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A Message from the Director and the President
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Cover: Stacking Chairs, designed c. 1960–67 by Verner Panton, made 1968–79 by Vitra GmbH, Basel, Switzerland © Vitra, Inc.; this spread, clockwise from top left: Pickle Stand, 1770–72, by the American China Manufactory (Borin and Morris), Philadelphia (Gift of a 7th-generation Philadelphian, 2014-166-1); East Passyunk residents admire Manne-Porte, Étretat (1885) by Claude Monet during the summer 2015 installation of Inside Out; Art Splash; Smoking My Pipe, 1934, by Samuel Joseph Brown, Jr. (Public Works of Art Project, on long-term loan to the Philadelphia Museum of Art from the Fine Arts Collection, U.S. General Services Administration); Nandi, the Sacred Bull of Shiva, c. 1200–50, India (Purchased with the Joseph E. Temple Fund, 1966-123-1)

Photography by the Philadelphia Museum of Art Photography Studio except page 21, lower right, by Elizabeth Leitzell.
Fiscal year 2015 was marked by several ambitious initiatives that reflect our shared vision for the future Philadelphia Museum of Art—from the implementation of the renewal and eventual expansion of our landmark main building and the continuing stewardship of our collection, to the development of special exhibitions that are designed to engage new audiences. As we pause to reflect on all that we’ve accomplished and take measure of the many different activities that have occurred here during the past year, we’re reminded once again that a great museum is more than the sum of its parts. It is a place to discover and nurture the creative spirit.

We exercised our own creativity this year, expanding the definition of what it means to be a museum by making it a place for discovery. To do that we began by bringing our collection to audiences throughout the city and the region. Funded by the Knight Foundation, Inside Out brought sixty-one high-quality replicas of Museum masterpieces to neighborhoods throughout Greater Philadelphia. Friends picnicked next to Claude Monet’s Japanese Footbridge in Media and families strolled through Philadelphia’s East Passyunk neighborhood, stopping to admire Diego Rivera’s Sugar Cane. Back at the Museum, we expanded programs like Art Splash, making us a top summer destination for artistic adventure and exploration. And we continued to experiment with another frontier altogether, the digital space, by enhancing installations of our collection with new interactive tools such as Art and Wonder: A Cabinet of Collections.

Our hope is that we were able to help each and every one of our visitors learn how to find joy in the visual arts, a lifelong gift that this Museum can give to people of all ages and backgrounds. Thank you for your commitment to working side by side with us to achieve this worthy goal. We look forward to making next year just as momentous.

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This past year has been an astonishing one at the Philadelphia Museum of Art. There’s been a dynamic energy in the building, fueled by our Strategic Vision and Facilities Master Plan and felt by all who work in the Museum and those who come to visit.

The Museum is extraordinary. It can be a place of inspiration, education, fun, or simply a refuge for anyone who spends time in our galleries or attends one of our programs. We know that visitors of all ages and with varying levels of exposure to the visual arts experience the Museum in very different but memorable ways. An important component of our Strategic Vision is a commitment to providing greater access for everyone in Philadelphia and the region—to bring more art to more people.

Fiscal year 2015 brought our vision into focus. Diverse exhibitions, from the great retrospective of Paul Strand’s photography to Represent: 200 Years of African American Art, connected us with new audiences, sparked many important conversations, and allowed us to tap into the unlimited potential of our collection. Ink and Gold: Art of the Kano helped us forge stronger bonds with partners in this country and abroad.

As we continue to present lively exhibitions and engaging programs, and take the next steps toward a comprehensive renovation and expansion of our main building, I hope you will continue to work with us to ensure a bright future for the institution, which we believe is the cultural heart of our great city. Thank you for your support.

Constance H. Williams
Chair, Board of Trustees

Timothy Rub
The George D. Widener Director and Chief Executive Officer

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Gail Harrity
President and Chief Operating Officer
Strengthening one of this country’s finest collections is at the heart of our mission, as it represents both what we are now and our aspirations for the future. How this collection came into being and how it continues to grow today is truly a Philadelphia story. Many of our more than 238,000 works came from generous donors in the city and region.

Our collection is local as well as international in its significance. One of this year’s most important acquisitions, an elegant pickle stand (see the table of contents) designed to grace a dining table in colonial America, was made in Philadelphia in the early 1770s by one of this country’s first porcelain factories. An outstanding example of the Chinese-influenced style that delighted the English-speaking world in the second half of the eighteenth century, it is a testament to the skill and entrepreneurial spirit of early American craftsmen.

Two centuries later and seemingly worlds apart, Chinese artist Ai Weiwei formed the profile of Marcel Duchamp, a key figure in early twentieth-century art, by bending a wire hanger, which he later mounted in a box crafted in the tradition of the finest Chinese furniture. This newly acquired work, Hanging Man (1986; see page 28), also finds itself at home in the Museum, which has the world’s largest collection of Duchamp’s work as well as vast holdings of Asian art. The work was purchased with funds contributed by Marion Boulton Stroud.

That these two very different works fit so well here is a tribute to the breadth of our collection and the organic way it has grown over the course of nearly 140 years. They, like all of this year’s acquisitions, demonstrate our commitment to collecting in ways that, ultimately, reflect the creative spirit.

Collecting

Trying to find our spot off in that light, light off in that spot (detail), 2014, by Jayson Musson (Gift of Arthur Dantchik, 2014-83-1)
“The distinctive character of our collection is due largely to transformational gifts, almost all of which have come from Philadelphians who cared deeply about both this institution and their city.”

Timothy Rub, The George D. Widener Director and Chief Executive Officer
Since the invention of cristallo (lead glass) in the fifteenth century, Venice has been the unrivaled center for artistry in glass. A promised gift from Geraldine and Edward Jawer includes sixteen exceptional examples of Venetian glass spanning two centuries and including works by the most important glass artists working in Venice today. One highlight is Dinosaur, a work created by Venetian artist Lino Tagliapietra.

First developed around 1400, crossbow winders, or crics, were required to pull back the bow-string of powerful crossbows, especially those fitted with steel bows, in order to ready the weapon for a shot. This outstanding example is one of only a few intricately decorated winders from eighteenth-century Germany. Its beauty and quality testify to the ongoing importance of crossbow shooting competitions.

Although her life was tragically brief, Eva Hesse achieved a lasting reputation for creating sculpture made of unusual materials, and drawings that cycled through distinctly different modes. This is a fascinating example of her “machine parts” drawings, inspired by the industrial materials she found in an abandoned textile mill in Essen, Germany, where she and her husband spent 1964–65 as guest artists.

Exceptional Fashion, 1964–2012
A bequest from the late Kathy Field and a gift presented by her husband, Martin, included some eighty garments and ensembles representing her amazing eye for style. Creations by thirty-five designers, including Pierre Cardin, Christian Lacroix, Yves Saint Laurent, Emanuel Ungaro, Giorgio Armani, Chanel, and Dior strengthen existing holdings, while others, such as Roberto Cavalli and Narciso Rodriguez, are now represented. The stellar gift also included shoes—notably by Manolo Blahnik and Jimmy Choo—as well as hats, bags, and sunglasses.

The tea ceremony is so central to classical Japanese culture that those especially accomplished in performing the ritual were celebrated with their names bestowed on innovative ceramics. Oribe ware, of which this handsome water container (see page 29) is an example, was named for tea master Furuta Oribe (1544–1615). Oribe departed from the existing preference for a rustic, understated style of tea bowl, favoring instead experimental wares featuring bold decorative patterns.
Everything we do at the Museum focuses on a singular pursuit: engaging our visitors with outstanding examples of the visual arts past and present. We do this in many ways, most notably through special exhibitions that will appeal to many different interests and tastes. This year’s exhibitions were much more than just presentations of beautiful and fascinating objects. They told stories, shared perspectives on other cultures, created memorable connections, and sparked lively conversations.

Context is everything. For this reason we’re constantly thinking about how to present our collection in new ways to today’s visitors. Each new installation yields fresh meanings, and represents an opportunity to bring great works of art from the past into conversation with the present.

**Paul Strand: Master of Modern Photography** revealed to new audiences the work of one of the greatest figures in the history of the medium and how his artistry and innovative approach to style and subject matter defined a new path for modern photography. **Represent: 200 Years of African American Art** gathered works of all kinds by great artists such as Henry Ossawa Tanner, Jacob Lawrence, Kara Walker, and the quilters of Gee’s Bend, to retell the stories of African American life. **Drawn with Spirit: Pennsylvania German Fraktur from the Joan and Victor Johnson Collection** offered a glimpse into the daily lives and creative spirit of the Pennsylvania Germans in the late eighteenth and early nineteenth centuries. **Ink and Gold: Art of the Kano** immersed visitors in the golden age of Japanese art and culture, a period that lasted from the fifteenth through nineteenth centuries and had a profound influence on modern Japan.

