzes have also promised to the Museum.

The Conservation department has the awesome responsibility of caring for the vastly diverse works of art that make up the Museum's collection, continually monitoring their condition, and ensuring their readiness for exhibition. Major support this year for important conservation projects includes The Richard C. von Hess Foundation for work on the William and Mary Waln Furniture collection and from Bank of America to support the yearlong restoration project to restore Augustus Saint-Gaudens's magnificent *Diana*, centerpiece of the main building's Great Stair Hall.

The Museum's resolute commitment to education is matched by equally dedicated individual and institutional donors. The enormous variety and scope of educational programming at the Museum is designed to engage an ever-wider audience—and to ensure that each visitor's experience of the Museum and its great collections is personal and meaningful. Our thanks to the Delphi Project Foundation and Reliance Standard Life Insurance Company for their renewed leadership support for education initiatives. This year we highlight The Andrew W. Mellon Foundation for a joint grant to the Museum and the University of Pennsylvania to promote the study of original works of art through an academic partnership to include new courses, fellowships, and a program for professional exchange among



“Great and Mighty Things” exhibition catalogue

Maude de Schauensee and Maxine Lewis; Joan and Victor Johnson

Facing page: Artist Betsy Casañas (left) with her assistant, Michelle Haigh, with a mural funded by the Delphi Project Foundation and Reliance Standard Life Insurance; Museum Director Timothy Rub speaks with visitors about the Strategic Vision.



Form in Art, which offers studio art, art history, and interactive gallery experiences to blind adults, is among the Museum programs supported by The Women's Committee.

the Museum's and the University's many interns and fellows. In addition, a new photography lecture series, planned to begin in November 2013, received funding from the Arnold and Augusta Newman Foundation.

Key support this fiscal year advanced the Museum's mission to serve our community's public school students and teachers. A two-year grant from The Christian R. and Mary F. Lindback Foundation and support from the Dolfinger-McMahon Foundation will underwrite Museum admission for schoolchildren and the implementation of a free pass program to help students return with their families. The Lomax Family Foundation supported new bilingual teaching materials for *Full Spectrum: Prints from the Brandywine Workshop*. A grant from the Ethel Sergeant Clark Smith Memorial Fund to support the Upper Darby School

District's 5th-grade program included a teacher professional development workshop. Gifts from numerous foundations, corporations, and individuals supported educational programming and resources designed in conjunction with *“Great and Mighty Things,”* from a teacher workshop and classroom poster to a smartphone application. In addition, contributions from Board Chair Connie Williams and her husband, Dr. Sankay V. Williams, and Chair Emeritus Gerry Lenfest and his wife, Marguerite, provided free bus transportation that enabled more than five thousand regional school students to view the exhibition.

Development's Individual Giving and Institutional Support programs continue to expand their efforts by increasing the number of requests for support and identifying and cultivating new constituencies and prospective donors. Particular emphasis is on aligning fund-raising strategies with the priorities and objectives outlined in the Museum's Strategic Vision in order to secure the broad-based support necessary to achieve these goals. At the same time, stewardship of individual, foundation, corporate, and government donors remains a primary focus in the Museum's efforts to address the needs of the future and to engage new audiences throughout our community and beyond in evermore meaningful ways.

THE WOMEN'S COMMITTEE OF THE PHILADELPHIA MUSEUM OF ART

The Women's Committee, led by President Marsha Rothman together with Craft Show Chair Lisa Woolbert, announced 2013 grant awards totaling \$426,850, including exhibition support for *Léger: Modern Art and the Metropolis*, programming and marketing for Art Splash, the installation of Wi-Fi in the Museum's main gallery spaces, a full electrical system upgrade for Fairmount Park's historic Cedar Grove estate, and a condition survey of important European panel paintings in the Museum's collection, among other initiatives. Renewed support was also provided for Form in Art; the Museum Guides; and the American Craft Acquisition Fund. We are deeply grateful to the members of The Women's Committee for their unparalleled service to the Museum and ongoing generous support.

THE CORPORATE PARTNERS SHARE INVALUABLE INSIGHTS AND RESOURCES TO SUPPORT MUSEUM PRIORITIES

The Corporate Partners are a distinguished group of more than 100 companies that provide unrestricted annual support for the Museum's operations. Represented by the Corporate Executive Board, cochaired by Pete Goodhart and Orlando Esposito, they advance the Museum's mission of service to our community by providing business-oriented perspectives on Museum activities and plans and by directing their annual giving to help stake our education, conservation, and technology programs.

In addition to operating support, the Museum works with its Corporate Partners to identify rewarding opportunities to fund an extensive and broadly diverse range of projects and initiatives that align corporate and institutional priorities.

Support for education tops the list. The Corporate Partners—and the Museum—are especially pleased to note that, throughout fiscal year 2013, corporate investment in the Museum's Division of Education and Public Programs provided the resources to serve tens of thousands of students, giving them access to life-changing educational experiences. We salute leadership corporate donors to Education this year, including PNC Bank, Lincoln Financial Group, Target, and The Dow Chemical Company. In addition, nine companies designated their support to the Museum's Division of Education as participants in the Commonwealth's Educational Improvement Tax Credit (EITC) program, designed to encourage corporations to make contributions, which are then eligible for tax credit, to approved education-focused organizations. Our thanks to EITC participants ACE Group, CIGNA, Comcast Corporation, Elliott-Lewis Corporation, Lincoln Financial Group, Republic Bank, Towers Watson, and Universal Health Services, Inc.

PNC Bank exemplifies the type of across-the-board commitment to the Museum and to building more vibrant communities through the arts that characterizes our Corporate Partners. In 2013, the company continued almost forty years of annual operating support and joined the corporate sponsors of *The Art of Golf* exhibition. Through its *PNC Arts Alive* grants program, the company renewed its sponsorship—for the sixth straight year—of the Museum's Every Family Party supporting education initiatives, and took the lead as presenting sponsor of our summer-long, education-focused Art Splash exhibitions and programming.



Pete Goodhart

Orlando Esposito



Conservator Andrew Lins, curator Kathleen Foster, and Director Timothy Rub joined Thomas C. Woodward, President, Bank of America Pennsylvania, in announcing Bank of America's support for the *Diana* conservation project.

Conservation was the focus in 2013 for fifteen-year Corporate Partner Bank of America. Thanks to the company's exceptional support, the Great Stair Hall's monumental *Diana* by Augustus Saint-Gaudens will be restored and brilliantly regilded as originally envisioned by the artist. The Museum's acclaimed Conservation department was honored to receive one of only twenty-four grants awarded by Bank of America across sixteen countries as part of its Global Art Conservation Project. In announcing this grant, the company underscored its commitment to the preservation of important works of art as contributions to the cultural enrichment and advancement of future generations.

GlaxoSmithKline, Corporate Partner since 1979, not only substantially increased its support for annual operations this year but also

chose to designate the Museum as new home for *The Trial of the Bow* (see page 70), the splendid painting by renowned American illustrator N. C. Wyeth, long a centerpiece of the company's extensive art holdings. Reinforcing the Museum's mandate to grow its renowned collection for the inspiration and education of an ever-growing audience, Bob Carr, Glaxo Senior Vice President, characterized the gift as "how we increase the quality of life in our community beyond the economic engine of jobs."

Our Corporate Partners represent decades of dynamic participation in the life of the Museum. We are deeply grateful for the steadfast commitment of program veterans as we also welcome and thank thirteen new and rejoined Corporate Partners in fiscal 2013 who gave generously to support the Museum's operating needs.

In recognition of the essential role and dedication of our Corporate Partners, the Museum is proud to host throughout the year a full roster of educational and recognition activities for its Corporate Partner member companies, from exclusive tours of special exhibitions to networking events and opportunities to connect with other member constituencies like the Associates and Chairman's Council. Enhanced communications efforts led to increased Corporate Partner employee engagement, with more than 3,200 visiting the Museum in fiscal 2013. In addition, corporate entertaining at the Museum—a widely used and popular benefit of Corporate Partners membership—this year totaled fifty-eight events that ranged from corporate meetings to client receptions to gala celebrations.

The Museum's Corporate Partners are among our region's most discerning corporate citizens. They recognize the philanthropic relevance, and good business sense, of partnering with an institution that has a long-demonstrated positive impact on the economy of Greater Philadelphia; enhances the community through art, culture, and education; and succeeds in reaching diverse communities through its award-winning educational and public programs. We applaud and thank them for their steadfast commitment and service to the people of Philadelphia.

ENDOWED FUNDS

Since the Museum's founding, far-sighted individuals and organizations have contributed to its endowment to support areas of special interest, including acquisitions of works of art, exhibitions, conservation, education, professional training, new technologies, and scholarship, in addition to the care of our beautiful buildings. We are pleased to list here the named endowment funds established in perpetuity by generous donors. We also gratefully acknowledge the many donors who have contributed to the Museum's unrestricted endowment. Every effort has been made to ensure the accuracy and completeness of this list. Please contact Kelly M. O'Brien, Executive Director of Development, at 215-684-7354 or kobrien@philamuseum.org with questions or comments, or if you wish to inquire about initiating an endowed fund at the Philadelphia Museum of Art.

