

Collecting

Exhibiting
& Publishing

Learning
& Interpreting

Connecting
& Collaborating

Building
& Conserving

Supporting

Volunteering
& Staffing

Philadelphia
Museum of
Art

2016 Annual Report





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Cover: *Kettle* (detail), 1978, by Philip Guston (Bequest of Daniel W. Dietrich II, 2016-3-17) © The Estate of Philip Guston, courtesy McKee Gallery, New York; this spread, clockwise from top left: *Untitled*, c. 1957, by Norman Lewis (Purchased with funds contributed by the Committee for Prints, Drawings, and Photographs, 2016-36-1); *Keith and Kathy Sachs*, 1988-91, by Howard Hodgkin (Promised gift of Keith L. and Katherine Sachs) © Howard Hodgkin; *Colorscape* (detail), 2016, designed by Kéré Architecture (Commissioned by the Philadelphia Museum of Art for *The Architecture of Francis Kéré: Building for Community*); rendering © Gehry Partners, LLP; Inside Out

Photography by the Philadelphia Museum of Art Photography Studio

A Message from the Chair

The past year represented the continuing strength of the Museum's leadership, trustees, staff, volunteers, city officials, and our many valued partners. Together, we have worked towards the realization of our long-term vision for this institution and a reimagining of what it can be for tomorrow's visitors.

When I was elected Board chair in 2010, I knew that I was taking on substantial responsibilities. Now, six years later, as I reflect upon my tenure as chair, I am honored to have played a role in the thoughtful, ambitious, and creative period of change that the Museum has undergone, and am grateful to have had the opportunity to work with staff and trustees who embrace our potential while honoring the traditions that have made the Philadelphia Museum of Art one of the world's best.

Throughout the complex preparations for the next phase of our facilities master plan—the Core Project—we have stayed focused on what matters most: sharing our remarkable collection and bringing people together through the power of art. We received critical acclaim for this year's exhibitions, including *Discovering the Impressionists: Paul Durand-Ruel and the New Painting*, *Audubon to Warhol: The Art of American Still Life*, and *International Pop*. Attendance was strong, and our educational programs continue to attract schoolchildren and adults. Most importantly, although the Museum sits high above Philadelphia, we work every day to be a most welcoming and meaningful place for all our visitors.

The year can also be seen as a prelude to what is ahead, as the Museum opens a new and glorious chapter in its history. I hope that everyone who walks through our doors will feel the anticipation of all that is to come. The incredible generosity of our many donors signals great confidence in the Museum's vision, and I am personally grateful to my fellow trustees for their service and support, to all of our dedicated volunteers and staff, and to each of you. Without your investment of time and resources, we would not be at this historic moment, ready to embrace both continuity and change. You make this possible, and I thank you for your sustained commitment to ensuring this Museum remains an inspiring place for all.

Constance H. Williams

Constance H. Williams
Chair, Board of Trustees

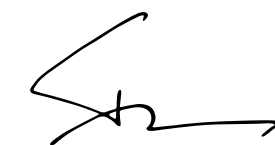
A Message from the Director and the President

The work that we undertook during the past year is unfolding with dramatic results. Tremendous energy has gone into preparations for the next phase of our facilities master plan to renew, improve, and expand our main building, and we continue to make progress toward the realization of our strategic plan. The stewardship of our facilities is vitally important, but our vision for the future is about much more than this. In a word, it's about transformation. Driven by curiosity and a willingness to try new things, we're doing more to bring a spirit of creativity and innovation to everything that we do.

The way we interpret and present our collection was at the top of our agenda this year. The Contemporary Caucus, a staff-led initiative to deliver a fresh perspective on our collection and exhibitions, is one way that we are encouraging our visitors to think anew about the Museum experience. Its effect can be seen in many of our initiatives, including the reinstallation and renovation of our galleries of South Asian art. *Creative Africa*—an innovative season of exhibitions, programs, artist talks, and more that we presented during summer 2016—offered a view of African art that connects past with present, looking at both traditional media and materials as well as contemporary photography, textiles, and architecture.

The bequest this year of a wonderful group of works from the collection of the late Daniel W. Dietrich II as well as the inaugural presentation of the Keith L. and Katherine Sachs Collection—a promised gift to the Museum—demonstrated our continuing commitment to the development of our collection as well as the ongoing support for this effort from the generous community of collectors in the city and region.

We appreciate your support as we continue to broaden our definition not only of what a museum is and does, but also how we can become Philadelphia's place for creative play and a cultural resource that brings the world to Philadelphia and the very best of our city to the world.



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



Gail Harrity
President and Chief Operating Officer



Collecting

In terms of contemporary art, the past year will stand as one of the busiest periods in the Museum's history. Some of the most transformative gifts in this institution's history were both received and celebrated.

Embracing the Contemporary: The Keith L. and Katherine Sachs Collection presented a remarkable array of outstanding works by contemporary artists, including Charles Ray, Robert Gober, and Brice Marden, and classic mid-twentieth century artists like Jasper Johns and Ellsworth Kelly. Many of the works in this exhibition have been donated to the Museum or pledged as promised gifts by longtime supporters and Museum Trustees Keith and Katherine Sachs.

A bequest from the philanthropist and art collector Daniel W. Dietrich II added more than fifty works of American art from major nineteenth- and twentieth-century artists, among them Albert Pinkham Ryder, Thomas Eakins, Cy Twombly, Agnes Martin, and Philip Guston. Two important works from the Dietrich bequest by Twombly, *Untitled (Roma)* (1961) and *Untitled (Bolsena)* (1969), have greatly enhanced the Museum's holdings of work by this important contemporary artist. Edward Hopper's *Road and Trees* (1962), which also came in this extraordinary gift, is the first oil painting by this artist to enter our collection. Three paintings by the self-taught African American artist Horace Pippin have enriched our already strong collection of his work. Additionally, an endowment of \$10 million from Dietrich's charitable funds has been established to support a broad range of future initiatives in the field of contemporary art.

We continue to strengthen our collection in many different fields, adding significant works of American art such as a beautiful watercolor by Norman Lewis, superb examples of French and American furniture and decorative works of art from the nineteenth century, contemporary metalwork and ceramics from Japan, a singular—and singularly important—collection of “art to wear” that came as a promised gift from Julie Dale, and exceptional prints by Lucas van Leyden, Adolph von Menzel, and Jasper Johns.

Taken together, the works we acquired during the past year by gift and purchase represent our ongoing commitment both to strengthening our core resource and documenting the rich and varied production of historical and contemporary art from around the world. We continue to refine our understanding of the past and the rich traditions we have inherited, while reaffirming our commitment to celebrating the art of our own time.

Talladega Three II (detail), 1982, by Frank Stella (Gift of Lynda and Stewart Resnick, 2015-67-3) © Frank Stella / Artists Rights Society (ARS), New York

“Remember how insane the 1960s felt, every day?’ someone asked me at a preview of the traveling exhibition *International Pop*, which is making its final stop here at the Philadelphia Museum of Art. Absolutely I remember, and the show—brash, manic and acid-tinged—took me right back there.”

Holland Cotter, *New York Times*



Kettle

1978, by Philip Guston (Bequest of Daniel W. Dietrich II, 2016-3-17) © The Estate of Philip Guston, courtesy McKee Gallery, New York

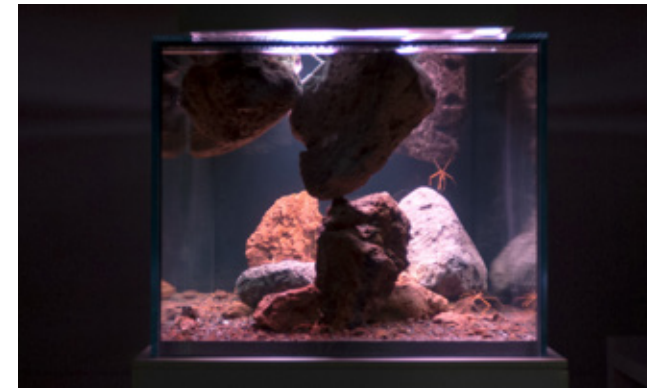
Two monumental paintings from an important period in the career of American artist Philip Guston, *The Night* (1977) and *Kettle* (1978), entered the Museum’s collection this year. They are part of a bequest of more than fifty works of American art from collector and philanthropist Daniel W. Dietrich II, and demonstrate Guston’s return to a more representational—though cartoonish—approach to painting following a long period of time when he devoted himself to abstraction.