Through exhibitions like these, we’re building on a strong reputation for working creatively with our collection, breaking new ground, and engaging new audiences.

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Exhibiting & Publishing

**Vitra—Design, Architecture, Communication: A European Project with American Roots**
November 22, 2014 – April 26, 2015

**Ball Clock**, designed 1948 by George Nelson, made by Vitra GmbH, Basel, Switzerland

© Herman Miller Inc.
Paul Strand: Master of Modern Photography

The Museum recently acquired the world’s largest collection of photographs by Paul Strand (American, 1890–1976), ranging from bold modernist compositions that claimed new territory for the medium to moving documentary portraits of varied people and places. This major retrospective showed how Strand explored the possibilities of the camera perhaps more fully than any other artist of his time.

Peter Barberie, The Brodsky Curator of Photographs, Alfred Stieglitz Center; with Amanda Bock, Project Assistant Curator

The museum is telling a story of multifaceted and irrepressible creativity and expression.”

The Philadelphia Inquirer, on Represent: 200 Years of African American Art

Represent: 200 Years of African American Art
January 10–April 5, 2015

In 1899, the Philadelphia Museum of Art became the first of this country’s art museums to acquire a painting by a major African American artist: Henry Ossawa Tanner’s The Annunciation. Today, our collection includes 750 works by nearly 200 artists of African descent. Represent showcased the achievements of Tanner, Horace Pippin, Jacob Lawrence, Carrie Mae Weems, and others whose work expresses a breadth of personal and collective creativity.

Consulting curator Gwendolyn DuBois Shaw, Associate Professor of American Art, University of Pennsylvania; organizing curator John Vickers, Project Assistant Curator, Philadelphia Museum of Art

Drawn with Spirit: Pennsylvania German Fraktur from the Joan and Victor Johnson Collection
February 1–April 26, 2015

Drawn with Spirit celebrated the remarkable promised gift from Trustee Joan Johnson and her husband Victor of some 240 exceptional examples of one of the most admired forms of American folk art. Imaginatively drawn birds, flowers, angels, hearts, people, and animals—a long the distinctive script for which it is named—decorate fraktur, the exuberant documents created by the Pennsylvania Germans that marked milestones in their lives.

Ann Percy, The Mainwaring Curator of Drawings

Ink and Gold: Art of the Kano
February 16–May 10, 2015

For more than 400 years, Japanese shoguns commissioned artists from the Kano lineage to decorate their residences with lavish symbols of power and prestige. Ink and Gold’s 120 masterworks included large-scale paintings of animals, figures, and landscapes that fully examined the iconic style, ongoing influence, and creative legacy of this great school of Japanese painters.

Felice Fischer, The Luther W. Brady Curator of Japanese Art and Senior Curator of East Asian Art; and Kyoko Kinoshita, Project Assistant Curator, East Asian Art

For a full list of 2014–2015 exhibitions, visit philamuseum.org/exhibitions/past.

Through our publications we make lasting contributions to scholarship and share our collection with audiences worldwide. Exhibition catalogues serve as important documents of how we understand the achievements of the past and bring them to life for audiences today. During the past year, the Museum published five significant exhibition catalogues as well as a new handbook of the collection:

Full Circle: Works on Paper by Richard Pousette-Dart
September 13–November 30, 2014

Making a Classic Modern: Frank Gehry’s Master Plan for the Philadelphia Museum of Art
July 1–September 1, 2014

Allora & Calzadilla: Intervals
December 12, 2014–April 5, 2015

Shelley Spector: Keep the Home Fires Burning
March 5–September 24, 2015

Into Dust: Traces of the Fragile in Contemporary Art
June 6–October 25, 2015

Full Circle: Works on Paper by Richard Pousette-Dart

Represent: 200 Years of African American Art in the Philadelphia Museum of Art

Paul Strand: Master of Modern Photography

Ink and Gold: Art of the Kano

Drawn with Spirit: Pennsylvania German Fraktur from the Joan and Victor Johnson Collection

Ink and Gold: Art of the Kano

Philadelphia Museum of Art Handbook

For a full list of 2014–2015 exhibitions, visit philamuseum.org/exhibitions/past.

The Museum has always been, by design, a very special—one could say unique—place for learning. We know that the arts make an enormous difference in early childhood education. And once this direction has been established, it remains for many an inexhaustible resource for lifelong learning, a way to renew and explore the creative spirit. This year, staff worked in many different ways to revitalize the museum experience, creating new opportunities for those who care about the visual arts—be they members and longtime friends or new visitors who will become our audience of the future—to enjoy our collection, our special exhibitions, and our programs in ways that match their interests and needs.

We’re rethinking our approach to interpreting art and leveraging technology to expand audiences. This year, two installations made use of digital kiosks. *A Closer Look: Early Netherlandish Painting* and *Art and Wonder: A Cabinet of Collections* focused on creative developments in Europe from the 1400s to 1700s, an unlikely subject for the use of a new technology. But it has proven enormously engaging and shows that digital interpretation can enrich our understanding of art from any time and any place.

We’re also rethinking the services we provide to schools, teachers, and families here in Philadelphia and throughout the region. This year, we offered a host of educational programs, a number of them free or at low cost, for audiences of all types. And we’re working diligently to enhance how we can meet our community’s needs for art-based education in many other ways.

We want to meet our visitors where they are. Whether they’re strolling through the galleries, studying works on a smartphone, or taking a tour, we’re working hard to ensure that the Museum remains a favorite destination with a surprise at every turn.

Visitors to Art Splash made animal clues for a summerlong game of I Spy.
“Each digital effort ... is institutional, not departmental, and its ultimate aim is to open up access, demystify, and create new ways of thinking about the museum.”

Stephan Salisbury, *The Philadelphia Inquirer*

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**Art Splash**

More than 40,000 visitors of all ages explored the Museum through gallery tours, art stations, our Splash Studio, and an interactive tour of the collection during the third annual Art Splash, presented by PNC Arts Alive. This year’s summer festival invited families to discover how artists have been inspired by nature, with themes including “A is for Animals,” “R is for Rivers,” and “T is for Trees.” Many explored the galleries using a Museum-supplied iPad mini and our new app—supported by Robert and Marta Adelson and an anonymous donor—inspired by the Museum’s beloved *A is for Art Museum* picture book.

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**Art and Wonder: A Cabinet of Collections**

Encyclopedic collections of “curiosities,” created in Europe from the sixteenth to the eighteenth centuries, gathered together natural and man-made “wonders” and reflected the newly developing scientific perspectives of the time. *Art and Wonder* explores the era of the Kunstkammer by presenting characteristic works installed in the manner of the time in a gallery paneled with virtuoso woodcarving from the late sixteenth century. This is the Museum’s first installation to include interactive kiosks—engaging digital stations that invite visitors to learn more about each object on view.

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**Saint Francis of Assisi, Reinterpreted**

Saint Francis of Assisi Receiving the Stigmata, 1430–32, by Jan van Eyck (John G. Johnson Collection, 1917, cat. 314)

One of the Museum’s smallest but most significant paintings, Jan van Eyck’s *Saint Francis of Assisi Receiving the Stigmata* is the focus of a digital interactive presentation and reinterpretation titled *A Closer Look: Early Netherlandish Painting*. It has been placed in a gallery alongside other outstanding examples of early Netherlandish painting from the 1400s. Doing so underscores the fact that Van Eyck’s masterpiece, for all of its distinctive qualities, reflects the early Netherlandish emphasis on extreme realism and painstaking attention to detail. Its small scale suggests that it was portable and used for personal devotional purposes.
Connecting & Collaborating

This year we worked tirelessly to bring our extraordinary collection to more people through lively programs and outreach initiatives that invited diverse audiences to connect with the visual arts. After all, it's our commitment to sharing the collection in an infinite variety of ways that makes the Museum such an important community resource. With inspired programming such as Art After 5 and Pay What You Wish Wednesday Nights, we're establishing ourselves as more than just a great collection in a great building. We’re creating a new and vitally important reputation as the most dynamic venue in Philadelphia for the visual arts and a place that is welcoming to all.