The Arlin and Neysa Adams Endowment Fund	The Laura and William C. Buck Endowment for Special Exhibitions	The Horace W. Goldsmith Foundation Fellow Endowment Fund	The Hollis Endowment for East Asian Art Acquisitions	The Maxine and Howard Lewis Associate Curator of Korean Art Endowment Fund	The Robert L. McNeil Endowment for American Art and Material Culture	The Ann Newman Endowment Fund for American Art	The Kathleen and John J. F. Sherrerd Endowment for Exhibitions
The Alexandra Q. Aldridge Book Fund	The Edward G., Jr., and Althea De Baun Budd Fund	The Harry and Betty Gottlieb Endowed Fund for Contemporary American Crafts	The Hollis Endowment for East Asian Art Educational Programming	The Maxine and Howard Lewis Endowment for Far Eastern Art	The Robert L. McNeil Senior Curator of American Art Fund Endowment	The Zoë and Dean Pappas Curator of Education, Public Programs Endowment Fund	The Elizabeth Wandell Smith Fund
The Gisela and Dennis Alter Endowment for the Senior Curatorship of European Painting before 1900	The Ruth M. and Tristram Colket Endowment	The Harry and Betty Gottlieb Endowed Fund for Photography	The Hollis Endowment for East Asian Art Research Assistance	The Christian R. and Mary F. Lindback Endowment for Education	The Anne and David McPhail Endowment	The Peck Curator of Prints Endowment Fund	The Stokes Fund
The Gisela and Dennis Alter Endowment for Twentieth-Century Art	The Douglass J. Cooper Endowment	The Harry and Betty Gottlieb Endowed Fund for Photography	The Lynne and Harold Honickman Endowment for Prints, Drawings, and Photographs	The Sueyun and Gene Locks Endowment Fund for East Asian Art	The John J. Medveckis Associate Curator of Arms and Armor Fund	The Staunton B. and Lola Downin Peck Fund	The Cecilia Segawa Seigle Tannenbaum Fund
The Annenberg Endowment for Special Exhibitions	The James D. Crawford and Judith N. Dean Acquisition Endowment Fund for the Department of Prints, Drawings, and Photographs	The Gray Charitable Trust Endowment	The Jerome Jacobs Endowment for the Acquisition of European Painting	The Louise Lux-Sions Endowment for the Acquisition of works of art under K'Ang-His, Ch'ing Dynasty	The J. J. Medveckis Endowment for Prints, Drawings, and Photographs	The S. B. Pennebaker Endowment for the Acquisition of European and American Decorative Arts	The Mr. and Mrs. Walter A. Spiro Endowment
The Arcadia Director of the Library and Archives Endowment	The Barbara Rex Darsey Fund for Modern and Contemporary Art	The Albert M. Greenfield Foundation Endowment Fund for Education	The Kaiserman Family Fund for Modern and Contemporary Art	The Louis C. Madeira IV Associate Curator of European Decorative Arts Endowment Fund	The Meese Fund	The Rosalind M. Perry Lecture Endowment	The George W. B. Taylor Fund
The Arcadia Library Endowment Fund	The Dorothy J. del Bueno Endowment	The Richard D. Greenfield, Esq. Endowment	The Keyv K. and Hortense M. Kaiserman Foundation Endowment	The Margaret R. Mainwaring Endowment	The Andrew W. Mellon Foundation Conservation Fund	The William T. Ranney Director of Publishing Endowment Fund	The Joseph E. Temple Fund
The ARCO Chemical Company Endowment	The Elizabeth P. and Reid M. Denis Endowed Fund for Japanese Art	The Greenspun-Blair Fund	The James and Agnes Kim Foundation Fund	The Mandeville Rozet Fund	The Andrew W. Mellon Foundation Endowment for Conservation Fellows	The Mary and Francis Rasmus, Sr., Fund	The Deborah Troemner Fund for Guides Program
The Aronson Senior Conservator of Paintings Endowment Fund	The H. Richard Dietrich, Jr., Associate Curator of American Paintings and Sculpture Fund	The John and Chara Haas Conservator of Decorative Arts and Sculpture after 1700 Fund	The Fiske and Marie Kimball Fund	The Charles and Mary McGregor Mather Endowment Fund for European Paintings	The Andrew W. Mellon Foundation Endowment for Scholarly Research and Publications	The Robbi and Bruce Toll Endowment Fund for European Paintings	The Dean C. Walker, Jr., Fund
The Baldeck/Hollis Endowment for East Asian Art	The H. Richard Dietrich, Jr., Endowment Fund for American Decorative Arts	The Phoebe W. Haas Fund for Costume and Textiles	The Leonard and Norma Klorfine Foundation Endowed Fund for Contemporary Craft	The Joseph F. McCrindle Endowment for Art Education	The George and Gene Rochberg Endowment Fund	The Harriet and Larry Weiss Endowment for the Education Department	The George D. Widener Director Endowment Fund
The James M. and Joe M. Ballengee Endowment	The Robert and Eda G. Diskant Memorial Endowment	The Elaine S. Harrington Senior Conservator of Furniture and Woodwork Endowment Fund	The Jane and Leonard Korman Endowment for Twentieth Century Art	The Joseph F. McCrindle Endowment for Prints and Drawings	The Rodin Fund	The George D. Widener Director Endowment Fund	The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The Irma and Herbert Barness Endowed Lecture Fund	The Gloria and Jack Drosdick Associate Curator of European Painting and Sculpture before 1900 and the Rodin Museum Endowment Fund	The Thomas Skelton Harrison Endowment for the Acquisition of American Painting	The Stella Kramrisch Curator of Indian and Himalayan Art Fund	The John H. McFadden, Jr., Fund	The Rossmassler Fund	The George D. Widener Director Endowment Fund	The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The BARRA Foundation American Art Fellowship Fund	The Katharine Levin Farrell Fund	The Gregory Harvey and Emily Wallace Fund for Decorative Arts	The Stella Kramrisch Indian and Himalayan Art Fund	The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies Fund	The Barbara and Mark Rubenstein Endowment for European Decorative Arts	The George D. Widener Director Endowment Fund	The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The Bough-Barber Endowment for Ceramics Acquisitions	The Kathy and Ted Fernberger Associate Director for Interactive Technology Endowment Fund	The Audrey Helfand Acquisition Fund	The Leonard and Norma Klorfine Foundation Endowed Fund for Contemporary Craft	The Joseph F. McCrindle Endowment for Prints and Drawings	The Keith L. and Katherine Sachs Curator of Contemporary Art Endowment Fund	The George D. Widener Director Endowment Fund	The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The Rose Susan Hirschhorn Behrend Lecture Endowment	The Robert and Eda G. Diskant Memorial Endowment	The Audrey and William H. Helfand Senior Curator of Prints, Drawings, and Photographs Endowment Fund	The Jane and Leonard Korman Endowment for Twentieth Century Art	The Joseph F. McCrindle Endowment for Prints and Drawings	The George and Gene Rochberg Endowment Fund	The George D. Widener Director Endowment Fund	The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The Edith H. Bell Fund	The Gloria and Jack Drosdick Associate Curator of European Painting and Sculpture before 1900 and the Rodin Museum Endowment Fund	The Hannan and Welles Henderson Associate Curator of Chinese Art Fund	The Stella Kramrisch Indian and Himalayan Art Fund	The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies Fund	The George and Gene Rochberg Endowment Fund	The George D. Widener Director Endowment Fund	The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The Muriel and Philip Berman Curator of 20th-Century Art Endowment	The Katharine Levin Farrell Fund	The Hannah and Welles Henderson Associate Curator of Chinese Art Fund	The Stella Kramrisch Indian and Himalayan Art Fund	The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies Fund	The George and Gene Rochberg Endowment Fund	The George D. Widener Director Endowment Fund	The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The Gertrude Schemm Binder Conservation Endowment	The Kathy and Ted Fernberger Associate Director for Interactive Technology Endowment Fund	The Hannan and Welles Henderson Associate Curator of Chinese Art Fund	The Stella Kramrisch Indian and Himalayan Art Fund	The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies Fund	The George and Gene Rochberg Endowment Fund	The George D. Widener Director Endowment Fund	The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The Julius Bloch Memorial Fund	The Kathy and Ted Fernberger Curator of Prints Endowment Fund	The Hannan and Welles Henderson Associate Curator of Chinese Art Fund	The Stella Kramrisch Indian and Himalayan Art Fund	The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies Fund	The George and Gene Rochberg Endowment Fund	The George D. Widener Director Endowment Fund	The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The Luther W. Brady, Jr. Endowment for Japanese Art Research Support	The First Union Bank Endowment	The Hannan and Welles Henderson Associate Curator of Chinese Art Fund	The Stella Kramrisch Indian and Himalayan Art Fund	The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies Fund	The George and Gene Rochberg Endowment Fund	The George D. Widener Director Endowment Fund	The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The Mrs. Henry W. Breyer, Jr. Endowment	The Penny and Bob Fox Conservator of Costume and Textiles Endowment Fund	The Hannan and Welles Henderson Associate Curator of Chinese Art Fund	The Stella Kramrisch Indian and Himalayan Art Fund	The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies Fund	The George and Gene Rochberg Endowment Fund	The George D. Widener Director Endowment Fund	The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The Brodsky Curator of Photographs Endowment Fund	The Annette and Jack Friedland Endowment	The Hannan and Welles Henderson Associate Curator of Chinese Art Fund	The Stella Kramrisch Indian and Himalayan Art Fund	The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies Fund	The George and Gene Rochberg Endowment Fund	The George D. Widener Director Endowment Fund	The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The J. Mahlon Buck, Jr. Family Senior Curator of European Decorative Arts after 1700 Fund	The Fund for American Decorative Arts	The Hannan and Welles Henderson Associate Curator of Chinese Art Fund	The Stella Kramrisch Indian and Himalayan Art Fund	The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies Fund	The George and Gene Rochberg Endowment Fund	The George D. Widener Director Endowment Fund	The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund

STAFFING AND VOLUNTEERING

The ongoing and growing excellence of the Museum's collection, programs, engagement with and service to the community, and the maintenance and improvement of its constellation of facilities is made possible—day in and day out—by the Museum's highly trained and passionately committed staff and volunteers. As individuals and as a group, they honor the Museum's distinguished history while sharing great creativity and vision in shaping and supporting the Museum's efforts toward building an exciting future. The Museum's staff reflects both the international, multicultural aspects of its collection and the institution's worldwide reach, with professionals hailing from Argentina, Azerbaijan, Canada, China, England, Finland, Iran, Ireland, Japan, Korea, and Romania, as well as every region of the United States.