Untitled

(detail), c. 1957, by Norman Lewis (Purchased with funds contributed by the Committee for Prints, Drawings, and Photographs, 2016-36-1)

Norman Lewis, an African American painter based in New York, developed an elegant and distinctive mode of abstract expressionism. This excellent example of his mature work, which has become increasingly sought after, represents a strategy he occasionally used of inscribing meandering black ink lines at intervals in different directions over abstract veils of pale color, creating a beautiful interplay between figure and ground.



Zoodram 5 (after *Sleeping Muse* by Constantin Brancusi)

2011, by Pierre Huyghe (The Philadelphia Museum of Art and The Los Angeles County Museum of Art, purchased jointly with the Philadelphia Museum of Art Contemporary Revolving Art Fund and funds provided by Steve Tisch, 2015-203-1) © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

Since the 1990s, French artist Pierre Huyghe has blurred the distinction between fiction and reality in work that includes films, installations, and public events. In his *Zoodram* series, the protagonists include a giant red hermit crab and several arrow crabs. We experience a live aquatic dreamscape staged by these marine “actors” in an underwater “performance,” raising questions about the nature of art and the role of the artist.



San Diego de Alcalá (Saint Didacus of Alcalá)

(detail), late 17th century, Mexico (Purchased with the Edith H. Bell Fund, 2015-166-1)

This ornately framed *enconchado* painting represents a true synthesis of the arts and cultures of Europe, Mexico, and Asia. Inspired by Asian trade goods, Mexican painters during the sixteenth and seventeenth centuries seamlessly incorporated pieces of mother-of-pearl (*concha* means shell in Spanish) into their compositions. This technique gave these jewel-like pieces an especially luminous quality when illuminated by candlelight. San Diego de Alcalá (c. 1400–1463) was a Spanish lay brother of the Franciscan order, shown standing in his monastery’s walled garden.



Landscape

1979, by Minol Araki (Partial gift of David Tausig Frank and Kazukuni Sugiyama and purchased with the Henry B. Keep Fund, 2015-101-1)

In the Asian literati spirit, industrial designer Minol Araki never sought to sell his art. It was not until 2005 that he was persuaded by an American collector to exhibit his works, and we are fortunate that this collector and his partner, David Tausig Frank and Kazukuni Sugiyama, graced us with the gift of one of Araki's superb paintings. The Japanese artist combined wet-on-wet black and grey ink washes (known as *tarashikomi*) with finely brushed details. A seal on this painting links it with the artist's *Hekiba Village* series.



Cabinet en Console

(detail), 1851, designed by Michel-Joseph-Napoléon Liénard; made by Auguste-Émile Ringuet-Leprince (Purchased with the Walter E. Stait Fund and the John D. McIlhenny Fund, 2016-6-2a,b)

This cabinet, designed by Michel-Joseph-Napoléon Liénard (1810–1879), joins an important group of objects made for or displayed at the great international exhibitions of the nineteenth and early twentieth centuries. Together they chronicle the taste at this time for historic revival styles as well as the use of modern industrial techniques championed as “progressive.” A creative force within the neo-Renaissance fashion, Liénard's work was exhibited with great success at the 1851 Great Exhibition in London, where the stand of cabinetmaker Auguste-Émile Ringuet-Leprince included this ebonized wood cabinet.



Tree Shrine Hanging (Varsha Pichhwai)

(detail), c. 18th century with 19th-century repairs, India (Rajasthan) (Gift of H. Peter Stern on the occasion of his marriage to Helen Williams Drutt English in 2007, and in memory of Stella Kramrisch, 2015-145-2)

A *pichhwai* hangs behind the image—considered the living embodiment—of Krishna. It is specific to shrines of the Pushtimarg (Path of Grace), a sect that emphasizes devotion to this Hindu deity. The attendant women represent milkmaids (*gopis*), who abandon everything to pursue beloved Krishna through the forest. All Pushtimarg devotees envision themselves as *gopis*, devoting possessions and intense love to the god. This masterpiece shows the *gopis* dressed in royal splendor, perhaps to help the king imagine himself in their role.



Bona, Charlottesville

(detail), 2015, by Zanele Muholi (Purchased with funds contributed by Focus: Friends of Photography, 2016-34-5)

Photographer and “visual activist” Zanele Muholi caught our attention in 2013 with *Faces and Phases*, her ongoing series of portraits that documents gay communities in her home country of South Africa. This photograph and four others acquired this year are from a series of striking self-portraits titled *Somnyama Ngonyama (Hail, the Dark Lioness)* and are the first works by the artist to enter the Museum's collection.

Collecting Highlights

Jasper Johns Prints

Barbara Bertozzi Castelli, widow of legendary New York art dealer Leo Castelli, made an extraordinary gift of five prints by Jasper Johns that have strengthened our holdings of his work, which now include approximately sixty prints by the artist. *Target with Four Faces* (1979) is representative of Johns's target subjects, while *Decoy* (1971) and *Decoy II* (1973), are among the artist's most enigmatic sets of prints. *Numbers* (1967) and *Gray Alphabets* (1968) are superb examples of his most recognizable motifs.

Tea Set

1897–98, by Gorham Manufacturing Company, Providence, Rhode Island (Purchased with funds contributed by Marguerite and Gerry Lenfest, 2016-70-1–3)

This tea service adds an entirely new dimension to the story of Japan's influence on American decorative arts in the late nineteenth century. A rare example of American-made silver objects sent to Japan in 1897 to be decorated by Japanese artists, the richly colored enamel decoration of this work is characteristic of Meiji-era metalwares and was perfectly suited to American Gilded-Age taste for sumptuous ornament.

Claret Jug

1902, designed by Archibald Knox; glass by James Powell & Sons, Whitefriars Glassworks, London; frame by William Hair Haseler; made for Liberty and Company, London (Gift [by exchange] of John H. McFadden, Jr., J. Stoddell Stokes, Mrs. William S. Lasdon,, Mrs. S. W. Levitties, R. Wistar Harvey, The Elizabeth Wandell Smith Collection, Miss Evelyn L. Whitaker in memory of her mother, Mary Jeanette Coffin Whitaker, and Mrs. Edward Browning, 2015-171-1)

Archibald Knox, one of Britain's most important early modernist designers, provided over 400 Celtic-inspired designs for the retailer Liberty & Co. between about 1898 and 1908. This jug, sold under the company's Cymric line of metalwork, represents Knox's graceful combination of traditional interlaced decoration with exuberant and organic lines akin to the Art Nouveau style.

Exhibiting & Publishing

Our collection of 240,000 works of art is an inexhaustible source of ideas. We continue to think beyond our “collection of collections,” to utilize this great resource creatively and present it in ways that delight our visitors and open up new perspectives for them. We also seek to develop new ways of making our collection more accessible and for the Museum to appeal to a much broader audience.

In the exhibition *The Wrath of the Gods*, we gave a single work of art, *Prometheus Bound*, the attention it richly deserves. Despite the significance of this masterpiece by Peter Paul Rubens, no exhibition had ever been devoted to it. In addition to producing a scholarly catalogue, we also joined forces with the Philadelphia publisher of comic books Locust Moon Press to produce *Prometheus Eternal*, a full-color comic book anthology inspired by Rubens’s masterpiece. This past year we also published the first survey of American still life painting in more than three decades, *Audubon to Warhol*, highlighting this genre’s historical connections to Philadelphia. Local artists, most notably the Peale family, first defined the practice of still life in this country and remained at its forefront well into the twentieth century.