Programming based on major exhibitions has broadened as we continue to develop partnerships that extend our reach. Collaborative efforts with the Free Library of Philadelphia, Winterthur Museum, the German Society of Pennsylvania, and the McNeil Center for Early American Studies brought an exhibition of the art of our own region, Drawn with Spirit: Pennsylvania German Fraktur from the Joan and Victor Johnson Collection, to audiences who were eager to learn about their shared heritage. And Represent: 200 Years of African American Art was bolstered by an impressive roster of programs that brought this remarkable story of artistic achievement to life beyond the walls of the gallery.

With the goal of sharing our collection as widely as possible, we reached a remarkable milestone this past year by surpassing 100,000 works of art published on our website, philamuseum.org. By increasing access to the collection, we’re engaging new audiences and making them feel at home, both on-site and online.
Inside Out

Inside Out, made possible by the John S. and James L. Knight Foundation, brought treasures from our collection to communities throughout the region by placing high-quality replicas of the Museum’s masterpieces in outdoor exhibitions. People encountered great art in municipal parks, on their own main streets, and in other unexpected places. Featured artists included Mary Cassatt, Marc Chagall, Beauford Delaney, Pablo Picasso, Henri Rousseau, and the anonymous makers of South and East Asian works. Walking tours were led by specially trained community volunteers.

Celebrating Fraktur throughout the Delaware Valley

We partnered with the Free Library of Philadelphia, Winterthur Museum, the German Society of Pennsylvania, and the McNeil Center for Early American Studies at the University of Pennsylvania to celebrate the joyous art of fraktur—the boldly decorated drawings and embellished prints that the Pennsylvania Germans created to mark milestones in their lives—that was exhibited in Drawn with Spirit (see page 13). Highlights included a symposium and a corresponding contemporary installation by Philadelphia-based artist Shelley Spector entitled Keep the Home Fires Burning.

Holidays at the Museum

Celebrating the season at the Museum has become a Philadelphia tradition! This year’s holiday highlights included caroling through the galleries, a Wednesday Night Ugly Sweater Party, a tour of The Christmas Story in Art, the All That Sparkles Family Festival supported by The Victory Foundation, a Festival of Lights event featuring Sephardic Jewish music, and a Philadelphia Holiday Groove party featuring the sounds of classic Motown, soul, and disco.

Represent: 200 Years of African American Art

Visitors further explored the Represent exhibition (see page 12) through talks with the artists; a slamming night of poetry and music; and a weekend of events presented by PECO that included an Art After 5 dance party with celebrity DJ Rob Base, also supported by SugarHouse Casino; a Sunday Family Celebration; a Martin Luther King Day of Service made possible by the Wyeth Foundation for American Art; and other activities throughout the community.

Pay What You Wish Wednesday Nights

Held after hours and with flexible admission prices, Wednesday Nights—generously funded by the William Penn Foundation—are prime time for experiencing the main galleries in an active and affordable way. There’s Make Stuff, a drop-in art-making workshop, and yoga sessions that invigorate the soul in a unique setting. Pop-up events on the last Wednesday of every month feature artists, performers, and other creators who take over the space and bring upbeat energy to this popular weeknight program.
Although the Museum occupies—and is responsible for the care of—five buildings, the best known and most significant of these is our iconic main building. A widely admired landmark, its future has been defined through an imaginative Master Plan designed by the great architect Frank Gehry. Renewing and revitalizing one of this city’s great buildings and one of this country’s finest art museums is a complex and challenging task. It is also one that we are eager to take on. The next step in this process of renewal is the implementation of what we call the Core Project. This effort is one of transformation as well as stewardship. As we change and improve this historic facility, we are also cognizant of our responsibility to preserve its essential character.

Similarly, we embrace our responsibility for the stewardship of our great collection. Conservation is what allows these works of art—and the stories they tell—to endure for the benefit of generations to come. The Museum’s Conservation department—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—continues to set an internationally recognized standard of excellence for conservation in the city, across the region, and throughout the world.

Photographer Jay Muhlin prepares a South Asian sculpture for high-resolution imaging.
Creating New Galleries of South Asian Art

With nearly four thousand objects—including paintings, sculpture, textiles, architectural elements, and decorative arts—our collection of South Asian art represents over two thousand years of creativity from diverse cultures in India, Tibet, Nepal, Pakistan, and Bangladesh. Dynamic new presentations will bring the collection to life when these galleries reopen in 2016. Audio and video, text and image, performance, and storytelling will encourage visitors to let their personal knowledge and interests inform their experience of South Asian art.

Conserving High-Style Philadelphia

Our conservators, including seamstress Beth Paolini (pictured here), are completing a multiyear project, supported by the Richard C. von Hess Foundation, to restore furniture designed by the great early American architect Benjamin Henry Latrobe and painted by George Bridport. These remarkable examples of Neoclassical design were part of Latrobe’s overall decorative scheme for the home of Philadelphia merchant William Waln, a great city residence designed by Latrobe and built on the southeast corner of 7th and Chestnut Streets. They are now a cornerstone of the Museum’s early nineteenth-century American art collection and will be highlighted in the planned reinstallment of the American art galleries.

A Luohan Revealed

Among the singular treasures in the Museum’s holdings of East Asian art is a recently acquired Chinese Luohan, dating to the twelfth to fourteenth century. The wood sculpture of a Buddhist figure is undergoing scientific testing and conservation treatment, led by Sally Malenka (pictured), The John and Chara Haas Conservator of Decorative Arts and Sculpture.

The Core Project

The Core Project, which represents the next step in the transformation of our main building, will renew the Museum’s infrastructure and public spaces, and provide more space for the display of our collection. Above all, it will make the experience of the Museum more accessible and enjoyable for all of our visitors.

Essential to the Core Project are the removal of the Museum’s current auditorium to create the Forum and the reopening of the Vaulted Walkway from the entrances to the north and south, along Anne d’Harnoncourt Drive, adjacent to Kelly Drive and Spring Garden Street. Access to the building and therefore to the art are hallmarks of this next phase of the Facilities Master Plan. Comprehensive renewal or replacement of building systems will increase energy efficiency, along with other green features including cost-effective LED lighting, improved insulation, and the use of recycled materials.

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Our conservators, including seamstress Beth Paolini (pictured here), are completing a multiyear project, supported by the Richard C. von Hess Foundation, to restore furniture designed by the great early American architect Benjamin Henry Latrobe and painted by George Bridport. These remarkable examples of Neoclassical design were part of Latrobe’s overall decorative scheme for the home of Philadelphia merchant William Waln, a great city residence designed by Latrobe and built on the southeast corner of 7th and Chestnut Streets. They are now a cornerstone of the Museum’s early nineteenth-century American art collection and will be highlighted in the planned reinstallment of the American art galleries.

A Luohan Revealed

Among the singular treasures in the Museum’s holdings of East Asian art is a recently acquired Chinese Luohan, dating to the twelfth to fourteenth century. The wood sculpture of a Buddhist figure is undergoing scientific testing and conservation treatment, led by Sally Malenka (pictured), The John and Chara Haas Conservator of Decorative Arts and Sculpture.

Creating New Galleries of South Asian Art

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Generous donors once again have provided the crucial funds we depend on to maintain our commitment to the arts in Philadelphia. We grow stronger each year through their financial support and enthusiasm for the role that this institution plays as one of the region’s greatest cultural assets.

Our highest priorities—acquisitions, conservation, education, and exhibitions—are made possible only with philanthropic investment. The gifts and grants received this year address our goals to better meet the needs of the community through the advancement of strategic goals including audience development and new technologies, and the renovation of our landmark main building.

During fiscal year 2015, Trustees, individuals, foundations, corporations, and government agencies provided support totaling $41 million, including $6.6 million in unrestricted operating funds. Museum members—41,000 households—made significant contributions, with revenues in excess of $5.2 million. Members of Collab, Techné, and the Friends of the Alfred Stieglitz Center (recently renamed Focus) sustained the collection with support for design, craft, and photography, respectively. Bequests and other planned gifts from members of the Fiske Kimball Society constituted a noteworthy portion of operating and endowment support, and membership in the Anne d’Harroncourt Society, which recognizes donors of gifts of art and financial support for acquisitions, has also grown.

These combined contributions enable us to share our collection and programs with visitors near and far, now and for decades to come. We continue to work with loyal supporters and new friends to steward our tradition of excellence while we welcome new initiatives and experimentation.

Supporters of the ambitious exhibitions presented this year are gratefully acknowledged in Exhibition and Catalogue Funding Credits (please visit philamuseum.org/annualreport).