This past year, Matthew Affron joined the Museum's staff as The Muriel and Philip Berman Curator of Modern Art. A graduate of Brown University, from which he received his undergraduate degree, and Yale University, from which he received his graduate and doctoral degrees, Dr. Affron served as Associate Professor of nineteenth- and twentieth-century art at the University of Virginia—where he also held a joint appointment as curator of modern art at the University's Fralin Museum of Art—before coming to Philadelphia. A specialist in the work of Fernand Léger, Dr. Affron has published widely in the field of modern art on topics ranging from European artists who lived in exile in New York during World War II to the complex relationship between modern art and Fascism in Europe during the 1930s. He most recently worked on a major exhibition entitled *Joseph Cornell and Surrealism in New York: Dalí, Duchamp, Ernst, Man Ray...* that opened at the Musée des Beaux-Arts in Lyon, France, in October 2013.



Christopher D. M. Atkins joined the Museum as Associate Curator of European Painting and Sculpture before 1900. Dr. Atkins is particularly engaged with the Museum's holdings of Dutch, Flemish, Netherlandish, and German paintings, a core component of which is the John G. Johnson Collection of more than 1,300 paintings and sculptures. Prior to his appointment at the Museum, Dr. Atkins was an Assistant Professor at Queens College and The Graduate Center of the City University of New York, where he taught undergraduate and graduate courses in Dutch, Flemish, and Italian art. Dr. Atkins also served as a Curatorial Research Associate in Paintings for the Art of Europe Department at the Museum of Fine Arts, Boston. Dr. Atkins received his undergraduate degree from the University of Kansas (1997) and his graduate degree from Rutgers University (2000). He spent an academic year taking coursework at Rijksuniversiteit Leiden in the Netherlands, and then went on to earn his doctorate in art history with distinction from Rutgers University (2006) with a concentration in seventeenth-century European art and minor concentration in modern art.

Top: Matthew Affron;
above: Christopher Atkins

THE TRIAL OF THE BOW
1929
Oil on canvas
N. C. Wyeth
American, 1882–1945
Gift of GlaxoSmithKline
2012-133-1

Dirk H. Breiding was named the Museum's J. J. Medveckis Associate Curator of Arms and Armor. Mr. Breiding came to Philadelphia from New York's Metropolitan Museum of Art, where he was an Assistant Curator in the Arms and Armor department. Mr. Breiding began his professional career there in 2001 as an Annette Kade Fellow, and from 2002 until 2005 served as a Curatorial Assistant in



the department before being promoted to Assistant Curator. He received an undergraduate degree in 1998 and a graduate degree in 1999 in art history from University College, London. He then worked as a research assistant in the department of Oriental Antiquities and curator in Medieval and Later Antiquities at the British Museum. Mr. Breiding has written widely on arms and armor and related subjects, such as tomb sculpture. He is currently completing a catalogue of the Metropolitan Museum's collection of crossbows and is at work on a number of other publications.

Ainsley Cameron—who previously held curatorial posts at the Victoria & Albert Museum, The British Museum, and the British Library in London—was named the Museum's Assistant Curator of Indian and Himalayan Art. Dr. Cameron's primary area of research concentrates on the courtly painting traditions of Rajasthan; she completed her master's degree at the School of Oriental and African Studies and earned her doctorate at the University of Oxford. Dr. Cameron came to Philadelphia in fall 2012 to serve as the Museum's E. Rhodes and Leona B. Carpenter Foundation Fellow in Indian and Himalayan Art. Working closely with Darielle Mason, The Stella Kramrisch Curator of Indian and Himalayan Art, and other members of the Museum's curatorial and education staffs, Dr. Cameron will conceive, develop, and implement plans to enhance, exhibit, document, and maintain the Museum's collections. Her scholarly research will inform the cataloguing and interpreting of the collection's objects, with an emphasis on increasing access to the collection through exhibitions, publications, lectures, tours, and the Museum's website.

Dr. Elizabeth (LiLy) Milroy was appointed the Zoë and Dean Pappas Curator of Education for Public Programs in the Division of Education. A specialist in American art and the history of Philadelphia, Dr. Milroy has served since 1988 as Professor of Art History and American Studies at Wesleyan University in Middletown, Connecticut. Through her interest in the art of Thomas Eakins—including his paintings of rowers on the Schuylkill River—Dr. Milroy is the leading authority on the creation of the Fairmount Park system. She is the author of the forthcoming book, *The Grid and the River: Histories of Philadelphia's Green Spaces, 1682–1882*. Prior to her tenure at Wesleyan, Dr. Milroy served as a curator at the Terra Museum of American Art in Chicago (1985–1988). From 1984 to 1985, she was a research associate in the Department of Prints and Drawings at the Pennsylvania Academy of the Fine Arts. She became a lecturer at the Philadelphia Museum of Art in the Division of Education in 1980 and in 1983 served as a research associate in the Department of American Art. Dr. Milroy received her undergraduate degree from Queens University at Kingston, Ontario, her graduate degree from Williams College in Williamstown, Massachusetts, and her doctorate in the History of Art from the University of Pennsylvania. Since 2000, she has been a lecturer in the University of Pennsylvania's graduate program in historic preservation.

The Museum's Information Services, Audio Visual, Telecommunications, Web, and Collection Information departments have been combined into a new Department of Information and Interpretive Technology. As part of the Lenfest Challenge to permanently endow key professional positions, John H. McFadden and Lisa D. Kabnick have generously agreed to endow William Weinstein's position as director of the new department. The Information and Interpretive Technology department will work collaboratively with the Division of Education and Public Programs, the Marketing and Communications department, and the Museum's curators to ensure creative and efficient use of technology across all Museum initiatives.



Top to bottom: Dirk Breiding, Ainsley Cameron, and Elizabeth Milroy



Museum staff go "Gangnam Style" in support of artist Ai Weiwei; some of the more than two dozen Museum employees who contributed their own creations to the second annual Staff Art Show

Carlos Basualdo, the Museum's Keith L. and Katherine Sachs Curator of Contemporary Art, was one of eleven accomplished curators chosen to participate in the Center for Curatorial Leadership (CCL). Established in 2007, the CCL provides a unique combination of rigorous management lessons taught by expert faculty from Columbia Business School and extensive and substantive interactions with mentors who are prominent among the foremost leaders in arts, culture, and government.

Some 510 volunteers contributed 85,852 hours in service to the Museum in fiscal year 2013. The Museum's Weekday Guides, Weekend Guides, and Park House Guides introduced (or reintroduced) 54,003 individuals to the

Museum's collection and exhibitions during the course of 5,447 tours and special events carefully conceived to convey insights and information in an engaging and interactive manner. We thank Ann Guidera-Matey, Manager of Volunteer Services, for coordinating the efforts of this essential corps of knowledgeable and devoted individuals, and the Division of Education and Public Programs—led by Marla K. Shoemaker, The Kathleen C. Sherrerd Senior Curator of Education—which trains the Museum Guides and oversees the various docent programs.

Timothy Rub, the Museum's George D. Widener Director and Chief Executive Officer, was elected president of the Association of Art Museum Directors (AAMD) in May 2013. The AAMD establishes and maintains standards of professional practice, serves as a forum for the exchange of information and ideas, acts as an advocate for its member art museums, and leads in shaping public discourse about the arts community and the role of art in society.