Discovering the Impressionists was international in scope, but also a local story. When art dealer Paul Durand-Ruel was first promoting the new style that came to be known as Impressionism, Philadelphia’s collectors were among the first to embrace it. In fact, many of the great Impressionist paintings in the Museum came through this dealer.

International Pop, perhaps the year’s most unforgettable show, was seen by nearly 120,000 visitors. This survey chronicled Pop Art’s emergence as an international movement. Philadelphia was the only East Coast venue for this exhibition, organized by the Walker Art Center, with 150 works by artists from twenty different countries.

We also renovated our galleries of South Asian art and reinstalled this part of our collection, which is among the finest of its type in the United States. Richly reinterpreted and featuring new digital interactives, the new installation brings the arts of South Asia to life for today’s audiences.

International Pop
February 24–May 15, 2016



We continue to think beyond our “collection of collections,” to utilize this great resource creatively and present it in ways that delight our visitors and open up new perspectives for them.



**Discovering the Impressionists:
Paul Durand-Ruel and the New Painting**
June 24–September 13, 2015

An extraordinary gathering of paintings revealed the story of the visionary art dealer and champion of Impressionism, Paul Durand-Ruel, and how he fostered the careers of celebrated artists such as Monet, Renoir, Degas, Manet, and Pissarro. The exhibition traced the development of this movement through Durand-Ruel’s presentation of these artists’ works. Organized in partnership with the Réunion des Musées Nationaux and the National Gallery in London, it included Monet’s visions of graceful poplar trees, Renoir’s joyous dance paintings, and Pissarro’s luminous cityscapes.



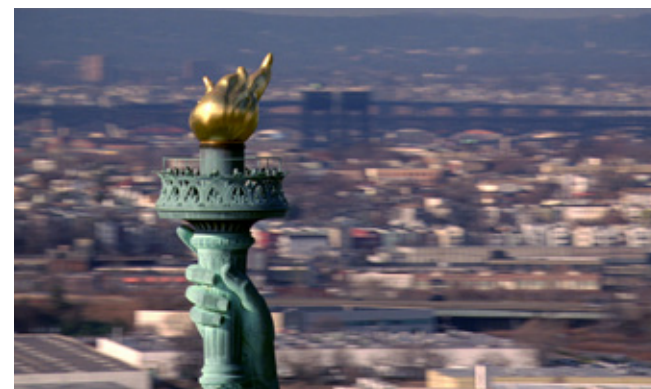
**Audubon to Warhol:
The Art of American Still Life**
October 27, 2015–January 10, 2016

Revealing the astonishing variety in American still life painting from the eighteenth through twentieth centuries, this exhibition explored four distinctive periods in the history of this fascinating genre, each defined by a unique way of understanding and describing objects. Within each section, visitors were encouraged to explore still life as an expression of American identity and culture. Thanks to a leadership gift from Leigh P. and John Middleton, as well as many other donors, this exhibition explored the genre from its beginnings in the late eighteenth century to the Pop Art era of the 1960s, featuring masterpieces by John James Audubon, the Peale family, William Michael Harnett, Georgia O’Keeffe, Andy Warhol, and many others.



**The Wrath of the Gods: Masterpieces by
Rubens, Michelangelo, and Titian**
September 12–December 6, 2015

This tightly focused exhibition explored the meaning of Peter Paul Rubens’s masterpiece *Prometheus Bound* and the context in which it was created. Highlights included Michelangelo’s *Tityus*, one of the artist’s most celebrated drawings, and Titian’s great representation of the Titan Tityus, on loan from the Prado. *The Wrath of the Gods* offered a fresh opportunity to explore the creative process of one of the greatest figures of the European Baroque.



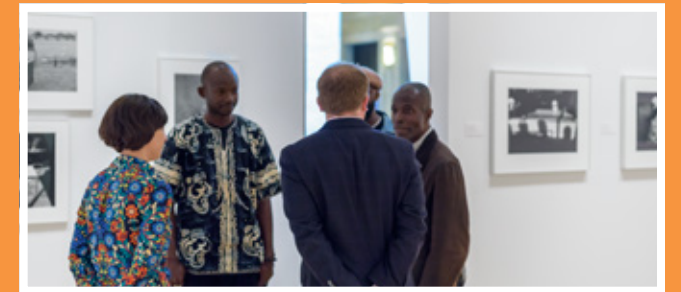
**Embracing the Contemporary: The Keith L.
and Katherine Sachs Collection**
June 28–September 5, 2016

Assembled by Philadelphians Keith L. and Katherine Sachs, this celebrated collection features some of the most prominent European and American artists of the past fifty years. On view were sculptures, paintings, large-scale photographs, and video art from artists including Louise Bourgeois, Richard Hamilton, Howard Hodgkin, Anselm Kiefer, Steve McQueen, Gabriel Orozco, and Charles Ray. Many of the works in the exhibition have been generously donated or pledged as promised gifts to the Museum.

Exhibition Highlights

Threads of Tradition
April 30, 2016–January 2017

**Vlisco:
African Fashion on a Global Stage**
April 30, 2016–January 22, 2017



Three Photographers/Six Cities
April 30–September 25, 2016

**The Architecture of Francis Kéré:
Building for Community**
May 14–September 25, 2016

**Look Again:
Contemporary Perspectives on African Art**
May 14–December 4, 2016

Publication Highlights

Exhibition catalogues serve as important documents of how we understand the achievements of the past and bring them to life for audiences today. The Museum published four significant catalogues during the year:

*The Wrath of the Gods:
Masterpieces by Rubens,
Michelangelo, and Titian*,
by Christopher
D. M. Atkins

*Drawn from Courtly
India: The Conley Harris
and Howard Truelove
Collection*, by Ainsley M.
Cameron, with an essay
by Darielle Mason

*The Art of American
Still Life: Audubon to
Warhol*, edited by Mark
D. Mitchell, with essays
by Bill Brown, Mark D.
Mitchell, Katie A. Pfohl,
and Carol Troyen

*Embracing the
Contemporary: The Keith
L. and Katherine Sachs
Collection*, edited by
Carlos Basualdo with
Anna Mecugni

For a full list of 2015–2016 exhibitions, visit
philamuseum.org/exhibitions/past.

Clockwise from top left: *Dance at Bougival* (detail), 1883, by Pierre-Auguste Renoir (Museum of Fine Arts, Boston. Picture Fund); *Prometheus Bound* (detail), begun c. 1611–12, completed by 1618, by Peter Paul Rubens and Frans Snyder (Philadelphia Museum of Art: Purchased with the W. P. Wiltach Fund, W1950-3-1); *Still from Static*, 2009, by Steve McQueen (Philadelphia Museum of Art: Partial gift of The Katherine and Keith L. Sachs Art Foundation and purchased with the Modern and Contemporary Art Revolving Fund, 2010-12-1a–e). Art and image courtesy the artist; Marian Goodman Gallery, New York/Paris; and Thomas Dane Gallery, London; *Carolina Parrot* (detail), c. 1828, by John James Audubon (Virginia Museum of Fine Arts, Richmond: Gift of Alma and Harry Coon)



Learning & Interpreting

We continue to work energetically to deliver on the promise that there's a surprise around every corner here at the Museum. We provide visitors with inspirational experiences, and it's up to us to engage visitors of all ages in conversations that nourish their intellects and enrich their creative spirits.

We're broadening access to the Museum for visitors so that they can take full advantage of all that we have to offer as a cultural institution. Inspired programs like Art Splash and our many other offerings for children and adults are helping us strengthen the Museum's reputation as a dynamic place for visitors of all ages. We're also building a digital roadmap, using new technologies and social media in creative ways to share our collection with audiences at home and around the world, enrich its interpretation, and spread the word about the Museum and all that we have to offer.