Mont Ste. Victoire (detail), c. 1902–6, by Paul Cézanne (Made possible by the families of Helen Tyson Madeira and Charles R. Tyson, 2015-42-1)
Jaimie and David Field, Marie and Joseph Field
The Field family’s legacy will be aligned in perpetuity with Frank Gehry’s Master Plan. We will name a new gallery of contemporary art in recognition of the extraordinary support of these two generations.

Henry Luce Foundation
A visionary grant will allow the Museum to reimagine the presentation of our renowned American art holdings, one of the finest and most comprehensive collections in the country.

PNC
PNC Arts Alive again supported the Art Splash and Every Family Party experiences, marking more than three decades of partnership between the Museum and PNC focused on promoting and sustaining arts education and family learning.

Penelope P. Wilson
Continuing her long-standing leadership contributions toward capital projects, including the art handling facility and parking garage, Mrs. Wilson made a transformative gift to support the Core Project.

Commonwealth of Pennsylvania
Generous gifts to the acquisition of “The Fox and the Grapes” Dressing Table, forthcoming American furniture publications, and the creation of a Fund for Excellence for Early American Art, make these donors major champions of American art.

The Wind Family
The Wind Foundation Power of Art Endowment Fund makes a powerful statement about the importance of the arts in improving quality of life—Dina’s remarkable legacy will be remembered in an annual Dina Wind Power of Art program.

National Endowment for the Humanities
The Museum is collaborating with colleagues from around the world to create an online research portal for archival materials created by or related to Marcel Duchamp—made possible by a planning grant from the NEH.

Unrestricted Support, Fiscal Year 2015
Unrestricted funds are essential to the Museum’s day-to-day operations, providing stability today and the opportunity to thrive in the future. Members, The Associates, Chairman’s Council, Trustees, and Corporate Partners make an immediate and tangible impact with their crucial support.

<table>
<thead>
<tr>
<th></th>
<th>Trustees</th>
<th>Chairman’s Council</th>
<th>The Associates</th>
<th>Members</th>
<th>Corporate Partners</th>
<th>Other</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amount</td>
<td>$2,076,462</td>
<td>$1,666,919</td>
<td>$1,191,460</td>
<td>$5,252,455</td>
<td>$840,860</td>
<td>$796,347</td>
<td>$11,844,503</td>
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</table>

Institutional Support, Fiscal Year 2015
Generous foundations, corporations, government agencies, and civic entities invest in the Museum, with gifts, grants, and sponsorships for projects from exhibitions to educational, technological, and conservation initiatives, and the Facilities Master Plan.

<table>
<thead>
<tr>
<th>Foundations</th>
<th>Corporations</th>
<th>Government and Civic Entities</th>
<th>Total</th>
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<tbody>
<tr>
<td>Amount</td>
<td>$16,272,598</td>
<td>$1,828,120</td>
<td>$22,112,481</td>
</tr>
</tbody>
</table>

Other |

| Amount | $840,860 | $22,112,481 |

Supporting
We want to say “thank you” to those we can’t thank enough. Our volunteers and staff are absolutely essential to the Museum’s success, from the moment we open our doors in the morning until the last light has been turned off in the evening. They’re the ones who make it all happen.

This year we had the pleasure of working together with some of the most talented and dedicated people in Philadelphia. Our staff tirelessly develops, curates, organizes, presents, protects, renews, and promotes our collection. They dream up innovative programs that get visitors and supporters excited about art. We’re inspired and empowered by their commitment to sharing their passion and to making this institution the best it can be.

Volunteers who give the generous gift of time, energy, and expertise lighten our staff’s workload and help us meet visitor needs that might otherwise go unmet. A corps of 550 highly skilled volunteers—including our Guides—contributed to every aspect of operations this year, from greeting visitors, to leading tours of the Museum and Park Houses, to staffing information desks, to presenting our wide-ranging and ambitious programs. They are the vibrant, enthusiastic faces that welcome visitors with open arms and we salute them for setting an example for future generations of art lovers.

"Hands" Quilt, winter 1980, by Sarah Mary Taylor
(The Ella King Torrey Collection of African American Quilts, 2006-163-11)
Linda Field
Park House Guide

Linda Field joined the program in 2008. This past year, the Park House Guides launched updated tours of Mount Pleasant that give voice to everyone who lived in what’s called “the most elegant seat in Philadelphia,” from homeowners to servants. Other highlights include a Father’s Day Beer Tour and Tasting at Cedar Grove and an extremely popular holiday trolley tour inspired by Charles Dickens.

Sequoia Barnes
Departmental Volunteer

Sequoia Barnes has been a volunteer in the Costume and Textiles department since October 2014. Originally from Mobile, Alabama, she received her master’s degree in fashion and apparel studies from the University of Delaware. Sequoia loves being able to work closely with the Museum’s renowned collection, and notes that “assisting (the late Senior Collections Assistant) Monica Brown with the Patrick Kelly exhibition was a dream.”

Judith Ramirez
Weekday Guide

Judith Ramirez joined the Weekday Guides in 2006 and recently completed a two-year term as the program chair. Innovations introduced during her tenure include tours filled with the experimental and experiential spirit of Pay What You Wish Wednesday Nights, such as a Meditative Tour that begins with yoga and continues into the galleries.

Bruce Herndon
Weekend Guide

Bruce Herndon joined the Weekend Guides in 1998 and now serves as program chair. The group introduced Art Hour this year to engage visitors in informal conversations throughout the Museum. During a recent Art Hour, a retired couple told Bruce they came from Florida just to see The Gross Clinic by Thomas Eakins. He took the opportunity to introduce them to The Agnew Clinic and discussed how the artist captured changing medical practices in his work, creating a true “power of art” moment.

### Staffing & Volunteering

<table>
<thead>
<tr>
<th>Volunteers</th>
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<tbody>
<tr>
<td><strong>550</strong> volunteers</td>
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<table>
<thead>
<tr>
<th>Tours Led</th>
</tr>
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<tbody>
<tr>
<td><strong>4,245</strong> tours led by Weekday, Weekend, and Park House Guides</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Visitors</th>
</tr>
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<tbody>
<tr>
<td><strong>58,203</strong> visitors who took guided tours</td>
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</tbody>
</table>

<table>
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<tr>
<th>Hours Volunteered</th>
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<tbody>
<tr>
<td><strong>60,749</strong> hours volunteered in support of the Museum</td>
</tr>
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</table>
Financial Statements

Fiscal year 2015 was a modest year financially for the Museum with net assets growing $9.8 million (1.2%) from $792.6 million at June 30, 2014 to $802.4 million at June 30, 2015. This increase was due primarily to gifts and grants designated for long-term investment, capital expenditures, and art purchases of $24.4 million, offset by depreciation and amortization of $7.8 million and distributions to support current activities from the Museum’s endowment portfolio in excess of investment income of $6.6 million. The Museum’s endowment investments grew by $3.1 million (0.7%) from $451.5 million at June 30, 2014 to $454.6 million at June 30, 2015 due to an investment return of $14.9 million and cash gifts and collections on pledges of $10.9 million, offset by spending for current activities and other changes of $22.7 million. The Museum’s return of 3.3% for fiscal year 2015 was good on a relative basis, outperforming its benchmark.

The Museum had an unrestricted operating surplus of $.1 million before depreciation and amortization of $.4 million in fiscal year 2015, down $.4 million from the unrestricted operating surplus in fiscal year 2014. Total unrestricted operating revenue and support of $55.3 million in fiscal year 2015 remained at the same level as fiscal year 2014. Fiscal year 2015 operating revenue and support included an increase of $.9 million in endowment support and an increase of $.4 million in contributions for operations, offset by a reduction of $.4 million in earned income, a reduction of $.3 million in the value of City-provided utilities, and a reduction of $.7 million in net assets released from restrictions to fund operating expenses, including special exhibitions. Attendance increased 4.8% from 629,662 in fiscal year 2014 to 659,810 in fiscal year 2015 and members decreased 8.3% from 45,095 at June 30, 2014 to 41,371 at June 30, 2015.

Total operating expenses, excluding depreciation and amortization, increased $.4 million (0.8%) from $54.8 million in fiscal year 2014 to $55.2 million in fiscal year 2015, reflecting an increase in expenses for curatorial, educational, technology, and digital media initiatives, offset by a reduction in expenses of retail operations, a reduction in the value of City-provided utilities, and a reduction in interest and debt expense.