MUSEUM FELLOWSHIPS TRAIN NEXT GENERATION OF ARTS PROFESSIONALS

For more than three decades, the Philadelphia Museum of Art has served as an essential training ground for some of the art world's most promising young arts professionals. Established through the support of generous and farsighted foundations and individuals, endowed fellowships provide future curators and conservators with crucial museum experience while greatly assisting the Museum in realizing its curatorial and conservation initiatives. Museum fellows are mentored by some of the finest and most accomplished curators and conservators working today, while engaging in multifaceted and in-depth training through direct contact with works of art. Fellows are strongly encouraged to undertake research and, when possible, publish their findings during their time at the Museum. Fellows who gained and shared experience, knowledge, and expertise at the Museum in fiscal-year 2013 included:



- Amanda Bock, *The Horace W. Goldsmith Fellow in Photography*
- Laura Camerlengo, *Curatorial Fellow in Costume and Textiles*
- Raina Chao, *The Andrew W. Mellon Fellow in Objects Conservation*
- Bret Headley, *The Andrew W. Mellon Fellow in Furniture and Woodwork Conservation*
- Allen Kosanovich, *The Andrew W. Mellon Fellow in Paintings Conservation*
- Mekala Krishnan, *The E. Rhodes and Leona B. Carpenter Foundation Fellow in Indian and Himalayan Art*
- Nora Lambert, *The Dorothy del Bueno Curatorial Fellow in Prints, Drawings, and Photographs*
- Laura Mina, *The Andrew W. Mellon Fellow in Costume and Textiles Conservation*
- Kirk Nickel, *The Carl Zigrosser Fellow in Prints, Drawings, and Photographs*
- Kristin Patterson, *The Mario Modestini Foundation Fellow in Paintings Conservation*
- Katie Pfohl, *The Barra Foundation Fellow in American Art*
- Joona Repo, *The Andrew W. Mellon–Anne d'Harnoncourt Postdoctoral Curatorial Fellow in Indian and Himalayan Art*
- Eliza Spaulding, *The Andrew W. Mellon Fellow in Paper Conservation*
- Anna Vallye, *The Andrew W. Mellon Postdoctoral Curatorial Fellow in Modern and Contemporary Art*
- Erica Warren, *Curatorial Fellow in European Decorative Arts*
- James Wehn, *The Margaret R. Mainwaring Curatorial Fellow in Prints, Drawings, and Photographs*

In addition to the fellowships discussed here, the Museum's department of American art and its Center for American Art welcomes two fellows each summer. Brittany Strupp and Caitlin Beach contributed to the department's activities in summer 2012. The American Art department welcomed Corey Piper and William Coleman in summer 2013.

A CALENDAR OF EXHIBITIONS AND EVENTS

2012: JULY

- 1 **Prom: Photographs by Mary Ellen Mark**
July 1–October 28, 2012
- 6 **Art After 5** Argento Chamber Ensemble

- 9 **Teacher Seminar**
Visual Arts as Sources for Teaching: Nature Through the Lens of Art and Science



- 13 **Art After 5**
Bastille Day Party

- 20 **Art After 5**
Orquesta La Paz

- 27 **Art After 5**
Joanna Pascale

- 28 **Notations: Sean Scully**
July 28, 2012–July 21, 2013

AUGUST

- 2 **Young Friends Event**
21st Annual Rodin Garden Party

- 3 **Art After 5**
Twilight in Arcadia

- 10 **Art After 5**
The Swinging Foxes

- 17 **Art After 5**
Larry McKenna

- 24 **Art After 5**
Eleanor Dubinsky

SEPTEMBER

- 7 **Art After 5**
Brazilian Dance Party

- 7 **Full Spectrum: Prints from the Brandywine Workshop**
September 7–November 25, 2012

- 8 **Performance**
Curtis Institute of Music: Wolf's *Italian Serenade* and Respighi's *Il Tramonto*

- 14 **Art After 5**
Kat Edmondson

- 16 **Family Event** Play with Clay at the Rodin Museum



- 16 **Trolley Tour**
Preserving Philadelphia

- 21 **Art After 5** Denise King

- 22 **Panel Discussion**
Performing Freedom: Art, Spectacle, and Agency in Public

- 22 **Shipwreck! Winslow Homer and "The Life Line"**
September 22, 2012–November 25, 2013

- 23 **Family Event** Shipwreck!

- 28 **Art After 5** Philadelphia DJ Dance Party in celebration of *Full Spectrum: Prints from the Brandywine Workshop*

OCTOBER

- 4 **Course** Ship to Shore: America's Maritime History in Art

- 4 **Course** Art in the Age of Splendor

- 5 **Lecture** Making and Meaning in Winslow Homer's *The Life Line*

- 6 **Ronaldus Shamask: Form, Fashion, Reflection**
October 6, 2012–March 10, 2013

- 6 **Learning from Frank Furness: Louis Sullivan in 1873**
October 6–December 30, 2012

- 7 **Symposium** Winslow Homer: After *The Life Line*

- 12 **Lecture** Prioritizing Multiculturalism in Art Education

- 14 **Family Event** Harvest Festival at Mount Pleasant

- 20 **Performance**
Curtis Institute of Music: Transcending Stages: Martinu's String Sextet

- 26 **Art After 5** John Cage: Music for Film

- 28 **Lecture and Panel Discussion** Community and Collaboration in the Printmaking Workshop

- 30 **Dancing Around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp**
October 30, 2012–January 21, 2013



NOVEMBER

- 1 **Course** Marcel Duchamp and American Art in the 1950s and 1960s

- 1 **Course** Collectively Speaking: Artist Groups in Nineteenth- and Twentieth-Century Europe

- 2 **Keynote Lecture** The Art of Recycling: The Reemployment of Medieval Sculpture at the Great French Gothic Cathedrals



- 3 **Every Family Party:** Night at the Museum

- 4 **Family Event** Art of the Middle Ages

4 Family Studio
Medieval Monsters

9 Lecture
Puns in Chinese Art

10 Performance Curtis Institute of Music: Beyond Boundaries: Music by Biber and Cage

10 Second Saturday Sketch @ Rodin Drawing from *The Gates of Hell*

11 Performance Philadelphia Chamber Music Society: Imani Winds

16 Conversation Calvin Tomkins and Paul Chan

16 Art After 5 John Dowell

17 Live Cinema/Manon de Boer: Resonating Surfaces—A Trilogy
November 17, 2012–February 10, 2013

30 Art After 5 Chess Music for the Moving Image

DECEMBER

1 Holiday Program
Caroling through the Galleries with the Pennsylvania Girlchoir

2 Double Portrait: Paula Scher and Seymour Chwast, Graphic Designers
December 2, 2012–April 14, 2013

2 Family Event
Winter Wonderland

7 Art After 5 Just Breathe: Yoga Night

8 Elegance of the Inner Quarter: Art and Craft for Korean Women
December 8–ongoing

8 Performance
Curtis Institute of Music: Works Celebrating the Winter Solstice

9 Performance
Philadelphia Chamber Music Society: Michael Ludwig and Orli Shaham

12 Conversation
Artist Sean Scully and Curator Michael Auping

14 Holiday Program First Person Arts StorySlam: Home for the Holidays

21 Art After 5 The Jingle Bell Jive



22 All Dressed Up: Fashions for Children and Their Families
December 22, 2012–fall 2013

22 Treasures of the Alfred Stieglitz Center: Photographs from the Permanent Collection
December 22, 2012–April 7, 2013

22 Special Program Still-Life Drawing with Local Artists

28 Art After 5 New Year's Eve Pre-Party

2013: JANUARY

6 Family Studio Around the World

13 Performance
Philadelphia Chamber Music Society: Jason Vieaux and Sarah Shafer

21 Family Event
Martin Luther King Day of Service

27 Asian New Year Celebration: Year of the Snake

FEBRUARY

3 Family Studio
Animals of India

4 Art Across America opens in Korea

7 Course Embracing the New: Painting in France in the Second Half of the Nineteenth Century

8 Conversation In Context: *Resonating Surfaces—A Trilogy*

8 An Enduring Legacy: The Philadelphia Museum of Art and Its Benefactors
February 8–May 31, 2013

9 Performance Live Cinema
Live: Robyn Schulkowsky

10 Family Event
I (heart) Mythology

16 Journeys to New Worlds: Spanish and Portuguese Colonial Art from the Roberta and Richard Huber Collection
February 16–May 19, 2013



22 Lecture The American Reception of Marcel Duchamp's *Nude Descending a Staircase* (No. 2)

MARCH

2 Symposium Outsider Art and the Mainstream

3 "Great and Mighty Things": Outsider Art from the Jill and Sheldon Bonovitz Collection
March 3–June 9, 2013

3 Family Studio
Family Trees

7 Course Exploring American Modernism: The Armory Show at 100

10 Family Event
Here Comes the Sun

16 The Art of Golf
March 16–July 7, 2013

22 Lecture Rodin and America

23 Lecture Collectors, Pupils, and Admirers: Exploring Rodin's Legacy

APRIL

5 Lecture Colonial Art in a Hemispheric Context: From the Caribbean to the Andes and Back

7 Family Event "Great and Mighty Things"

7 Gallery Talk The Hubers, Philadelphia, and South American Colonial Art: A Story Line

12 Lecture Michelangelo's *David*: Naked Men in the Piazza

13 Symposium The 18th Annual Graduate Student Symposium on the History of Art

27 Homage to Ellsworth Kelly
April 27–August 25, 2013

MAY

4 CandyCoated Wonderland
May 4–November 17, 2013

9 Lecture On-Site|Insight: The Insider's Guide to Fairmount Park

11 Photogravure: Master Prints from the Collection
May 11–August 11, 2013

11 Starting from Scratch: The Art of Etching from Dürer to Dine
May 11–August 11, 2013

The Giant Wheel, c. 1749, by Giovanni Battista Piranesi (The Muriel and Philip Berman Gift, acquired from the John S. Phillips bequest of 1876 to the Pennsylvania Academy of the Fine Arts, 1985-52-1306)