We're expanding our definition of how we work together to create rich and compelling experiences both at the Museum and online. Collaboration counts more than ever before. For example, the Contemporary Caucus, an institution-wide effort involving thirty-five staff members from seventeen different departments, is changing the way we think not only about contemporary art, but also about the ways in which today's audiences experience our historical collection. What does this look like in practice? *Creative Africa*, a suite of exhibitions highlighting African art and design, invited visitors to look closely at traditional art through the lens of our own experiences and, in turn, to explore connections between contemporary African art and the art of Africa's past.

If understanding the visual arts is a means for learning about ourselves and others, about the rich and often complex relationship between past and present, about culture and community, then we should open our doors every day knowing we've created surprises worth discovering. Welcoming visitors who have come to take a look for the first time or encouraging experienced museumgoers who may wish to delve more deeply into our collection are the keys to exceeding expectations and setting new standards for how we understand museum education. The Women's Committee of the Philadelphia Museum of Art help us make our collection more accessible through their exceptional support for a robust suite of offerings, including arts access and empowerment for people with disabilities, language translations for the permanent collection audio tour, and Art Splash.

The Architecture of Francis Kéré: Building for Community
May 14–September 25, 2016

Inspired programs like Art Splash and our many other offerings for children and adults are helping us strengthen the Museum's reputation as a dynamic place for visitors of all ages.



The Drawing Room Goes Digital

Thanks to a generous investment from Mrs. Eugene F. Dixon, Jr., whose late husband was a member of the Widener Family, a new digital interpretation of Eleanore Elkins Widener Rice's 1923 drawing room, which displays her great collection of eighteenth-century French decorative arts, brings this elegant ensemble to life through an interactive touch-screen tour. Visitors can now use a 360-degree panoramic screen feature that will help them to learn more about the furniture, ceramics, and tapestries displayed in this elegant period room. With this new interactive, even the cabinets in this room can be "opened" to find the objects stored within.



Exploring Contemporary Art: The Notations Series

Notations is an ongoing series of gallery installations named after a book by the celebrated American composer, writer, and visual artist John Cage, who was widely admired for his experimental approach to the arts. This year, *Joseph Marioni: Paintings, 2000–2015*, provided a succinct survey of the accomplishments of an artist who has focused on creating the experience of color through the interaction of light and paint pigments, extending a rich tradition in the history of abstraction.



Art Splash Celebrates African Art

This year's series of programs for children and their families included art making, tours, family workshops, and live performances centered around the suite of five exhibitions entitled *Creative Africa*. Families participated in a variety of art projects, creating masks inspired by the Kota figures from *Look Again: Contemporary Perspectives on African Art*, designing textiles like those in *Visco: African Fashion on a Global Stage*, and building paper structures like those in Francis Kéré's *Colorscape* installation. Now in its fourth year—thanks to the continued support of presenting sponsor PNC Arts Alive—Art Splash invites families to make the Museum their place for creative play.

Connecting & Collaborating

“Why not do it together?”

It’s a phrase that’s used often here at the Museum. After all, bringing the arts to life is a big job. Fortunately, we don’t have to do it alone. Through a variety of creative and collaborative efforts, we’re able to offer meaningful Museum moments and broaden our impact on a diverse set of audiences.

Traveling to see major exhibitions of European, American, and Asian art in cities like Paris, London, and Madrid? Chances are you will encounter works from the Philadelphia Museum of Art. Our decades-long relationship with the Penn Museum prompted the question of what we might do together next and resulted in the exhibition that was at the heart of *Creative Africa. Look Again: Contemporary Perspectives on African Art* was drawn from the Penn Museum’s exceptional collection of African art and offered fresh perspectives on a familiar, but still not well-understood subject. We remain a generous lender of works from our own collection as well, to institutions in both the city and region as well as around the globe.

Inspired programming like Art After 5 and initiatives to increase access to the Museum like Pay What You Wish Wednesday Nights, which is generously supported by The William Penn Foundation, continue to increase visitation. Building on last year’s successes, we expanded the outreach program *Inside Out* across the region, bringing high-quality reproductions of Museum masterpieces into Pennsylvania communities, including Old City, Tacony, Coatesville, Doylestown, Lansdowne, and Narberth.

Our first ever “Hackathon,” made possible through the generous endowment support of Trustee Jerry Wind, welcomed tech-savvy teams from the area to develop prototypes of interactives designed to enhance access to our permanent collection. We also collaborated with the University of Pennsylvania’s Perelman School of Medicine on a fascinating study that seeks to understand how learning about works of art enhances the observational skills of first-year medical students and increases their empathy for patients. Thanks to Art 24/7, we now offer high-quality images of more than 118,000 objects from our collection on our website for everyone, everywhere, to enjoy.

Inside Out

April–July 2016

August 1–November 1, 2016



"I wanted to show that even though Africa and America are very different places, societies on both continents build their cities and villages around the same fundamental values: spaces are created for people."

Francis Kéré



Inside Out's Second Season

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 settings. 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.



The Pope's Visit to Philadelphia

In September 2015, the historic visit of Pope Francis to Philadelphia created a once-in-a-lifetime opportunity for the Museum to participate in this global celebration. We developed special programming, offered tours focusing on Christian religious art, and paid tribute to the Pope in his native tongue with the installation of Robert Indiana's sculpture *AMOR* on the East Terrace. This work, lent by the Morgan Art Foundation, was subsequently acquired through the joint efforts of the Museum, the Association of Public Art, and the City of Philadelphia to commemorate the Pope's visit and will soon be installed in Sister Cities Park on a site adjacent to the Benjamin Franklin Parkway.

Q&A with Francis Kéré

Award-winning architect Francis Kéré talks about *Colorscape*, the site-specific installation in the Perelman Building's Skylit Atrium, presented in conjunction with *Creative Africa*, a suite of exhibitions devoted to African art and design.

Q: Have you always been interested in installation art?

A: Although my primary focus is architecture sited in Africa, I've found that installations and small projects give a lot of opportunity to research new materials and explore themes about community in settings outside of Africa. I designed this installation to be a participatory experience in its construction similar to how I build in Burkina Faso, with a basic framework that allows the local community to engage in the building process.

Q: What inspired *Colorscape*?

A: I wanted to show that even though Africa and America are very different places, societies on both continents build their cities and villages around the same fundamental values: spaces are created for people. The installation is based on an overlay between the rectilinear city grid of Philadelphia and the organic plan of Gando, my home village in Burkina Faso, West Africa. I achieved this by hanging circular and rectangular components of cord along regular intervals to create a volume of material that was "carved away" to achieve paths and spaces for gathering.

Q: Why are you drawn to colorful craft materials like the parachute cords?

A: Using local, everyday materials in unexpected ways has the power to inspire and surprise. The use of this material is similar to how I use clay pottery in Gando; it is a local technology that can be combined with more sophisticated techniques and engineering to create architecture. Textiles are an important craft in my region and I was happy to learn about the historic significance of textiles in Philadelphia, as well. We created a hot-to-cold color gradient because we wanted to portray a layered effect against the depth of the carved spaces and tunnels.

Q: What do you hope visitors will take away from the maze-like experience?

A: The freedom to wander and explore without pretention. Like my architectural projects, I also wanted the structure to encourage meaningful interactions. Building in rural parts of Africa, like the place where I'm from, is a communal experience. The building itself becomes more meaningful to the people when they participate in the creation. It brings me such honor that the people of Philadelphia accepted to help make this installation a reality!





Building & Conserving

The long-term vision for the future of the six buildings that house our collections and programs continues to unfold as we prepare for the next phase of the work that needs to be done to renovate, reorganize, and ultimately expand our landmark main building.

Internationally celebrated architect Frank Gehry's master plan will create more space for new exhibitions and programs, providing new public spaces and improving circulation. It will also bring our building and its complex systems up to date, improving the visitor experience and enhancing the care of our collection. All of this has been designed to maintain the integrity, inside and out, of one of Philadelphia's most beloved landmarks. The next phase, which we are calling the Core Project, will commence in January, and construction will continue through 2020. (See page 24 for a list of key dates.)