Investments in property and equipment amounted to $15.3 million in fiscal year 2015, representing primarily the installation of a new passenger elevator, the renovation of an existing passenger elevator, the construction of a new production kitchen, and the continuing design and development of future phases of the Museum’s Facilities Master Plan.

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

Robert T. Rambo
Chief Financial Officer
The Year in Numbers

660,000 visitors

100,000+ objects from the collection available to view on the Museum’s website 24/7

460,000 combined followers on Facebook, Twitter, Instagram, and Tumblr

153,000 square feet of public and gallery space to be added in architect Frank Gehry’s brilliant vision for our landmark main building when fully completed

61 high-quality reproductions of Museum masterpieces created for Inside Out

140,000 visitors during Pay What You Wish admission hours

250,000 people who participated in our education programs—from newborns to senior citizens

21 intricate components, such as screws, barrel pins, lock, and trigger, disassembled and treated during the conservation of the Wheelock Rifle of Ferdinand III of Austria, King of Hungary and Bohemia from our celebrated collection of arms and armor

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The Philadelphia Museum of Art is the cultural heart of a great city—the place for creative play, with a surprise around every corner.
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Fiscal Year 2015

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The Margaret R. Mainwaring Endowment
The Mainwaring Curator of Drawings Endowment Fund
The Mandeville Rozet Fund
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The Andrew W. Mellon-Maude de Schauensee Postdoctoral Curatorial Fellowship Fund
The Andrew W. Mellon Foundation Endowment for Scholarly Research and Publications
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The Miller-Worley Fund for Excellence in Early American Art
The Kathleen K. Montgomery Associate Curator of Works on Paper Endowment Fund
The Montgomery-Garvan Associate Curator of American Decorative Arts Endowment Fund
The Elizabeth Moran Endowment for American Art
The Helen and Walter Morgan Endowment
The John T. Morris and Lorimer Book Fund
The Martha Hamilton Morris Archivist Endowment Fund
The Martha Hamilton Morris Fund in Support of European Painting
The Agnes and Jack Mulroney Associate Curator of European Painting and Sculpture before 1900 Endowment Fund
## Endowed Funds

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<td>The Edgar Viguers Seeler Fund</td>
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<td>The John A. Nyheim Endowment Fund</td>
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<td>The Zoë and Dean Pappas Curator of Education, Public Programs</td>
<td>The Kathleen and John J. Sherrerd Endowment Fund for Education</td>
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<td>The Kathleen and John J. F. Sherrerd Endowment Fund for Exhibitions</td>
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<td>The Peck Curator of Prints Endowment Fund</td>
<td>The Kathleen C. Sherrerd Internship Endowment Fund</td>
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<td>The Staunton B. and Lola Downin Peck Fund</td>
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<td>The S. B. Pennebaker Endowment for the Acquisition of European and</td>
<td>The Elizabeth Wandell Smith Fund</td>
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<td>American Decorative Arts</td>
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<td>The Cecilia Segawa Seigle Tannenbaum Fund</td>
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<td>The Mary and Francis Rasmus, Sr., Fund</td>
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<td>The Lisa S. Roberts and David W. Seltzer Endowment Fund in Support of</td>
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<td>The George and Gene Rochberg Endowment Fund</td>
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<td>The Rossmassler Fund</td>
<td>The Harriet and Larry Weiss Endowment for the Education Department</td>
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<td>The Marsha and Richard Rothman Fund</td>
<td>The George D. Widener Director Endowment Fund</td>
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<td>The Barbara and Mark Rubenstein Endowment for European Decorative Arts</td>
<td>The C.K. Williams, II, Senior Conservator of Works of Art on Paper</td>
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<td>The Keith and Kathy Sachs Fund for Modern and Contemporary Art</td>
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<td>The Keith L. and Katherine Sachs Curator of Contemporary Art Endowment</td>
<td>The Constance Williams Curator of Education, School and Teacher Programs</td>
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<td>The Saul-O’Keefe Endowment for the Acquisition of American Furniture</td>
<td>The Anna P. Wilstach Restoration Fund</td>
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<td>The Ella B. Schaap Endowment for Dutch Tiles and Ceramics</td>
<td>The Wilstach-Lea Fund</td>
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<td>The Elias Schwartz Endowment for Japanese Acquisitions</td>
<td>The Wind Foundation Power of Art Fund</td>
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<td>The Jack and Muriel Wolgin Endowment</td>
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<td>The William P. Wood Endowment Fund for Indian Art</td>
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</tbody>
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Endowed Funds

The Elizabeth Gadsden Woodward Endowment
The D. Robert Yarnall, Jr. Endowment Fund
The Maria Yasinsky and Anthony Murowany Endowment for Ukrainian-European Art
The Young Friends Fund
Named Galleries
June 30, 2015

We are pleased to list here the spaces in the Museum’s main building, The Ruth and Raymond G. Perelman Building, and the Rodin Museum named in recognition of generous leadership gifts. Every effort has been made to ensure the accuracy and completeness of this list. Please contact David Blackman, Deputy Director of Development, at 215-684-7756 or David.Blackman@philamuseum.org with questions or comments, or if you wish to inquire about opportunities for gifts to name a space at the Philadelphia Museum of Art.

Gisela and Dennis Alter Gallery (176)
Annenberg Galleries (150–164)
ARCO Chemical Company Gallery (252)
Baldeck Gallery (238)
Baldeck Garden (244)
George E. Bartol III Conservation Laboratories
Muriel and Philip Berman Gallery
Marion Angell Boyer and Francis Boyer Gallery (269)
Lois Green Brodsky Gallery (188)
Nancy S. and Benjamin Coates Gallery (Rodin)
Abigail Rebecca Cohen Study Room (Perelman Building
Colket Gallery (151)
Collab Gallery for Modern and Contemporary Design Given by Lisa Roberts and David Seltzer (Perelman Building)
Anne d’Harnoncourt Galleries (182–183)
Anne d’Harnoncourt Sculpture Garden
Dorrance Special Exhibition Galleries
Stephanie and Meyer Eglin Gallery (165)
Alice Jones Eshleman and William Thomas Vogt Gallery (162)
Fernberger Family Gallery (108)
Field Gallery
Patricia Sinnett Flammer Gallery (102)
Gray Charitable Trust Gallery I (184–185)
Gray Charitable Trust Gallery II (163)
Albert M. Greenfield Visual and Digital Resources Center (Perelman Building)
F. Otto and Dorothy W. Haas Gallery (292)

Dorrance H. Hamilton Center for Costume and Textiles
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Dorrance H. Hamilton Garden (Rodin)
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Hollis Baldeck Gallery (239)
Lynne and Harold Honickman Gallery
Joan and Victor Johnson Gallery (115)
Kevy and Hortense Kaiserman Gallery (168)
Kretzschmar von Kienbusch Galleries (245–249)
Knight Foundation Gallery (204)
Berton and Sallie Korman Galleries (120–123)
Harriet and Ronald Lassin Gallery (153)
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Julien Levy Gallery (Perelman Building)
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Zoë and Dean Pappas Gallery (Rodin)
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Named Galleries

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Joan and John Thalheimer Paintings Conservation Studio (Perelman Building)
Toll Gallery (152)
Tuttleman Gallery (174)
Wachovia Education Resource Center (Perelman Building)
Lila Wallace–Reader’s Digest Fund Galleries (200–201)
Women’s Committee Foyer (Perelman Building)
Women’s Committee Gallery (164)
William P. Wood Gallery of Indian Art (227)
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June 30, 2015

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Coordinator of Collections Research and Documentation
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The Montgomery-Garvan Associate Curator of American Decorative Arts
Elisabeth Agro
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Associate Curator of American Art and Manager, Center for American Art
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Beatrice Garvan
Silver Researcher, Curator Emerita of American Decorative Arts
Cynthia Haveson Veloric+
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Erica Battle
The John Alchin and Hal Marryatt Associate Curator of Contemporary Art
Amanda Sroka
Assistant Curator of Contemporary Art
Charlotte Lowrey
Project Assistant
Jordan Artim
Administrative Assistant
Allison McLaughlin
Collections Assistant

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H. Kristina Haugland
The Le Vine Associate Curator of Costume and Textiles and Supervising Curator for the Study Room
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Senior Collections Assistant
Stephanie Pereira Feaster
Departmental Assistant
Barbara Darlin
Collections Assistant
Rachel Wolfe+
Administrative Assistant