17 Art After 5
Ice Cream Time

17 Lecture
Thomas Eakins: The Philadelphia Artist

18 Teacher Workshop
Preview of Art of the Joseon Dynasty, 1392–1910: Treasures from Korea



19 Lecture
Explosion in a Shingle Factory: The Armory Show and Modernism in America

19 Trolley Tour
Scandal, Flirtation, Survival

22 Film
The Greatest Game Ever Played

22 Wednesday Night Program We go wandering at night and are consumed by fire

24 Art After 5
An Evening of Fado

25 Design for the Modern Child
May 25–October 14, 2013

29 Film *Happy Gilmore*

29 Wednesday Night Program Two-Wheel Tour: Thomas Eakins's Philadelphia

31 Art After 5
Lee Smith

JUNE

7 Art After 5 The Bearded Ladies Cabaret: Marlene and the Machine

8 Golf Clinic Offered in conjunction with *The Art of Golf*

8 Family Portrait
June 8–November 10, 2013

14 Art After 5 Philadelphia Dance Party with Lyrispect

21 Art After 5 Arturo Stable

28 Art After 5 Peter Beets



28 Witness: The Art of Jerry Pinkney
June 28–September 22, 2013

28 Art Splash begins



Artist Candy Coated (formerly Candy Depew) in her exhibition, CandyCoated Wonderland

CREATIVE STEWARDSHIP MEANS CARING THOUGHTFULLY FOR

all that we have inherited as well as making a firm commitment to change, to preparing this institution to meet the needs and challenges of the future. Evolving in well-considered ways—sometimes gradually, at other times dramatically—to best serve a growing audience is central to the Museum’s character and an ideal that informs and inspires the work and contributions of everyone associated with this institution. The Museum must function in a state of constant renewal, perhaps never more than right now, as we pursue the goals and work to implement the changes identified in the Strategic Vision for the Museum’s future.

Already celebrated as a treasure, the Museum is, nonetheless, always evolving in response to new needs and new opportunities. With that mind, it seems appropriate to consider this *Annual Report* both a summary of the full breadth of activities developed and presented by the Philadelphia Museum of Art in fiscal year 2013 and a comprehensive update on a work in progress.

The Museum not only faces the challenges but is resolved to be a leader in a world—and, most crucially, a city, region, and commonwealth—in the midst of a set of complex and dramatic changes—technological, demographic, and economic, to name just a few. To achieve this, we must focus our attention on what matters most: sharing the Museum’s remarkable collection with audiences in this city and around the world, bringing our community together through the arts, and nurturing the creative spirit in each and every one of us. These are not new goals, but the Museum is approaching them with renewed and vigorous dedication. The purpose of this *Annual Report* is both to document the Museum’s most recent achievements and illuminate the contexts and concepts that are shaping this ambitious new epoch in the living and determinedly evolving history of the Philadelphia Museum of Art.

As we conclude the story of a year at the Museum, we return once more to the related themes of continuity and change. It is our responsibility—as stewards of a great cultural resource—to strengthen and enrich it, and to pass this extraordinary legacy on to future generations. At this turning point, a time so rich with potential, we are forging a new path for the Museum, one that builds upon its traditions and strengthens its resources and will allow us to connect an ever larger and broader community with the transformative power of art. We thank you for joining us in moving forward and—through generosity of spirit, interest, energy, and resources—enabling the Museum to step into the future with confidence.

TIMOTHY RUB

The George D. Widener Director and Chief Executive Officer

GAIL HARRITY

President and Chief Operating Officer

FINANCIAL STATEMENTS

Fiscal year 2013 was a relatively strong year financially for the Museum with net assets growing \$59.8 million (9.4%) from \$634.1 million at June 30, 2012 to \$693.9 million at June 30, 2013. This increase was due primarily to gifts and grants designated for long-term investment, capital expenditures and art purchases of \$40.9 million and an outstanding return of 13.3% earned on the Museum's endowment investments. Significant progress was made on completing The Lenfest Challenge matching grant with six new endowments established for senior and mid-level staff positions and on fully funding the Museum's capital program. The Museum's endowment investments grew by \$36.6 million (10.6%) from \$345.4 million at June 30, 2012 to \$382.0 million at June 30, 2013 due primarily to an investment return of \$45.1 million and cash gifts and collections on pledges of \$8.1 million, offset by spending for current activities of \$18.4 million.

The Museum had an unrestricted operating surplus of \$.6 million before depreciation and amortization of \$7.0 million in fiscal year 2013, down \$.5 million from the \$1.1 unrestricted operating surplus in fiscal year 2012.

Total unrestricted operating revenue and support decreased by \$3.5 million (6.1%) from \$57.5 million in fiscal year 2012 to \$54.0 million in fiscal year 2013, reflecting a reduction in earned income of \$6.7 million offset by an increase in endowment support of \$1.2 million, an increase in unrestricted contributions for operations of \$.3 million, and an increase in net assets released from restrictions to fund operating expenses of \$1.8 million. Attendance decreased 23.1% from 885,316 in fiscal year 2012 to 680,608 in fiscal year 2013 and members decreased 25.5% from a record high of 72,706 at June 30, 2012 to 54,165 at June 30, 2013. These reductions in attendance and members and thus earned income were anticipated after the extraordinary success of the *Van Gogh Up Close* exhibition in fiscal year 2012.

Total operating expenses, excluding depreciation and amortization, decreased \$3.0 million (5.3%) from \$56.4 million in fiscal year 2012 to \$53.4 million in fiscal year 2013 reflecting the reduction in wholesale and retail operations, the special exhibitions and publishing program, and cost containment efforts.

The Museum continued implementing its Facilities Master Plan. Investments in property and equipment amounted to \$22.9 million in fiscal year 2013, representing primarily the final expenditures for the new Art Handling Facilities at the Main museum building, which was placed in service in November 2012, the continuing design and development related to future phases of the Facilities Master Plan, and renovations to the Cedar Grove Historic House in Fairmount Park.

We applaud and thank the Museum's Finance Committee, chaired by Trustee John R. Alchin, and its Investment Committee, chaired by Ira Brind, for stewarding the Museum's financial resources.

ROBERT T. RAMBO
Chief Financial Officer



KI NO TSURAYUKI

14th century

Ink and color on paper, mounted as
a hanging scroll

Japan

Purchased with funds contributed by
Mr. and Mrs. Howard H. Lewis and
the Henry B. Keep Fund

2013-24-1

PHILADELPHIA MUSEUM OF ART STATEMENT OF FINANCIAL POSITION

June 30, 2013 (with comparative amounts for 2012)

	2013	2012
Assets:		
Cash and cash equivalents	\$69,402,097	87,205,136
Accounts receivable and accrued income, net	1,187,795	862,446
Inventories and supplies	2,546,099	2,431,026
Prepaid expenses and other assets	3,533,196	2,575,705
Contributions and grants receivable, net	49,573,230	36,471,681
Funds held in trust by others	9,817,759	9,217,735
Endowment investments	382,041,487	345,353,338
Property and equipment at cost, less accumulated depreciation and amortization of \$61,382,708 in 2013 and \$54,449,405 in 2012	264,469,235	248,562,975
Collections	—	—
Total assets	\$782,570,898	732,680,042
Liabilities and net assets		
Liabilities:		
Accounts payable and accrued expenses	\$18,063,562	25,807,201
Obligations under split-interest agreements	2,425,970	2,567,099
Notes payable	60,690,000	63,260,000
Contractual obligations	6,260,766	5,377,594
Deferred revenue	1,236,697	1,592,899
Total liabilities	88,676,995	98,604,793
Net assets:		
Unrestricted net assets	302,334,676	278,285,833
Temporarily restricted net assets	115,072,746	92,771,580
Permanently restricted net assets	276,486,481	263,017,836
Total net assets	693,893,903	634,075,249
Total liabilities and net assets	\$782,570,898	732,680,042

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, 2013 (with comparative totals for 2012)