Our Conservation division has been a key partner in planning for the preservation of both our building and collections throughout the implementation of the master plan. Our conservators have been important contributors to the planning and realization of our new galleries of South Asian art, and they have recently finished moving the two newly conserved "portable" murals by Diego Rivera in our collection that have long been displayed in the Great Stair Hall. (These are featured *Paint the Revolution: Mexican Modernism, 1910–1950*, on view in the Dorrance Galleries from October 25, 2016 to January 8, 2017.) Finally, our conservators have played an important role in the broad discussion about contemporary art now taking place as a part of the work of our Contemporary Caucus. Given the adoption of many different types of new media by many artists working today, the role of our conservators in meeting the stewardship challenges posed by new materials and new methods of art-making has become increasingly complex.

As we continue to implement our new vision for the Museum's infrastructure and the expanded space it will provide for the presentation of our collection as well as new exhibitions and programs, we remain committed to making room for new ideas, too, with the goal of creatively sharing our collection and what we know about the art in our care with more people than ever before.



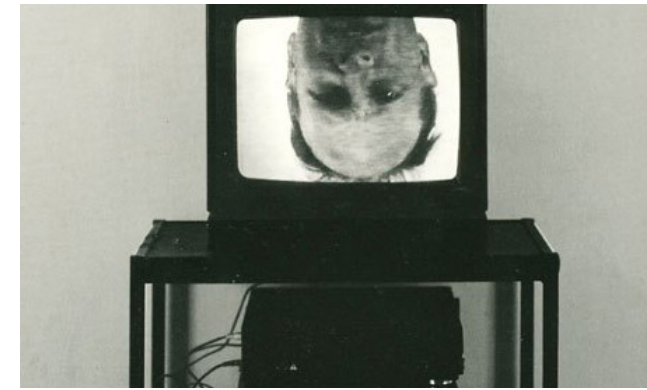
Painted Furniture Made—and Conserved—in Philadelphia

A multiyear project to research and conserve a set of nineteenth-century furniture designed by architect Benjamin Henry Latrobe was completed this year. The exhibition *Classic Splendor: Painted Furniture for a Grand Philadelphia House*, which opened in September, presents ten intensively studied and meticulously conserved pieces from the original set, made in Philadelphia for William and Mary Wilcocks Waln’s Latrobe-designed house. The exhibition reveals not only the history of this trendsetting furniture that profoundly influenced American design, but also the fascinating story of its comprehensive research and conservation treatment, supported by The Andrew W. Mellon Foundation, The Richard C. von Hess Foundation, Henry Luce Foundation, and The Women’s Committee of the Philadelphia Museum of Art.



Conservation Projects Supported by the Women’s Committee

Thanks to an extraordinary grant from The Women’s Committee of the Philadelphia Museum of Art, the chimneys of Mount Pleasant, one of the finest of Fairmount Park’s historic houses, will be repointed and a protective coating will be applied to the roof’s cedar shingles; a Polymer Search Library will be created to support the analysis, scholarship, and conservation of modern and contemporary art; and the roof of a visitor favorite, our Japanese Teahouse, will be repaired.



Fostering Digital Information Expertise

In partnership with the Art Libraries Society of North America (ARLIS/NA) and with funding from the Institute of Museum and Library Services (IMLS), we established a National Digital Stewardship Residency program (NDSR Art) for art information professionals. This new collaboration enhances skills to ensure quality access, presentation, and preservation of our digital cultural heritage for twenty-first-century users and future generations. Over the course of two years, eight residents are matched with host institutions across the country to participate in twelve-month paid residencies.



South Asian Art Galleries Reopen

This year we’re celebrating the comprehensive transformation of the galleries dedicated to our incredible collection of over 4,000 works of art from the Indian subcontinent and the Himalayan region. Not only have we renovated and improved the galleries in which this part of our collection is exhibited, we have also reconsidered the interpretation of these objects, asking how they can inspire curiosity and engage contemporary audiences by presenting a diverse set of fascinating stories and sharing more information through digital interactives. Hersha Hospitality, led by brothers Jay H. Shah and Neil Shah, gave the largest corporate gift toward the reinstallation, and many other donors also helped bring this project to life.

The Core Project

Internationally renowned architect Frank Gehry and his firm were hired in 2006 to design a comprehensive multiyear, multi-phased Facilities Master Plan, which was approved by the Board of Trustees in 2013. We are now on the brink of an exciting new chapter. The next phase, which we are calling the Core Project, will commence in January, and construction will continue through 2020. The Core Project will bring more spaces for art, more spaces for learning, and more spaces for gathering. Remarkably, this will be accomplished without any major modifications to the exterior of one of the city’s most beloved buildings.

Here’s what to expect between now and 2020:

2017 (*Construction begins*)

Closing
Granite Hill
Cafeteria
Van Pelt Auditorium
Honickman and Berman Galleries
Museum Store

Opening
Auditorium in Perelman Building
Temporary food services
Temporary retail space

2018

Closing
Balcony Café

Opening
New food services

2019

Closing
West Entrance
Lenfest Hall
Balcony Shop

Opening
North Entrance
North Vaulted Walkway
Retail space inside North Entrance
Education classrooms and art studios
Café adjacent to Vaulted Walkway

2020 (*Construction ends*)

Opening
Forum
South Vaulted Walkway
West Entrance
Lenfest Hall
Retail spaces on Level A
New galleries on Level A

The final phases of the Facilities Master Plan will add a new, 299-seat auditorium, a state-of-the-art 10,000-square-foot Learning Center, and 55,000 square feet of new gallery space underneath the East Terrace.

Supporting

At this time of great promise for the Museum and for Philadelphia, our visitors, members, and donors continue to make a remarkable difference in our work. Their generous contributions help us to be good stewards of the legacy we have inherited—the art and buildings in our care—and to invest in an exciting future.

During fiscal year 2016, Trustees, as well as many other individuals, foundations, corporations, and government agencies generously contributed more than \$90 million to the Museum, including \$6.5 million in unrestricted operating funds. Museum members, totaling nearly 46,000 households, provided additional support of \$5.8 million. We are grateful as well for the assistance of our many support groups, including the Women's Committee, the Young Friends, Collab, Focus, Techné, the Fiske Kimball Society, and the Anne d'Harnoncourt Society.

To all of our supporters, we say, in two short words, and with great feeling: thank you.

Among the successes of 2015–2016 were four major fundraising initiatives that encouraged widespread participation (read more on pages 28–29). We also received considerable support for other top priorities, from increasing the endowment and the acquisition of works of art that strengthen our collection, to educational and technology initiatives, exhibitions, conservation projects, and the next phase of our facilities master plan, Core Project.

The Core Project will not only transform the Museum, but also have a profound impact on our city and its thriving arts community. With significant funding in hand, thanks to the many contributors who have stepped up to support this important project, we will begin construction in 2017. The Museum will remain open to welcome visitors from around the world and we hope you will eagerly follow our progress.





The Trustee Challenge

At the December 2015 Board meeting, Chair Constance H. Williams and David Haas posed an extraordinary challenge to their fellow Trustees. They announced their intention to match leadership gifts in the amount of \$1 million or more made by Trustees in support of the Core Project, pledged by June 30. In six months' time, twenty Trustees stepped up to complete this Challenge and surpassed the goal on June 13. Their combined generosity will continue to motivate donors in anticipation of the groundbreaking in 2017.



The Dr. Constance Clayton Fellowship

Between January 2015 and June 2016, the Museum secured support to create a new fellowship focused on diversity in honor of Trustee and African American Collections Committee Chair, Dr. Constance E. Clayton. Proceeds from the *Represent: 200 Years of African American Art* opening gala, a challenge grant from the Independence Foundation, and contributions from 59 donors, helped establish this position, which expands our commitment to the training of young museum professionals. Tyler Shine, the inaugural fellow, began in the department of Prints, Drawings, and Photographs in summer 2016.