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The Luther W. Brady Curator of Japanese Art and Senior Curator of East Asian Art
Hiromi Kinoshita
The Hannah L. and J. Welles Henderson Associate Curator of Chinese Art
Kyoko Kinoshita
Project Associate Curator
Hyunsoo Woo
The Maxine and Howard Lewis Associate Curator of Korean Art
Diandian Li
Research Associate
Audrey Culp
Departmental Assistant
Maxine Lewis
Curatorial Associate
Jeanie Kenmotsu
Exhibition Assistant+

European Decorative Arts and Sculpture before 1700
Dirk H. Breiding
The J. J. Medveckis Associate Curator of Arms and Armor

* part-time
* deceased
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Associate Curator of European Decorative Arts and Sculpture
Brian Fagan
Departmental Assistant

European Decorative Arts and Sculpture after 1700
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Donna Corbin
The Louis C. Madeira IV Associate Curator of European Decorative Arts
Colin Fanning
Curatorial Fellow in European Decorative Arts and Sculpture
Rebecca Murphy
Administrative Assistant
Mary Anne Dutt Justice
Project Curator for Dutch Ceramics

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Christopher Atkins
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Preparator
Nathaniel Stein
Horace W. Goldsmith Curatorial Fellow in Photography
Eleanor Neumann
Suzanne Andrée Curatorial Fellow

South Asian Art
Darielle Mason
The Stella Kramrisch Curator of Indian and Himalayan Art
Leslie Essogiou
Departmental Assistant
Ainsley M. Cameron
The Ira Brind and Stacey Spector Assistant Curator of South Asian Art
Neeraja Poddar
Andrew W. Mellon – Anne d’Harmoncourt Postdoctoral Curatorial Fellow
Ann E. McPhail
Johnnie Wiedman
Curatorial Associates

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

Decorative Arts and Sculpture
P. Andrew Lins
The Neubauer Family Chair of Conservation and Senior Conservator of Decorative Arts and Sculpture

*Undergraduate student in Conservation Science

--

Philadelphia Museum of Art

[Note: The page contains a list of museum staff members with their respective roles and titles, organized in a structured manner. The text is clear and readable, with no need for additional formatting or adjustments.]
Museum Staff

Sally Malenka  
The John and Chara Hass  
Conservator of Decorative Arts and  
Sculpture  
Melissa S. Meighan  
Conservator of Decorative Arts and  
Sculpture  
Kate Cuffari  
Associate Conservator  
Debra Breslin  
Project Conservator, Arms and  
Armor  

Paintings  
Mark S. Tucker  
The Aronson Senior Conservator  
of Paintings and Vice Chair of  
Conservation  
Teresa Lignelli  
The Joan and John Thalheimer  
Conservator of Paintings  
Suzanne P. Penn+  
The Theodor Siegl Conservator of  
Paintings  
Christopher Ferguson  
Conservation Framer  
Sarah Gowen  
Andrew W. Mellon Fellow in  
Paintings Conservation  
Open position+  
Framing Technician  
Anthony Ranalli  
Conservation Technician  

Works of Art on Paper  
Nancy Ash  
The Charles K. Williams, II, Senior  
Conservator of Works of Art on  
Paper  
Scott Homolka  
Associate Conservator of Works of  
Art on Paper  
Rebecca Pollak  
Andrew W. Mellon Fellow in Paper  
Conservation  
Morgan Shankweiler+  
Conservation Technician  

Furniture and Woodwork  
Behrooz Salimnejad  
The Elaine S. Harrington Senior  
Conservator of Furniture and  
Woodwork  
Peggy Olley  
Associate Conservator of Furniture  
and Woodwork  
Christopher Storb  
Dietrich Americana Foundation  
Project Conservator  
Jan Dorscheid  
Andrew W. Mellon Fellow in  
Furniture and Woodwork  

Costume and Textiles  
Sara Reiter  
The Penny and Bob Fox Senior  
Conservator of Costume and  
Textiles  
Bernice Morris  
Associate Conservator of Costume  
and Textiles  
Open position  
Andrew W. Mellon Fellow in  
Costume and Textiles Conservation  
Lisa Stockebrand+  
Conservation Technician  

Scientific Research and Analysis  
Laboratory  
Beth A. Price  
Senior Scientist  
Haddon Dine  
Conservation Technician  
Reza Vatankhah+  
Conservation Technician  

Photography  
Jason Wierzbicki  
Conservation Photographer  

Conservation Maintenance  
Matthew Evans  
Supervisor of Conservation  
Maintenance  
Kristen Jordan+  

John Karel+  
Laura Velez+  
Lauren Whearty+  
Conservation Technicians for Gallery  
and Storage Maintenance  

Development  
Open position  
Director of Development  
Open position  
Executive Assistant  
Lauren Hanak  
Campaign Coordinator  

Individual Giving and Gifts of  
Works of Art  
David Blackman  
Deputy Director of Development,  
Individual Giving and Gifts of Works  
of Art  
Cecilia Capanna  
Development Assistant, Individual  
Giving  
Jane Allsopp  
Senior Director of Major Gifts  
Robin Barnes  
Ann Kirschner  
Eileen L. Matchett+  
Major Gifts Officers  
Mimi B. Stein+  
Development Officer  
Lucy Mason  
Emily Urban  
Development Assistants, Major Gifts  
Danielle Smereczynski  
Principal Gifts Officer  
Marygrace Gilmore  
Planned Giving Officer  
Addie Peyronnin  
Development Assistant, Planned  
Giving  
Lisa M. Brown  
Director of Leadership Annual  
Giving Programs  
Erin Chambers
Museum Staff

Rachel Swartz
Leadership Annual Giving Program
Managers
Ashley Stahl
Development Associate, Leadership
Annual Giving

Institutional Support, Donor Engagement and Communications
Open position
Deputy Director of Development, Institutional Support and Donor Engagement and Communications
Nico Hartzell
Director of Institutional Support
Tricia Handza
Kara E. LaFleur
Grants Managers
Brian Rafter
Grants Associate
Julia Olson
Development Assistant, Institutional Support
Elizabeth Tawadros
Director of Corporate Relations
Susie Kwon
Development Assistant, Corporate Relations
Kate Brett
Director of Donor Engagement
Kelly Baldwin Heid
Paige Jarrett
Managers of Donor Engagement
Erica Land
Development Assistant, Communications
Caroline New
Associate Director of Donor Communications
Zachary Vickers
Development Writer

Development Operations
Marcy Serkin
Deputy Director of Development, Development Operations

Open position
Development Operations Assistant
James Andrews
Director of Development Services
Kathryn M. Hurchla
Senior Development Services Coordinator
Phoebe Hallowell
Development Associate for Gift Processing and Acknowledgement
Sarah Parnum Cadbury
Director of Prospect Research and Management
Suzanne Harris
Research Analyst

Education
Marla K. Shoemaker
The Kathleen C. Sherrerd Senior Curator of Education
Joshua Helmer
Assistant Director for Interpretation
Mekala Krishnan
Collections Interpreter
Katy Friedland+
Manager of Special Projects, Division of Education
Gina Ciralli
Inside/Out Coordinator
Jason Little
Office Manager
Lindsey Rosetti
Education Assistant for Public Programs and Interpretation

Volunteer Services
Victoria Fletcher
Manager of Volunteer Services
María Morales
Education Assistant for Volunteer Services
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
Jenni Drozdek
Manager of Public Programs
Sara Moyn+
Producer, Evening Programs
Henry Street Thoma
Accessible Programs Manager
Marissa Clark+
Accessible Programs Coordinator
Claire Oosterhoudt
Coordinator of Wednesday Night Programs
Open position
Form in Art Coordinator
Janice Merendino+
Eiko Fan Takahira+
Studio Art Teachers

Family and Community Learning
Emily Schreiner
The Berton and Sallie Korman Associate Curator of Education for Family and Community Learning
Cynthia Cosio
Coordinator of Family Studio Learning
Naomi Roberson Reid
Coordinator of Community Programs
Open position
Coordinator of Family Gallery Learning
Heather McMordie
Studio Monitor
Rachael Brown+
Family Programs Assistants
Amy Danford+
Roslyn Don+
Cecilia Dougherty+
Joseph Iacona+
Doris Nogueira-Rogers+
Museum Staff

Diane Pieri+
Heather Pieters+
Stephane Rowley+
Aki Sare+
Moira Schwartz+
Studio Art Teachers