	Unrestricted	Temporarily restricted	Permanently restricted	Total	
				2013	2012
Operating revenue and support:					
Endowment, trusts, and estates income	\$15,173,873	2,552,203	—	17,726,076	16,549,328
Contributions and grants	6,127,918	7,360,023	—	13,487,941	10,885,841
Gifts, grants, and other revenue for special exhibitions and publications:					
Net assets released from restrictions	4,622,863	(4,622,863)	—	—	—
Other revenue for special exhibitions and publications	80,778	—	—	80,778	215,266
Memberships	6,034,265	—	—	6,034,265	8,348,420
Admissions	4,135,206	—	—	4,135,206	6,077,202
Sales of wholesale and retail operations	2,771,330	—	—	2,771,330	5,440,549
City appropriations for expenses:					
Funding provided for operations	2,300,000	—	—	2,300,000	2,300,000
Value of utilities provided	2,900,000	—	—	2,900,000	2,950,000
Other revenue and support	3,863,812	302,598	—	4,166,410	3,964,226
Net assets released from restrictions to fund operating expenses	5,998,589	(5,998,589)	—	—	—
Total operating revenue and support	54,008,634	(406,628)	—	53,602,006	56,730,832
Operating expenses:					
Curatorial, conservation, and registraral	7,578,982	—	—	7,578,982	7,360,221
Education, library, and community programs	5,490,934	—	—	5,490,934	5,535,698
Special exhibitions and publications	4,703,640	—	—	4,703,640	5,697,437
Cost of sales and expenses of wholesale and retail operations	3,197,042	—	—	3,197,042	4,877,300
Development, public relations, membership and visitor services	9,865,404	—	—	9,865,404	9,998,308
General and administrative	7,850,067	—	—	7,850,067	7,701,400
Building and security	13,944,552	—	—	13,944,552	14,392,820
Interest and debt expense	766,230	—	—	766,230	804,016
Total operating expenses before depreciation and amortization	53,396,851	—	—	53,396,851	56,367,200
Operating surplus (deficit) before depreciation and amortization	611,783	(406,628)	—	205,155	363,632
Depreciation and amortization	6,950,895	—	—	6,950,895	5,974,566
Change in net assets from operations	(6,339,112)	(406,628)	—	(6,745,740)	(5,610,934)
Nonoperating revenue, support, gains, and losses:					
Gifts and grants designated for long-term investment, capital expenditures, and art purchases	7,477,947	20,584,723	12,868,621	40,931,291	35,431,455
Proceeds from sales of art objects	2,870,510	—	—	2,870,510	1,831,548
Endowment and trust income for art purchases	—	1,120,401	—	1,120,401	1,055,229
Acquisitions of art objects	(6,397,243)	—	—	(6,397,243)	(3,784,696)
Net assets released from restriction to fund nonoperating activities	18,207,939	(18,207,939)	—	—	—
Investment return (less than) in excess of amounts distributed under spending policy	7,076,819	19,630,080	600,024	27,306,923	(26,697,411)
Change in fair value of interest rate exchange agreement and effect of interest rate swap	1,151,983	—	—	1,151,983	(3,765,494)
Other	—	(419,471)	—	(419,471)	(527,601)
Change in net assets	24,048,843	22,301,166	13,468,645	59,818,654	(2,067,904)
Net assets at beginning of year	278,285,833	92,771,580	263,017,836	634,075,249	636,143,153
Net assets at end of year	\$302,334,676	115,072,746	276,486,481	693,893,903	634,075,249

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

PHILADELPHIA MUSEUM OF ART STATEMENT OF CASH FLOWS

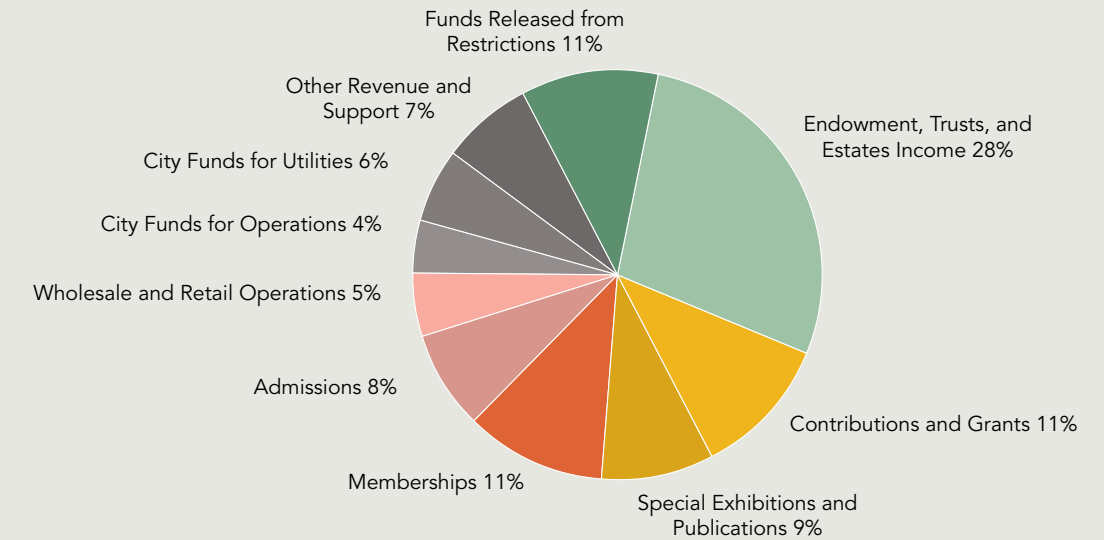
Year ended June 30, 2013 (with comparative amounts for 2012)

	2013	2012
Cash flows from operating activities:		
Change in net assets	\$59,818,654	(2,067,904)
Adjustments to reconcile change in net assets to net cash used in operating activities:		
Depreciation and amortization	6,950,895	5,974,566
Gifts designated for long-term investment, capital expenditures, and art purchases	(28,368,697)	(34,190,639)
Endowment and trust income for art purchases	(1,120,401)	(1,055,229)
Proceeds from sales of art objects	(2,870,510)	(1,831,548)
Acquisitions of art objects	6,397,243	3,566,330
Net realized and unrealized losses (gains) on long-term investments	(44,605,560)	10,972,509
Amortization of debt discount on contractual obligations	142,242	176,963
Changes in assets and liabilities:		
Accounts receivable and accrued income, net	(325,349)	680,537
Inventories and supplies	(115,073)	77,175
Prepaid expenses and other assets	(957,491)	553,975
Contributions and grants receivable, net	(13,101,549)	(159,672)
Accounts payable and accrued expenses	(7,743,639)	10,476,794
Obligations under split-interest agreements	(141,129)	(81,235)
Contractual obligations, net of discount	4,540,930	218,366
Deferred revenue	(356,202)	184,244
Net cash used in operating activities	<u>(21,855,636)</u>	<u>(6,504,768)</u>
Cash flows from investing activities:		
Investments in property and equipment	(22,857,155)	(32,859,084)
Proceeds from sales of art objects	2,870,510	1,831,548
Acquisitions of art objects	(6,397,243)	(3,566,330)
Purchase of investments	(60,498,251)	(69,749,022)
Proceeds from sales of investments	67,815,638	76,660,391
Net cash used in investing activities	<u>(19,066,501)</u>	<u>(27,682,497)</u>
Cash flows from financing activities:		
Gifts designated for long-term investment, capital expenditures, and art purchases	28,368,697	34,190,639
Endowment and trust income for art purchases	1,120,401	1,055,229
Payments on long-term debt	(2,570,000)	(2,485,000)
Payments on contractual obligations	(3,800,000)	(1,850,000)
Net cash provided by financing activities	<u>23,119,098</u>	<u>30,910,868</u>
Net decrease in cash and cash equivalents	(17,803,039)	(3,276,397)
Cash and cash equivalents, beginning of year	87,205,136	90,481,533
Cash and cash equivalents, end of year	<u>\$69,402,097</u>	<u>87,205,136</u>

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

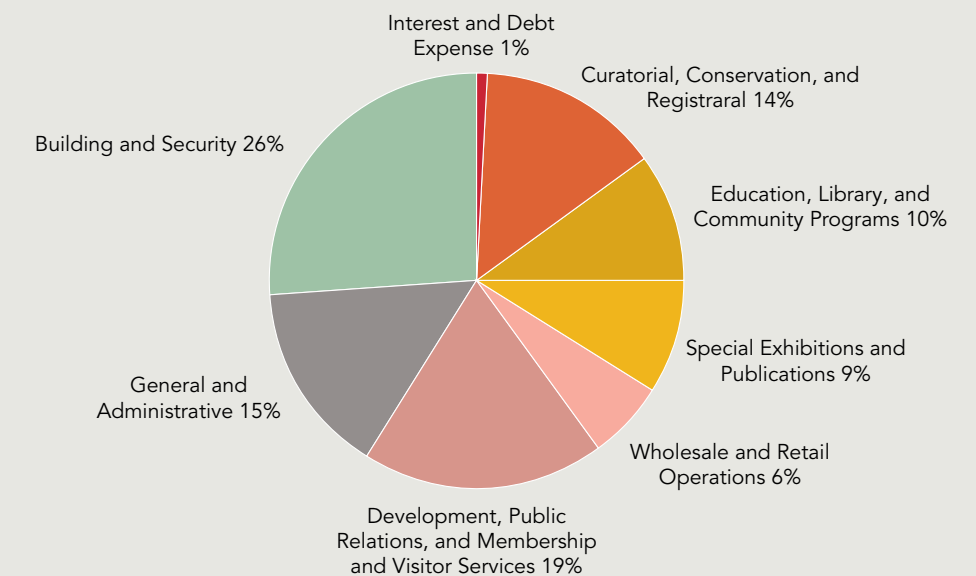
2013 UNRESTRICTED OPERATING REVENUE AND SUPPORT

\$54,008,634



2013 UNRESTRICTED OPERATING EXPENSES BEFORE DEPRECIATION AND AMORTIZATION

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The Elaine S. Harrington Senior Conservator of Furniture and Woodwork
Behrooz Salimnejad
Acting Supervisor/Conservator of Furniture and Woodwork
Christopher Storb
Dietrich Foundation Project Conservator
Peggy Olley
Bret Headley
Project Conservators

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

SCIENTIFIC RESEARCH AND ANALYSIS LABORATORY

Beth A. Price
Senior Scientist
Open position
Conservation Scientist

PHOTOGRAPHY

Joe Mikuliak
Conservation Photographer
Steven Crossot+
Photography Technician

CONSERVATION MAINTENANCE

Laura Havlish
Supervisor of Conservation Maintenance
Matthew Evans+
Elizabeth Hamilton+
Kristen Jordan+
John Karel+
Gavin Riley+
Conservation Technicians for Gallery and Storage Maintenance