The Joseph J. Rishel Fund for Excellence

To celebrate our legendary Curator Emeritus of European Painting, Joe Rishel, who retired in October 2015 after more than four decades of service to the Museum, a total of 157 donors contributed to a Fund for Excellence in his honor. This wonderful response from colleagues and friends from around the world is a testament to his enduring legacy. The endowment will support the ongoing needs of our Department of European Painting and Sculpture, which Joe skillfully led for many years, to ensure its success in perpetuity.



Gupta Family Foundation Ujala Challenge Grant

Rajiv and Kamla Gupta made the generous decision to launch a challenge grant through the Gupta Family Foundation Ujala in June 2016 to support the Museum's new galleries of South Asian art. Within two weeks, an astonishing 50% of their goal had been raised. In addition, Sailesh and Manidipa Chowdhury were so inspired by the Guptas' commitment that they made a gift of equal generosity. These investments helped transform the South Asian art galleries for the first time in forty years.



Volunteering & Staffing

It's not just the objects in our collection that put us on the map as a world-class destination for enjoying art. Our dedicated staff and volunteers make this an incredible place to work and visit. Day after day, they bring the arts to life through their boundless energy, insight, and enthusiasm for this organization and all that it means to our community.

Museum leadership continues to challenge staff to redefine what a Museum is and does, how we share and interpret our collection, and how we connect to today's audiences. Together, we're delivering on our mission: to create an unforgettable experience for our visitors and community. This year's successes—the papal visit, the Board approval to begin work on Core Project, and the creation of the Dietrich endowment, to name a few—are the result of creativity, foresight, and teamwork on the part of our talented staff.

Our Human Resources department has had a busy year, adding both full-time and project personnel in order to gear up for the Core Project, to support Development in this crucial season, and to expand staffing in areas that focus on digital initiatives such as our Library and Archives and Interactive and Interpretive Technologies. This year we marked the retirement of many longtime colleagues who helped us get to where we are today. In turn, we also welcomed many new staff members who represent a new generation of employees who will play a vital role in realizing our vision for the future.

Once again, we benefited from the service of countless volunteers who function in essence as an extension of our staff. This large and diverse group does so very much, helping where it is most needed, and serving as the smiling faces who engage visitors and make the Museum a very special place. We cannot thank them enough for sharing their time, positivity, and professionalism with us.

The Getaway (detail), 1939, by Horace Pippin
(Bequest of Daniel W. Dietrich II, 2016-3-3)



Jeremy Kramer
Departmental Volunteer

After working with the South Asian Art Department as a summer intern in 2015, Jeremy Kramer continued on as a volunteer in the department. His time has been devoted to the reinstallation of our galleries of South Asian art, and he has provided much-needed assistance to this project—from conducting research to providing social media content—while gaining vital experience for the master’s program he is beginning this fall at The University of British Columbia in art history with a concentration in Japanese art.



Hazel Peach
Weekend Guide

With over twenty years’ experience as a volunteer guide at the Philadelphia Museum of Art, Hazel is a familiar face and an incredible asset to our Museum. She has served us in many capacities, including chair of the Weekend Guides, coordinator for special exhibition trainings, and as a member of the Weekend Executive Board. This year, she organized a trip to Japan for the guides and was elected as a regional director of the National Docents Symposium Council—a well-deserved honor for this dedicated member of our art community.



A. Dianne Thomas, Ed.D.
Park House Guide

Through house tours that highlight the architecture and furniture of the period, long-time volunteer A. Dianne Thomas shares the stories of early American neighborhoods, homeowners, residents, and enslaved and indentured servants. She joined the Park House Guide program in 2007 and has served as a coordinator for training new guides—a role she is well suited to given that her career prior to retiring was in training and development. Dianne has also volunteered for our Form in Art program for over ten years, helping visually impaired students explore and create art with their hands.



Steve Shelly
Weekday Guide

Steve Shelly joined a group of twenty-five people who completed a rigorous two-year training program this year to become part of our dedicated force of volunteer tour guides. The program includes lectures from curators and educators, in addition to tests and mentoring by senior guides. Steve, a semiretired clinical psychologist, says he was amazed at how much he learned about the collection and how to best share his knowledge and excitement with visitors, and that he takes pride in volunteering with the most interesting group of people imaginable.

Moving On and Moving Up

This year was one for celebrating legacies, as three long-standing staff members retired: Joseph J. Rishel, The Gisela & Dennis Alter Senior Curator of European Painting, and Senior Curator of the John G. Johnson Collection and the Rodin Museum; Suzanne Penn, the Theodor Siegl Conservator of Paintings; and Andrew Lins, The Neubauer Family Chair of Conservation and Senior Conservator of Decorative Arts and Sculpture. The illustrious careers of these three longtime staff members collectively provided over 100 years of service to the Museum. Since Joe’s retirement, Jennifer Thompson has been promoted to The Gloria and Jack Drosdick Curator of European Painting & Sculpture and Curator of the John G. Johnson Collection. Mark Tucker has succeeded Andrew Lins as the head of our Conservation department; and Cynthia Albertson was appointed to succeed Suzanne Penn as our paintings conservator specializing in modern and contemporary art.

Other key staffing changes include Larry Berger’s retirement as the Museum’s General Counsel. He has been succeeded by Jeffrey N. Blair. Jonathan Peterson was hired as Director of Development to help advance the Museum’s philanthropic efforts and provide leadership for our comprehensive campaign. Alexandra Alevizatos Kirtley was promoted from Associate Curator to The Montgomery-Garvan Curator of American Decorative Arts, and Nicole Allen White was appointed as Director of Government and External Affairs to continue to strengthen our relationships with city, state, and federal legislators and officials, as well as community groups.

In Remembrance

With appreciation and sadness, we salute those who had served the Museum as trustees, and passed away in 2015 and 2016: Marion Stroud Swingle, Arlin M. Adams, William M. Hollis, William H. Flammer, Jr., B. Herbert Lee, and Dean C. Pappas. Their generosity and enthusiasm over the years continue to support our work today.

Financial Statements

Fiscal year 2016 was a mixed year financially for the Museum. It had an unrestricted operating surplus of \$0.4 million before depreciation and amortization charges of \$7.8 million; and thanks to the enormous generosity of our trustees and other Museum friends, gifts and grants designated for long-term investments, capital expenditures, and art purchases were exceptionally strong, amounting to \$70.1 million for the year. Offsetting these positive outcomes was the performance of the endowment portfolio, which ended the year with a negative return of 3.5%.

The Museum’s unrestricted operating surplus of \$0.4 million before depreciation and amortization charges of \$7.8 million in fiscal year 2016 was a slight improvement over the prior fiscal year’s surplus of \$0.1 million.

Total unrestricted operating revenue and support increased by \$3.9 million (7.1%) from \$55.3 million in fiscal year 2015 to \$59.2 million in fiscal year 2016. Endowment, trust, and estates income increased by \$0.7 million (4.4%) from \$17.1 million in fiscal year 2015 to \$17.8 million in fiscal year 2016. Contributed support for operations, including funds released for exhibitions and operating expenses, decreased \$0.2 million from \$17.7 million in fiscal year 2015 to \$17.5 million in fiscal year 2016. Earned income, which includes memberships, admissions, retail sales, and other revenue and support increased \$3.8 million (26.0%) from \$14.5 million in fiscal year 2015 to \$18.3 million in fiscal year 2016. Membership income for fiscal year 2016 was \$5.9 million, an increase of 12.0% over the prior year. New members and relatively strong renewals resulted in an increase of 22.6% to 47,545 at June 30, 2016. Admission income increased 28.3% to \$5.4 million, reflecting an increase in attendance of 20.2% from 659,810 in fiscal year 2015 to 792,936 in fiscal year 2016. Sales of the retail operations increased by 62.5% from \$2.1 million to \$3.5 million. This success in earned income was in large part driven by a strong response to the Museum’s special exhibitions presented during the fiscal year—*Discovering the Impressionists: Paul Durand-Ruel and the New Painting*, *Audubon to Warhol: The Art of American Still Life*, and *International Pop*.