School and Teacher Programs
Barbara A. Bassett
The Constance Williams Curator of Education, School and Teacher Programs
Ah-Young Kim
Manager of School Visits
Rebecca Mitchell
Manager of Teacher Services
Teyona Jackson
Delphi Outreach Coordinator
Suzannah Neipold
Museum Educator, Coordinator of Art Speaks
Rebecca Hoenig
Museum Educator
Adam Rizzo
Museum Educator
Lynda O’Leary
Distance Learning Coordinator
Steven Wills
Coordinator, Wachovia Education Resource Center
Sarah Bajus+
Museum Educator, Park House School Programs Coordinator
Rachel Marino
Research Coordinator
Janette Wheeler
Darlene Robinson+
Administrator of School Programs
Bonnie Shappell
Student Center Supervisor
Steven Coleman
Samantha Eusebio
Student Center Assistants
Lindsey Bloom+
Jean French+
Harriet Hurwitz+
Devon Meves+
Ilene Poses+
Katherine Seed+
James Stein+
Museum Teachers

Exhibition Design
Jack Schlechter
The Park Family Director of Exhibition Design
Andrew Slavinskas
Lighting Designer
Aimee Keefer
Jillian Matthews
James Montgomery
Exhibition Designers
Open position
Departmental Assistant

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

Facilities and Operations
Al Shaikoli, P.Eng.
Director of Engineering, Facilities, and Operations
Mary Susan Martin
Executive Assistant

Construction
Jeanine Kline
Facilities Project Manager
James Keenan
Construction Manager
Carmen DiGiorgio
Senior Gallery Technician
Robert Venezia
Assistant Senior Gallery Technician
Nigel Benjamin

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

Protection Services
Herbert J. Lottier, CPP
Director of Protection Services
Warren Duane, CPP
Deputy Director of Protection Services
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 Lünsford+
Eric McCaulley+
James Thorpe
Building II Site Supervisors
Jim McGrath
Perelman Building Senior Supervisor
William Coogan+
Tracey Marsh+
Richard Pelullo
Perelman Building Shift Supervisors
Museum Staff

Alexander Jones
Loading Dock Supervisor
Louise Floyd+
Angel Gonzalez
Nelson Hammond
Troy Jefferies, Sr.
Bernadine Tucker+
Door Officers
John Brownsey
Thomas Gleason+
Bernard Goldstein+
Museum Drivers

Human Resources
Greer Diefenderer
Director of Human Resources
Open position
Manager of Human Resources
Open position
Benefits and Compensation Manager
Mitali Raval
Teresa Smith
Human Resources Associates

Information and Interpretive Technology
William Weinstein
The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies
Laura Webb
Departmental Assistant

Interactive Technology
Ariel Schwartz
The Kathy and Ted Fernberger Associate Director for Interactive Technologies
Bill Ristine
Creative Director for Web
Brian Newell
Senior Web Production Specialist
Cynthia Rodriguez
Interactive Content Writer
Jennifer Schlegel
Media Production Specialist
Peter Alt
Interactive Developer
Open position
User Interface and Interactive Graphic Designer

Information Management
Open position
Associate Director for Information Management

Rita Colomy
Database Administrator
Donna A. San Felice
Business Systems Coordinator
Jessica Milby
Assistant Director for Collection Information
Renee Bomgardner
Database Standards Administrator
Thor Bloedel
Project Technical Specialist
Susan Nowlan
Imaging Manager

Systems Management
Open position
Associate Director for Systems Management
Stephen A. Keever
Manager of Audio-Visual Services
Billy Silar
Audio-Visual Systems Specialist
Robert Bell
Roger Brooks
Open position
Audio-Visual Technicians
Keith Seichepine
Help Desk Supervisor
Cara Nardone
William Pieper
Open position
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
Gabriel Boyce
James Coyne
Jessica Donnelly
Chris Havlish

Finance
Robert T. Rambo
Chief Financial Officer
John McMillin
Executive Assistant
Jon Paul Aylmer
Controller
Alan O’Connor
Manager of Accounting
Jane Keytanjian+
Budget Manager
Florence Manuella
Endowment Accountant
Susan Prewitt
Financial Analyst
Regina Manyara
Staff Accountant
Kathleen Minauro
Accounts Payable Coordinator
Mickey Sayers
Payroll Coordinator
Monique Waite
Accounting Assistant
Aeshlynn Lawrence
Administrative Assistant
William S. Hilley
Mailroom Supervisor
Faith Washington
Mailroom Clerk

Human Resources
Greer Diefenderer
Director of Human Resources
Open position
Manager of Human Resources
Open position
Benefits and Compensation Manager
Mitali Raval
Teresa Smith
Human Resources Associates

Information and Interpretive Technology
William Weinstein
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User Interface and Interactive Graphic Designer

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Installations Coordinator
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Alan O’Connor
Manager of Accounting
Jane Keytanjian+
Budget Manager
Florence Manuella
Endowment Accountant
Susan Prewitt
Financial Analyst
Regina Manyara
Staff Accountant
Kathleen Minauro
Accounts Payable Coordinator
Mickey Sayers
Payroll Coordinator
Monique Waite
Accounting Assistant
Aeshlynn Lawrence
Administrative Assistant
William S. Hilley
Mailroom Supervisor
Faith Washington
Mailroom Clerk
# Museum Staff

**Mark Martinez**  
**Richard Meller**  
**Kevin Reissmann**  
**Hiro Sakaguchi**  
**Joseph Troiani**  
**Installation Technicians and Packers**  
**Joseph Pillari**  
**Mount Fabrication Technician**  

**Library and Archives**  
**Kristen Regina**  
**The Arcadia Director of the Library and Archives**  
**Mary Wassermann**  
**Librarian for Collection Development and Management**  
**Susan K. Anderson**  
**The Martha Hamilton Morris Archivist**  
**Ryan McNally**  
**Cataloging and Electronic Services Librarian**  
**Richard B. Sieber**  
**Librarian for Reader Services**  
**Evan B. Towle**  
**Librarian for Digital Collections and Services**  
**Conna Clark**  
**Image Rights Manager**  
**Alison Minor**  
**Image Cataloger**  
**Amanda Leftwich**  
**Library Assistant for Reader Services**  
**Gema Tsakuginow+**  
**Digital Services Technician**  
**Karina Wratschko**  
**Open position**  
**Library Assistants**

**Marketing and Communications**  
**Jennifer Francis**  
**Executive Director of Marketing and Communications**  

**Communications**  
**Justin Rubich**  
**Administrative Assistant**

**Marketing**  
**Marcia L. Birbilis**  
**Senior Marketing Manager**
**Clare Stidwell**  
**Marketing Manager**
**Chessia Kelley**  
**Digital Marketing and Social Networking Officer**
**Laura Coogan**  
**Marketing Planner**

**Editorial and Graphic Design**  
**Luis Bravo**  
**Creative and Brand Engagement Director**
**Maia Wind**  
**Senior Graphics Editor**
**Matthew F. Singer**  
**Senior Museum Writer and Communications Officer**
**Tammi Coxe**  
**Production Manager**
**Gretchen Dykstra**  
**Amy Hewitt**  
**Erika Remmy**  
**Editors**
**Jacqui Baldridge**  
**José Cazares**  
**Kelly Edwards**  
**Paige Hanserd**  
**Designers**
**Jenn Zahorbenski**  
**Office Manager and Production Assistant (shared with Publishing)**
**Sarah Roche+**  
**Label Technician**

**Membership and Visitor Services**  
**Jessica Sharpe**  
**Director of Visitor Operations and Membership**
**Kerry DiGiacomo**  
**Manager of Audience Research**
**Laura Weiss**  
**Audience Research Associate**
**Alexa Linton**  
**Departmental Assistant**

**Membership**  
**Aidan Vega**  
**Director of Membership**
**Erin Morris**  
**Manager of Strategic Analysis**
**Katie Cannon**  
**Senior Manager of Marketing and Communications**
**Shirley Levitt**  
**Manager of Telemarketing**
**Debra Myers**  
**Manager of Membership Sales and Service**
**Megan McNeely**  
**Manager of the Young Friends and Member Programs**
**Caitlin DeMarco**  
**Assistant Manager of Membership Communications**
**Rayannin Schreiner**  
**Manager of Member Record Services**
**Julia Friedland**  
**Member Records Specialist**
**Lindsay Moody**  
**Donor Records Specialist**
**Sara Metente**  
**Communications Assistant**
**Open position**
**Member Services Associate**
**Christopher Byers**  
**Assistant Manager of Telemarketing**
Museum Staff