DEVELOPMENT

Kelly M. O'Brien
Executive Director of Development
Timothy Fuderich
Executive Assistant

INDIVIDUAL GIVING AND GIFTS OF WORKS OF ART

David Blackman
Deputy Director of Development, Individual Giving and Gifts of Works of Art
Claire McKenney
Development Assistant
Jane Allsopp
Director of Major Gifts
Tracy Hook Carter
Eileen L. Matchett+
Mimi B. Stein+
Major Gifts Officers
Rachel Swartz
Ashby Leavell
Major Gifts Assistants
Marygrace Gilmore
Planned Giving Officer
Nan Goff
Assistant Planned Giving Officer
Lisa M. Brown
Director of Annual Giving Programs
Nicholas E. McAllister
Annual Giving Programs Manager
Megan M. Fredericks
Annual Giving Programs Assistant

INSTITUTIONAL SUPPORT

Julie Havel
Deputy Director of Development, Institutional Support and Donor Engagement and Communication
Christina Finger
Development Assistant
Nico Hartzell
Director of Foundation Relations
Kara E. LaFleur
Caroline A. New
Grants Managers
Elizabeth Tawadros
Director of Corporate Relations
Open position
Corporate Relations Assistant
Christopher Spangler
Director of Donor Engagement and Communication
Kate Brett
Director of Donor Stewardship
Madeleine Grant
Manager of Donor Events
Electra Demopoulos Yorsz
Senior Development Writer
Andrew W. Wojtek
Development Communications Coordinator

+ part-time

**DEVELOPMENT
ADMINISTRATION**

Open position
Director of Development Administration
Daniel Potterton
Development Administration Assistant
James Andrews
Director of Development Services
Kathryn M. Hurchla
Senior Development Services Coordinator
Emily Gowen
Campaign Coordinator
Martina McArthur
Development Associate for Gift Processing and Acknowledgement
Daria J. Walsh
Manager of Prospect Research
Dana Scott
Prospect Researcher

**EDUCATION AND
PUBLIC PROGRAMS**

Marla K. Shoemaker
The Kathleen C. Sherrerd Senior Curator of Education
Jason Little
Office Manager
Amanda Komarnicki
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

Elizabeth Milroy
The Zoë and Dean Pappas Curator of Education, Public Programs
Justina Barrett
Site Manager for Historic Houses/Museum Educator, American Art
Katy Friedland+
Manager of Internships and Fellowships
Jenni Drozdek
Museum Educator, Public Programs

Victoria Fletcher
Museum Educator and Programs Coordinator
Sarah Mitchell
Coordinator of Internships and Fellowships
Sara Moyn
Producer, Evening 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

**FAMILY AND COMMUNITY
LEARNING**

Emily Schreiner
Associate Curator of Education for Family and Community Learning
Elizabeth Yohlin Baill
Coordinator of Family Gallery Learning
Rachel Brown+
Jelena Markovic+
Jihan Thomas
Family Programs Assistants

COMMUNITY PROGRAMS

Damon Reaves
Coordinator of Community Programs
Christina Yu
Delphi Outreach Coordinator
James Grilli
Studio Monitor
Roslyn Don+
Cecilia Dougherty+
Doris Nogueira-Rogers+
Diane Pieri+
Ben Volta+
Melissa Calder+
Amy Danford+
Heather Pieters+
Stephane Rowley+
Moirra Schwartz+
Studio Art Teachers

**SCHOOL AND TEACHER
PROGRAMS**

Barbara A. Bassett
The Constance Williams Curator of Education, School and Teacher Programs
Janette Wheeler
Administrator of School Programs

Open position
Student Center Supervisor
Darlene Robinson+
Claire Oosterhoudt
Andrea Selitto
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 Fuqua
Distance Learning Educator
Steven Wills
Coordinator, Wachovia Education Resource Center
Harriet Hurwitz+
Jean French+
Mey-Yen Moriuchi
Ilene Poses
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

EXHIBITIONS

Suzanne F. Wells
Director of Exhibition Planning
Yana Balson
Assistant Director of Exhibition Planning
Cassandra DiCarlo
Exhibitions Assistant
George Bronisz+

**FACILITIES AND
OPERATIONS**

Al Shaikoli
Director of Engineering, Facilities, and Operations
Mary Susan Martin
Executive Assistant
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
Krzysztof Heljak
Lothar Koch
Joseph Naimoli
James Torpey
Donald Ziegler
Gallery Maintenance Technicians
Elizabeth Paolini
Seamstress

FACILITIES AND MAINTENANCE

Richard J. Reinert
Manager of Facilities Operations
Anthony Coleman
Loading Dock Clerk

INSTALLATION DESIGN

Jack Schlechter
Director of Installation Design
Andrew Slavinskias
Lighting Designer
Aimee Keefer
Jeffrey Sitton
Installation Designers

PROTECTION SERVICES

Herbert J. Lottier
Director of Protection Services
Open position
Deputy 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.
Deyon Rock
Bernadine Tucker+
Door Officers
Dennis Farrell
Thomas Gleason+
Bernard Goldstein+
Museum Drivers

FACILITIES SAFETY PROGRAM

Matthew Poissant
Safety Officer

FINANCE

Robert T. Rambo
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 Manuella+
Endowment Accountant
Open position
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

HUMAN RESOURCES

Robin Proctor
Director of Human Resources
Greer Diefenderfer
Assistant Director of Human Resources
Hillary Davie
Benefits Manager
Mitali Raval
Human Resources Associate
Lindsey Gardner
Administrative Assistant

**INFORMATION
AND INTERPRETIVE
TECHNOLOGY**

William Weinstein
John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies
Stefan Jewett
Administrative Office Manager

INTERACTIVE TECHNOLOGY

Open position
Associate Director of Interactive Technology
Bill Ristine
Creative Director for Web and Interactive Technology
Brian Newell
Senior Web Production Specialist
Jennifer Schlegel
Media Production Specialist
Open position
Interactive Designer
Open position
Interactive Graphic Designer
Open position
Interactive Content Writer

INFORMATION MANAGEMENT

Rita Colomy
Database Administrator
Donna A. SanFelice
Business Systems Coordinator
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

SYSTEMS MANAGEMENT

Stephen A. Keever
Audio-Visual Services Manager
Billy Silar
Audio-Visual Systems Specialist
Robert Bell
Open position
Audio-Visual Technician
Timothy Shade
Assistant Audio-Visual Technician
Stephen D. Bikle
Voice Data Systems Network Engineer
Keith Seichepine
Help Desk Supervisor
Cara Nardone
Gale Silber
Help Desk Technicians

**INSTALLATIONS AND
PACKING**

Martha Masiello
Manager of Installations and Packing
David Gallagher
Coordinator of Outgoing Loans
Eric Griffin
Installations Coordinator
Eric Allen
Luke Barley
Cathy Coho
James Coyne
Jessica Donnelly
Chris Havlish
Richard Meller
Leon Phillpotts
Hiro Sakaguchi
Joseph Troiani
Installation Technicians and Packers
Joseph Pillari
Mount Fabrication Technician

LIBRARY AND ARCHIVES

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

LIBRARY

Billy Chi Hing Kwan
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+
Project Archivist

**MARKETING AND
COMMUNICATIONS**

Jennifer Francis
Executive Director of Marketing and Communications
Justin Rubich
Administrative Assistant

COMMUNICATIONS

Norman Keyes
Director of Communications
Shen Shellenberger
Departmental Assistant
Open position
Senior Press Officer
Kristina Garcia Wade
Press Officer

MARKETING

Marcia L. Birbilis
Marketing Communications Manager
Jennifer Ginsburg
Advertising and Promotions Coordinator
Chessia Kelley
Digital Marketing and Social Networking Officer

SPECIAL EVENTS

Camille Focarino
Director of Special Events
Rosemary Alemi
Senior Event Planner
Erin Soper
Event Planner
Leigh Moser
Assistant Event Planner

**EDITORIAL AND GRAPHIC
DESIGN**

Open position
Director of Editorial and Graphic Design
Maia Wind
Senior Graphics Editor

+ part-time

Matthew F. Singer
Senior Museum Writer and Communications Officer
Janette Krauss
Production Manager
Gretchen Dykstra
Erika Remmy
Cynthia Rodriguez
Editors
Jacqui Baldridge
Barb Barnett
Graphic Designers
Jenn Zahorbenski+
Editorial Intern
Jen Brog+
Design Intern
Corinne Filipek
Office Manager and Production Assistant (shared with Publishing)
Sarah Roche+
Label Technician

MEMBERSHIP AND VISITOR SERVICES

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
Nicole Spokus
Data Center Manager
Caitlin DeMarco
Membership Communications Assistant Manager
Sarah Metente
Communications Assistant
Colleen Dougherty
Member Services Associate
Jessica Neill
Research Associate
Christopher Byers
Assistant Manager of Telemarketing
Gina Crivelli
Membership Programs and Services Associate

VISITOR SERVICES

Jessica Sharpe
Director of Visitor Services
Mark Anthony McGruder
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
Adrienne Belford
Juliet Childs+
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