Total operating expenses, excluding depreciation and amortization, increased \$3.6 million (6.5%) from \$55.2 million in fiscal year 2015 to \$58.8 million in fiscal year 2016. This increase was due primarily to a \$0.8 million increase in the cost of Museum’s special exhibition and publishing program, an increase in the costs of sales and expenses of retail operations of \$0.7 million associated with the higher sales, and overall cost increase of 4.4% essentially across all other departments.

The Museum continued implementing its Facilities Master Plan. Investments in property and equipment amounted to \$13.8 million in fiscal year 2016 representing primarily the construction of a new electrical room and storm water management cistern in preparation for the Core Project.

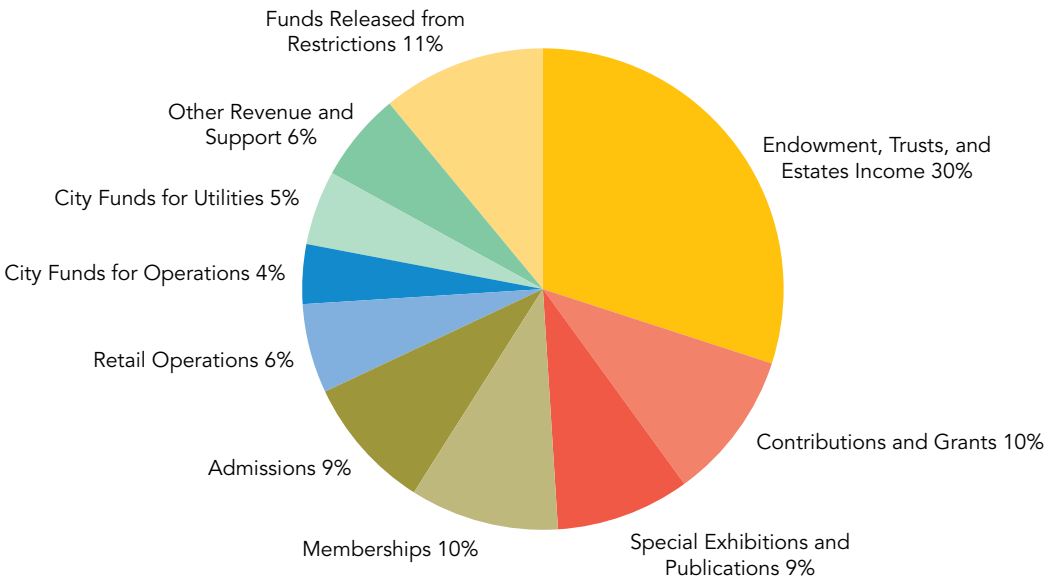
The Museum’s net assets increased by \$19.9 million (2.5%) from \$802.4 million at June 30, 2015 to \$822.3 million at June 30, 2016. This increase was due primarily to gifts and grants designated for long-term investment, capital expenditures and art purchases of \$70.1 million, offset by depreciation and amortization of \$7.8 million, a negative investment return of \$16.6 million and distributions for current support from the endowment of \$22.0 million.

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

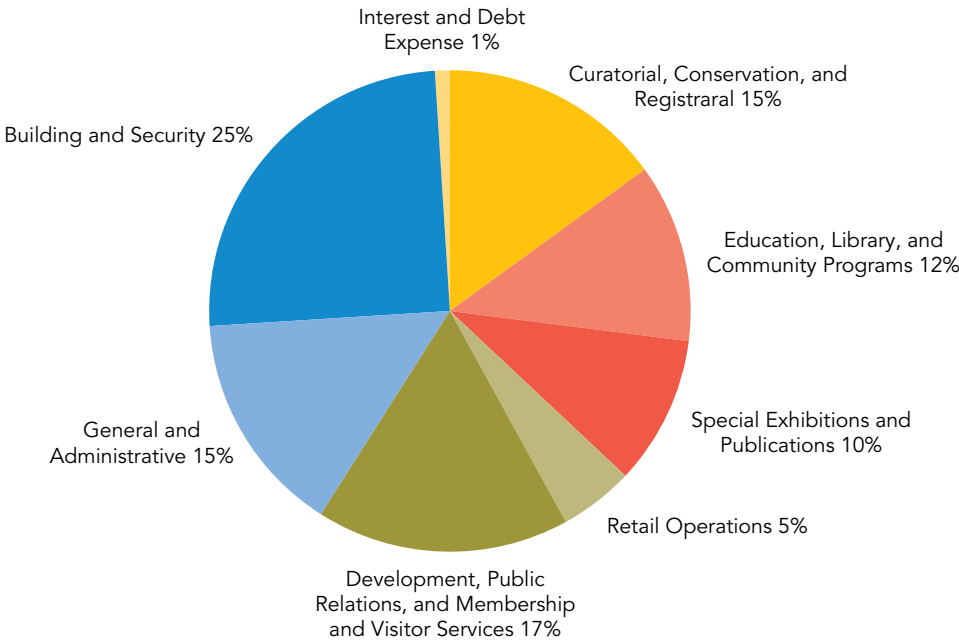
2016 Unrestricted Operating Revenue and Support

\$59,183,273



2016 Unrestricted Operating Expenses Before Depreciation and Amortization

\$58,765,132



The Year in Numbers

792,936

visitors

623,795

combined followers on Facebook, Twitter, Instagram, and Tumblr

115,936

visitors during Pay What You Wish admission hours

118,841

objects from the collection available to view on the Museum's website 24/7

157

gifts to create The Joseph J. Rishel Fund for Excellence in European Painting and Sculpture to honor Joe Rishel upon his retirement after four decades of service

\$196 million

cost of construction of the Core Project, authorized by the Board in June, which will bring our landmark building into the 21st century

22

gifts from members of the Museum's Board who contributed to the successful finish of the Trustee Challenge launched by Connie Williams and David Haas

59

gifts to support the inaugural term of The Dr. Constance E. Clayton Fellowship, currently held by Tyler Shine

1

Frank Gehry's first project in Philadelphia will be the renovation and expansion of the Museum

Philadelphia
Museum of Art

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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June 30, 2016

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Named Spaces

June 30, 2016

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](tel: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)	Albert M. Greenfield Visual and Digital Resources Center (Perelman Building)
Annenberg Galleries (150–164)	F. Otto and Dorothy W. Haas Gallery (292)
ARCO Chemical Company Gallery (252)	Dorrance H. Hamilton Center for Costume and Textiles (Perelman Building)
Baldeck Gallery (238)	Dorrance H. Hamilton Garden (Rodin)
Baldeck Garden (244)	Hollis Scholar's Study (240, 240a)
George E. Bartol III Conservation Laboratories	Hollis Baldeck Gallery (239)
Muriel and Philip Berman Gallery	Lynne and Harold Honickman Gallery
Gerri L. Black & Dorothy "Dot" Gallos Gallery (173)	Osagie and Losenge Imasogie Gallery (225)
Marion Angell Boyer and Francis Boyer Gallery (269)	Joan and Victor Johnson Gallery (115)
Lois Green Brodsky Gallery (188)	Kevy and Hortense Kaiserman Gallery (168)
Nancy S. and Benjamin Coates Gallery (Rodin)	Kretzschmar von Kienbusch Galleries (245–249)
Abigail Rebecca Cohen Study Room (Perelman Building)	Knight Foundation Gallery (204)
Colket Gallery (151)	Berton and Sallie Korman Galleries (120–123)
Collab Gallery for Modern and Contemporary Design Given by Lisa Roberts and David Seltzer (Perelman Building)	Harriet and Ronald Lassin Gallery (153)
Anne d'Harnoncourt Galleries (182–183)	Lenfest Hall
Anne d'Harnoncourt Sculpture Garden	Julien Levy Gallery (Perelman Building)
Dorrance Special Exhibition Galleries	Maneely Family Gallery (Rodin)
Stephanie and Meyer Eglin Gallery (165)	The McCausland Gallery (116)
Alice Jones Eshleman and William Thomas Vogt Gallery (162)	The McNeil Presidential China Gallery (106)
Fernberger Family Gallery (108)	Martha Hamilton and I. Wistar Morris III Scholars Study (Perelman Building)
Field Gallery	Ann Newman Gallery (112, 113)
Patricia Sinnett Flammer Gallery (102)	Zoë and Dean Pappas Gallery (Rodin)
Gray Charitable Trust Gallery I (184 – 185)	Park Family Gallery (219)
Gray Charitable Trust Gallery II (163)	Ruth and Raymond G. Perelman Building
	Pollack Gallery (275)