**Visitor Services**
Kevin Wonder
Director of Visitor Services
Open position
Manager of Visitor Services
Angela Thompson
Manager of Visitor Services
Paul Glover
Manager of Parking Services
Adrienne Belford
Amanda Komarnicki
David Fries
Assistant Managers of Visitor Services
Matthew LeMay
Assistant Manager of Ticket Center
Emily Barrale
Systems Associate
Hazel Yvonne (Bonnie) Moore
Assistant Supervisor
Lucy Mills-Taylor
Ticket Center Senior Associate

**Group Sales**
Shari Feldman
Manager of Group Sales
Grace Bonds
Group Sales Assistant

**Photography Studio**
Graydon Wood
Senior Museum Photographer
Justyna Badach
Photography Studio Manager
Timothy Tiebout
Open position
Museum Photographers
Christopher Gianunzio
Jay Muhlin
Mae Belle Vargas
Collection Photographers
Elisa Gabor
Art Handler

**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
Jenn Zahorbenski
Office Manager (shared with Editorial and Graphic Design)

**Registrar**
Irene Taurins
Director of Registration
Nancy Leeman
Deputy Director of Registration
Wynne Kettell Grant
Linda Yun
Registrars for Exhibitions
Morgan Little
Registrar for Collections
Robert Deeds
Collections Manager of Off-Site Storage
Kara Willig
Renee McDade
Assistant Registrars
Jane Joe
Administrative Assistant
Paul Koneazny
Jonathan Santoro
Art Handlers/Drivers

**Retail**
James A. Cincotta
Director of Retail
David F. Lincoln
Merchandising Manager
Debra Pawluch
Operations Manager

**Special Events**
Camille Focarino
Director of Special Events
Rosemary Alemi
Senior Event Planner
Lauren Hunter
Event Planner
Christina DiSciullo
Administrative Assistant

**The Women’s Committee and Philadelphia Museum of Art Craft Show Office**
Nancy C. O’Meara
Director and Craft Show Manager
Doreen S. Bason
Administrative Assistant

July 1 – September 1, 2014

The exhibition was generously supported by John Alchin and Hal Marryatt, Lawrence H. Berger and Julie C. Berger, Annette Y. Friedland, Marion Stroud Swingle, Mr. and Mrs. John M. Thalheimer, and an anonymous donor.

Full Circle: Works on Paper by Richard Pousette-Dart

September 13 – November 30, 2014

The exhibition was generously supported by The Robert Montgomery Scott Fund for Exhibitions. The accompanying publication was supported by The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art.

Paul Strand: Master of Modern Photography


The international tour was organized by the Philadelphia Museum of Art in collaboration with Fundación MAPFRE and made possible by the Terra Foundation for American Art.

In Philadelphia, the exhibition was supported by The Annenberg Foundation Fund for Major Exhibitions, The Horace W. Goldsmith Foundation, The Robert Mapplethorpe Foundation, Bonnie and Peter McCausland, and an anonymous donor, as well as through the generosity of Cynthia B. Holstad, The Women’s Committee of the Philadelphia Museum of Art, Donald V. Selkow and Lynne Clibanoff, Anne R. Albright and Trevor R. Drake, Jill and Paul Achkenasy, Ralph Citino and Lawrence Taylor, Sally and Timothy Rub, Innis Howe Shoemaker, and many other generous individuals, and through funds raised from deaccessioned works of art.

Vitra—Design, Architecture, Communication: A European Project with American Roots

November 22, 2014 – April 26, 2015

The exhibition was made possible by Lisa S. Roberts and David W. Seltzer. Additional support was provided by Collab—a group that supports the Museum’s modern and contemporary design collection and programs—as well as Pro Helvetia, the Swiss Arts Council, and PHILLIPS. The exhibition was presented in collaboration with Vitra.

Allora & Calzadilla: Intervals

December 12, 2014 – April 5, 2015

This exhibition was organized by the Philadelphia Museum of Art and The Fabric Workshop and Museum. At the Philadelphia Museum of Art, this exhibition was part of the Live Cinema series. At The Fabric Workshop and Museum, Allora & Calzadilla created new work through its Artist-in-Residence Program.

Allora & Calzadilla: Intervals was funded at the Philadelphia Museum of Art by an anonymous donor and at The Fabric Workshop and Museum by the Edna W. Andrade Fund of The Philadelphia Foundation, the
National Endowment for the Arts, The Shipley-Miller Foundation, and by the Board of Directors and Members of The Fabric Workshop and Museum. Additional generous support of the two-site exhibition was provided by Colección Isabel y Agustín Coppel CIAC A.C., the Gladstone Gallery, Kurimanzutto Gallery, Lisson Gallery, and Galerie Chantal Crousel.

**Represent: 200 Years of African American Art**  
*January 10 – April 5, 2015*  
The exhibition was generously supported by The Pew Charitable Trusts, the Center for American Art at the Philadelphia Museum of Art, The Kathleen C. and John J. F. Sherrerd Fund for Exhibitions, PECO, Lomax Family Foundation, and Constance and Sankey Williams.

The publication was supported by the Center for American Art at the Philadelphia Museum of Art, The Women’s Committee of the Philadelphia Museum of Art, Dr. Constance E. Clayton, Marguerite and Gerry Lenfest, Marion Stroud Swingle, and other generous individuals.

**Drawn with Spirit: Pennsylvania German Fraktur from the Joan and Victor Johnson Collection**  
*February 1 – April 26, 2015*  
The exhibition was supported by The Arlin and Neysa Adams Endowment Fund. The accompanying publication was made possible with a gift from Joan and Victor Johnson, with additional support from The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art.

**Ink and Gold: Art of the Kano**  
*February 16 – May 10, 2015*  
This exhibition was made possible by the E. Rhodes and Leona B. Carpenter Foundation, the National Endowment for the Arts, Toshiba Corporation, Toshiba International Foundation, The Japan Foundation, Blakemore Foundation, The Hollis Endowment for East Asian Art Educational Programming, and The Robert Montgomery Scott Endowment for Exhibitions. Additional generous support was provided by Maxine S. and Howard H. Lewis, Jeanette Lerman-Neubauer and Joseph Neubauer, Steve and Gretchen Burke, Joan and John Thalheimer, the Estate of J. Welles Henderson, Barbara B. and Theodore R. Aronson, Andreea M. Baldeck, M.D., Marguerite and Gerry Lenfest, Sueyun and Gene Locks, and Cecilia Segawa Seigle Tannenbaum, and by an indemnity from the Federal Council on the Arts and the Humanities. The accompanying publication was supported by The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art and The Women’s Committee of the Philadelphia Museum of Art.

The exhibition was organized by the Philadelphia Museum of Art and co-organized by the Agency for Cultural Affairs of Japan with the special co-operation of the Tokyo National Museum. International transportation is sponsored by Japan Airlines.

**Shelley Spector: Keep the Home Fires Burning**  
*March 5 – September 24, 2015*  
The exhibition was supported by The Pew Charitable Trusts.

**Philadelphia Museum of Art Handbook**  
*2014 edition*  
The new edition of the Museum’s handbook was made possible thanks to the generosity of many members of the Philadelphia Museum of Art Associates and Chairman’s Council on the occasion of the fortieth anniversary of The Associates in 2011.
The Philadelphia Museum of Art is grateful to all of our donors whose support made possible the many accomplishments of fiscal year 2015. We are pleased to recognize the following donors of monetary gifts for unrestricted and restricted purposes received from July 1, 2014, through June 30, 2015. Every gift to the Museum is greatly appreciated and every attempt was made to ensure the accuracy of this listing. In the event of an error or omission, please contact the Development office at 215-684-7750 or giving@philamuseum.org.
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**$50,000 to $99,999**
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- Mr. and Mrs. Gordon Gund
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- Frances M. and James J. Maguire
- Bonnie and Peter McCausland
- Jane Osborne*
- Pamela and Ajay Raju
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**$25,000 to $49,999**
- Leonard and Madlyn Abramson
- John Alchin and Hal Marryatt
- Dr. and Mrs. Horace Barsh
- Jeffrey A. Beachell
- Peter A. Benoliel and Willo Carey
- Lawrence H. and Julie C. Berger
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- Mr. and Mrs. Peter D. Davenport
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- Charles L. Imbesi
- Henry K. and Helen M. Justi
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**$10,000 to $24,999**
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Cigna
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JustGive
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HMart
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Rikumo
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Sunoco, Inc.
Uber
Uniqlo
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The Paul Strand Collection, gift of Marjorie and Jeffrey Honickman
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