GROUP SALES

Shari Stoltz
Group Sales Manager
Maureen Costello
Group Sales Assistant

PHOTOGRAPHY STUDIO

Graydon Wood
Senior Museum Photographer
Jason Wierzbicki
Museum Photographer
Constance Mensh
Photographer and Photo Technician
Jay Muhlin
Lynn Rosenthal+
Leigh Van Duzer
David Voss
Collections Photographers
Michael Yoder
Collections Photo Technician

PUBLISHING

Sherry Babbitt
The William T. Ranney Director of Publishing
Richard Bonk
Book Production Manager
Mary Cason
Kathleen Krattenmaker
David Updike
Editors

Sarah Noreika
Associate Editor
Corinne Filipek
Office Manager (shared with Editorial and Graphic Design)

REGISTRAR

Irene Taurins
Director of Registration
Nancy Leeman
Deputy Director of Registration
Open position
Registrar for Outgoing Loans
Wynne Kettell Grant
Registrar for Exhibitions
Linda Yun
Registrar for Exhibitions
Morgan Little
Associate Registrar for the Collections
Robert Deeds
Collections Manager of Off-Site Storage
Kara Furman
Renee McDade
Assistant Registrars
Jane Joe
Administrative Assistant
Richard McIsaac
Peter Ochester
Art Handler/Drivers

RIGHTS AND REPRODUCTIONS

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

WHOLESALE AND RETAIL OPERATIONS

Stuart D. Gerstein
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
Kimi Pryor
Visual Merchandising Assistant
Kenneth Avella
Barbara Azuelos
Elizabeth Campbell
Francesca Savini
Sales and Office Associates
Daniel Ellerbroek
Brendan Klein
William T. Marshall
Store Managers
Karen Brissette
Floor Supervisors
Jennifer Bajczyk
Jennifer Harris
Sara Ludwig
Andrew Negry
Amy Webersin+
Sales Associates
Open position
Warehouse Manager
Sean McBride
Robert O'Brien
Brian Sprenger
Warehouse Clerks

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

FULL SPECTRUM: PRINTS FROM THE BRANDYWINE WORKSHOP
The exhibition was funded in part by The Pew Charitable Trusts. The catalogue was made possible by The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art.

SHIPWRECK! WINSLOW HOMER AND THE LIFE LINE

The exhibition was made possible by The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts and Mr. and Mrs. William C. Buck. Additional support is provided by the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation and the Center for American Art at the Philadelphia Museum of Art. Funding for the catalogue was generously provided by the Davenport Family Foundation and the Wyeth Foundation for American Art.

DANCING AROUND THE BRIDE: CAGE, CUNNINGHAM, JOHNS, RAUSCHENBERG, AND DUCHAMP

The exhibition was made possible by The Pew Center for Arts & Heritage through the Philadelphia Exhibitions Initiative. Additional support was generously provided by the John S. and James L. Knight Foundation, The Women's Committee of the Philadelphia Museum of Art, Glenstone, The Presser Foundation, the Dedalus Foundation, The Robert Saligman Charitable Foundation, Dr. Sankey V. Williams and Constance H. Williams, Dina and Jerry Wind, John Wind, Barbara B. and Theodore R. Aronson, Christie's, Mary S. and Anthony B. Creamer, Jaimie and David Field, Lawrence Luhning and Roland Augustine, Seda International Packaging Group, Mari and Peter Shaw, Mr. and Mrs. Aaron Levine, Alice Saligman and Klaus Brinkmann, and other generous individuals. The exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

Support for the accompanying publication was generously provided by Larry Gagosian.

Special thanks to The Pew Center for Arts & Heritage through the Philadelphia Music Project, The

Aaron Copland Fund for Music, Dina and Jerry Wind, and John J. Medveckis for their support of the festival Cage: Beyond Silence.

Yamaha Disklavier Pianos courtesy of Jacobs Music Company and Yamaha Corporation of America. In-kind support for the sound system was provided by Meyer Sound. In-kind support for the exhibition was provided courtesy of Pilar Corrias, London, and the Leo Katz Collection, Bogotá, Colombia.

LIVE CINEMA/MANON DE BOER: RESONATING SURFACES—A TRILOGY

This exhibition was made possible by the Mondriaan Fund, Amsterdam, and by public funds from the Consulate General of the Netherlands in New York. Additional support is provided by the University of Delaware Art Department.

DOUBLE PORTRAIT: PAULA SCHER AND SEYMOUR CHWAST, GRAPHIC DESIGNERS

This exhibition was made possible by Lisa S. Roberts and David W. Seltzer. Additional support is provided by Collab, a group that supports the Museum's modern and contemporary design collection and programs. In-kind support is provided courtesy of Alcorn McBride Inc.

JOURNEYS TO NEW WORLDS: SPANISH AND PORTUGUESE COLONIAL ART FROM THE ROBERTA AND RICHARD HUBER COLLECTION

The exhibition was generously supported by The Annenberg Foundation Fund for Exhibitions, the Arlin and Neysa Adams Endowment, Paul K. Kania, and Mr. and Mrs. Reinaldo Herrera. The catalogue is made possible by The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art and by Furthermore: a program of the J.M. Kaplan Fund.

"GREAT AND MIGHTY THINGS": OUTSIDER ART FROM THE JILL AND SHELDON BONOVIKZ COLLECTION

The exhibition is sponsored by Comcast Corporation and Duane Morris. Generous support for the exhibition is also provided by The Pew Charitable Trusts, Capital

Solutions, Credit Suisse, William B. Dietrich Foundation, Dolfinger-McMahon Foundation, Christian R. and Mary F. Lindback Foundation, Christie's, PNC Bank, Marguerite and Gerry Lenfest, Jeanette Lerman-Neubauer and Joe Neubauer, Ralph and Aileen Roberts, Erik and Tammy Bonovitz, Christopher Bonovitz and Kate Dunn, John Alchin and Hal Marryatt, Steve and Gretchen Burke, Christina and Lance Funston, Lynne and Harold Honickman, Dr. Sankey V. Williams and Constance H. Williams, Catherine R. and Anthony A. Clifton, Marjorie and Jeffrey Honickman, John J. Medveckis, Mrs. J. Maxwell Moran, Lisa S. Roberts and David W. Seltzer, Peggy and Ellis Wachs, Margie and Bryan Weingarten, and other generous individuals. Support for the catalogue is provided by Jill and Sheldon Bonovitz.

The free exhibition app is made possible by a National Endowment for the Humanities grant for education, by the Center for American Art at the Philadelphia Museum of Art, and by supporters of the exhibition.

THE ART OF GOLF

The exhibition was supported by NBC Sports, PNC Bank, SAP, Michael Murr, Edward D. Slevin, Ernest L. Ransome III, Mr. and Mrs. Michael P. Tallent, and other generous individuals. The exhibition was organized by the High Museum of Art, Atlanta, in collaboration with the National Galleries of Scotland.

ART SPLASH

Art Splash was presented by PNC Arts Alive. Leadership support was provided by Constance and Sankey Williams with additional generous support by The Women's Committee of the Philadelphia Museum of Art, The Victory Foundation, Lois G. and Julian A. Brodsky, Jane C. Davis, Lynne and Harold Honickman, Mrs. Eugene W. Jackson, Mr. and Mrs. John M. Thalheimer, other generous individuals, and gifts in honor of Carleigh Marie Jones. Cardboard Cubby House fabrication courtesy of RockTenn. In-kind printing support provided by CRW Graphics.

FAMILY PORTRAIT

The exhibition received generous support from Lois G. and Julian A. Brodsky.

WITNESS: THE ART OF JERRY PINKNEY

The exhibition was organized by the Norman Rockwell Museum in Stockbridge, Massachusetts

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:

Rashaun Mitchell and Andrea Weber, former members of the Merce Cunningham Dance Company, perform in the exhibition Dancing around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp (Dance program curated by Daniel Squire; courtesy of the Merce Cunningham Trust)

Written and coordinated by Matthew F. Singer and Electra D. Yorsz with Gretchen Dykstra; edited by Gretchen Dykstra; designed by Barb Barnett with Tiffany Lillegard; produced by Jenn Zahorbenski, Editorial and Graphic Design, Philadelphia Museum of Art

Lists coordinated by Electra D. Yorsz, Andrew Wojtek, and James Andrews, Development, Philadelphia Museum of Art

Photography by the Philadelphia Museum of Art Photography Studio: Graydon Wood, Constance Mensh, Sophia Meyers, Jay Muhlin, Lynn Rosenthal, Leigh Van Duzer, David Voss, Jason Wierzbicki, and Michael Yoder. Cover photographs by Constance Mensh

Additional photography by Mark Garvin, Kelly & Massa, and Peggy Woolsey

PHILADELPHIA MUSEUM OF ART

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Philadelphia, PA 19101-7646
philamuseum.org

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In addition to the supporters listed here, we would like to thank all of the donors who made gifts to the Museum during the fiscal year. All donors of \$500 or more are recognized in the fall 2013 issue of *Developments*.

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.

The official registration and financial information of the Philadelphia Museum of Art may be obtained from the Pennsylvania Department of State by calling toll free, within Pennsylvania, 1 (800) 732-0999. Registration does not imply endorsement.