Named Spaces

Provident National Bank Gallery (118)

Resnick Rotunda (161)

Barbara B. Rubenstein Gallery (254–254a)

Keith L. and Katherine Sachs Galleries (166–189)

Keith L. and Katherine Sachs Gallery (177)

Hersha H. and Hasu P. Shah Gallery

Kathleen C. Sherrerd Galleries (103–105a)

SmithKline Beecham Gallery (244)

Joan Spain Gallery (Perelman Building)

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)

Samuel S. Fleisher Art Memorial, Inc.

June 30, 2016

The Fleisher Art Memorial is a source of inspiration, creativity, and community. Every year, more than 17,000 adults and children experience the transformative power of art by participating in studio art classes, exhibitions, and community-based programming. Through all of its work, Fleisher strives to make art accessible to everyone, regardless of economic means, background, or artistic experience. While Fleisher is an **independent 501(c)3** with its own executive director and board of directors, the Museum has provided administrative oversight since 1944, under a testamentary agreement with the Estate of Samuel S. Fleisher.

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June 30, 2016

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Fiscal Year 2016

The Wrath of the Gods: Masterpieces by Rubens, Michelangelo, and Titian

September 12–December 6, 2015

The exhibition was made possible by The Pew Charitable Trusts, the Kowitz Family Foundation, the Samuel H. Kress Foundation, and The Robert Montgomery Scott Endowment for Exhibitions. It was supported by Dennis Alter, whose mother introduced him to Rubens's *Prometheus* at age 8. Additional generous contributions were provided by Anthony L. Schaeffer, James and Susan Pagliaro, Lisa D. Kabnick and John McFadden, Paul K. Kania, Agnes M. Mulroney, and an anonymous donor, and by an indemnity from the Federal Council on the Arts and the Humanities.

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

Multitude, Solitude: The Photographs of Dave Heath

September 19, 2015–February 21, 2016

Multitude, Solitude: The Photographs of Dave Heath was organized by The Nelson-Atkins Museum of Art.

In Philadelphia, the exhibition was made possible by The Harriet and Ronald Lassin Fund for Special Exhibitions.

'Plays of / for a Respirateur' An Installation by Joseph Kosuth

October 21, 2015–October 30, 2016

This installation was supported by Sean Kelly Gallery, with additional generous contributions by Mr. and Mrs. Aaron M. Levine and Mari and Peter Shaw.

Audubon to Warhol: The Art of American Still Life

October 27, 2015–January 10, 2016

The exhibition was made possible by the National Endowment for the Humanities, The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, the National Endowment for the Arts, the Peter R. & Cynthia K. Kellogg Foundation, and The Annenberg Foundation Fund for Major Exhibitions. Additional support was provided by Leigh P. and John S. Middleton, Mr. and Mrs. William C. Buck, the Estate of Phyllis T. Ballinger, Frank J. Hevrdejs, Bonnie and Peter McCausland, Russell C. Ball III, Sondra and Martin Landes, Jr., Washburn and Susan Oberwager, Sarah Miller Coulson, Leslie Miller and

Richard Worley, an anonymous donor, other generous individuals, and by an indemnity from the Federal Council on the Arts and the Humanities.

Related educational programming and resources were supported by The Center for American Art at the Philadelphia Museum of Art.

The publication was supported by the Davenport Family Foundation, the Wyeth Foundation for American Art, and The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art.

Art of the Zo: Textiles from Myanmar, India, and Bangladesh

November 11, 2015–March 20, 2016

Support for this exhibition was provided by The Coby Foundation, Ltd.

Notations/Joseph Marioni: Paintings, 2000–2015

November 14, 2015–May 22, 2016

This installation was supported by an anonymous donor.

Work on What You Love: Bruce Mau Rethinking Design

November 21, 2015–April 3, 2016

This 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.

Exhibition production and coordination services were provided courtesy of Freeman.

The Collab Design Excellence Award Gala was generously supported by Morgan Stanley. The Collab Student Design Competition was generously supported by Poor Richard's Charitable Trust.

Drawn from Courtly India: The Conley Harris and Howard Truelove Collection

December 6, 2015–March 27, 2016

Support for this exhibition was provided by The Pew Charitable Trusts and The Robert Montgomery Scott Endowment for Exhibitions.

The publication was also generously supported by Conley Harris.

Exhibition and Catalogue Funding Credits

Fiscal Year 2015

International Pop

February 24–May 15, 2016

International Pop was organized by the Walker Art Center.

This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

Major support for the exhibition was provided by the Henry Luce Foundation, the Prospect Creek Foundation, the Terra Foundation for American Art, The Andy Warhol Foundation for the Visual Arts, and the Margaret and Angus Wurtele Family Foundation. Additional support was generously provided by Judy Dayton, Lyn De Logi, Marge and Irv Weiser, and Audrey and Zygi Wilf.

In Philadelphia, the exhibition was supported by the Estate of Phyllis T. Ballinger, the Women's Committee of the Philadelphia Museum of Art, The Annenberg Foundation Fund for Major Exhibitions, The Laura and William C. Buck Endowment for Exhibitions, the Roy Lichtenstein Foundation, and the Japan-United States Friendship Commission. Additional generous donors include John Alchin and Hal Marryatt, Mitchell L. and Hilarie L. Morgan, Isabel and Agustín Coppel, Jaimie and David Field, Marsha and Jeffrey Perelman, and Lyn M. Ross.

Corporate support generously provided by RBC Wealth Management.

The Museum gratefully recognized exhibition media partner Time Out.

Creative Africa

Three Photographers/Six Cities

April 30–September 25, 2016

Visco: African Fashion on a Global Stage

April 30, 2016–January 22, 2017

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April 30, 2016–January 2017

The Architecture of Francis Kéré: Building for Community

May 14–September 25, 2016

Look Again: Contemporary Perspectives on African Art

May 14–December 4, 2016

Organized by the Philadelphia Museum of Art in cooperation with the Penn Museum

Art Splash

July 1–September 5, 2016

The Philadelphia Museum of Art is supported by an Advancement grant from The Pew Center for Arts & Heritage.

Creative Africa was made possible by the Institute of Museum and Library Services, The Arlin and Neysa Adams Endowment Fund, The Kathleen C. and John J. F. Sherrerd Fund for Exhibitions, Julia and Gene Ericksen, Osagie and Losenge Imasogie, Dr. and Mrs. John T. Williams, and a generous anonymous donor.

Art Splash was presented by PNC Arts Alive. Additional generous support was provided by The Women's Committee of the Philadelphia Museum of Art, Origlio Beverage and The Honickman Group, Mrs. Kay Bossone, Mari and Peter Shaw, Steve and Gretchen Burke, and Deena S. Gerson in honor of Isaac Henry Hohns.

Embracing the Contemporary: The Keith L. and Katherine Sachs Collection

June 28–September 5, 2016

Support for this exhibition was provided by Ballard Spahr LLP, Christie's, Drucker & Scaccetti, PC, and the Estate of Phyllis T. Ballinger, as well as by Lyn M. Ross and anonymous donors.

The publication was supported by Matthew Marks Gallery and The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art.

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