

Collecting

Exhibiting
& Publishing

Learning
& Interpreting

Connecting
& Collaborating

Building
& Conserving

Supporting

Volunteering
& Staffing

Philadelphia Museum of Art

2017 Annual Report





10



14



18



22



4

- 2 A Message from the Chair
- 3 A Message from the Director and the President
- 4 Collecting
- 10 Exhibiting & Publishing
- 14 Learning & Interpreting
- 18 Connecting & Collaborating
- 22 Building & Conserving
- 26 Supporting
- 30 Volunteering & Staffing
- 34 Financial Statements
- 36 The Year in Numbers

This spread, clockwise from top left: Tota Bagh Phulkari, 20th century, Punjab (The Jill and Sheldon Bonovitz Phulkari Collection, 2017-9-17); visitors explore an Art Splash activity station in the American galleries; the Spring Garden Street mural; Victory, conceived 1987, cast 2005, by Cy Twombly (Promised gift of the Cy Twombly Foundation) © Cy Twombly Foundation; Mayor Jim Kenney, Leslie Anne Miller, Frank Gehry, Timothy Rub, Constance H. Williams, and Gail Harrity at the March 30 Core Project groundbreaking event; **back cover:** *Lady in a Rooming House Parlor, Albion, New York (detail)*, 1963, by Diane Arbus (Gift of Joseph J. Rishel, 2016-155-22)

Cover photograph by Martin Seck; other photography by the Philadelphia Museum of Art Photography Studio, except pp. 23 and 25 by Jason Wierzbicki and pp. 24 and 30 by Elizabeth Leitzell

A Message from the Chair

Leading the Museum at this transformational phase of its history is an honor. It was a thrill to participate in the public groundbreaking earlier this year and announce our plans in the Vaulted Walkway, a space that will be reimagined by the Core Project. It was a great day that cemented partnerships with the city, the community, our hardworking staff, and our generous donors. Architect Frank Gehry and Mayor Jim Kenney were in attendance, and together we reaffirmed our joint commitment to work on renewing one of the city's major cultural and economic engines.

We have a diverse group of wonderful people working at the Museum in an efficient, committed, and collaborative way. This includes our remarkably talented staff and a truly dedicated Board. Everyone is willing to do as much as is asked of them—and we are indeed asking a lot these days.

It Starts Here is our ambitious \$525 million campaign. Our goal is to raise these funds which will be used for the Core Project, as well as the endowment and strategic initiatives, by 2020. As of the close of fiscal year 2017, we've already reached 66 percent of our goal. But there is still much work to be done.

Our success thus far is the result of the continued support of a group of extraordinary individuals. These include campaign co-chairs Barbara Aronson, David Haas, and Kathy Sachs, along with major donors H. F. "Gerry" and Marguerite Lenfest, the Sachs family, and Chair Emerita Connie Williams. They deserve special thanks.

Thanks to all of you for joining us in this critically important effort at the Philadelphia Museum of Art and for investing in a brighter future for Philadelphia.



Leslie Anne Miller
Chair, Board of Trustees

A Message from the Director and the President

One good thing leads to another, and ambitious plans—thoughtfully considered and carefully executed—can move an organization forward and beget even more progress. Five years ago, as the Board and Museum leadership outlined a bold new strategic vision for the Philadelphia Museum of Art and proceeded with the development of a Facilities Master Plan, it was our hope that these would serve as catalysts for change and inspire others to help us achieve the goals we collectively had set for this institution.

At the very heart of all that has been done by the staff, volunteers, and Trustees to renew and improve the Museum is a belief in the vitally important role that it plays in the life of our community. And it is our sustained commitment to this work that has informed every decision we have made, from the development of more diverse educational programming and the choice of exhibitions that will build new audiences to the launch of digital innovations to improve the visitor experience, and the renovation and reorganization of our landmark building that will ensure that this institution will remain the indispensable cultural resource that it has been to our great city for more than 140 years.

This report details an impressive record of achievement in every area of the Museum's operations. The past year saw the presentation of landmark exhibitions such as *Paint the Revolution: Mexican Modernism, 1910–1950* and *American Watercolor in the Age of Homer and Sargent*; the collaborative development of programs, such as *Creative Africa*, that are the keys to building new audiences and strengthening our relationship with the community; the reinstallation of significant parts of the collection such as our renowned holdings of South Asian art; and the acquisition of many exceptional works of art through gift and purchase.

We have continued to enhance our endowment and attract new sources of support for both operations and new initiatives so that we can not only build a strong foundation to support all that we do today to fulfill our mission, but also sustain the legacy of innovation and civic engagement that has long been the hallmark of our work. These are, to be sure, difficult tasks, but they are also deeply rewarding and essential if we are to succeed in securing a bright future for one of this country's finest art museums.



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



Gail Harrity
President and Chief Operating Officer



Collecting

Every piece of art has a story to tell. Works find their way to the Museum via many routes, and their individual journeys are as telling of the world around us as is the artist, medium, era, or genre. With each new acquisition, we shape the greater narrative of a remarkable collection that has been 140 years in the making. It's a privilege we take to heart.

At the very moment as we are physically expanding and reinstalling our gallery spaces, we are also rethinking the ways in which we build, interpret, and share this tale of more than 240,000 works of art. Many of this year's acquisitions highlight collaborative efforts that bolster our potential as a leading hub for contemporary art. With the Pinault Collection, we welcomed two major video works by one of the greatest living American artists, Bruce Nauman. In addition, we launched the Future Fields Commission in Time-Based Media with the Turin-based Fondazione Sandretto Re Rebaudengo to jointly commission and acquire works by innovative new media artists from around the world. Generous donations of works by Diane Arbus, Roy De Forest, Cy Twombly, and others strengthened our holdings by those artists and cemented our presence as a premier destination for the artwork and ideas of our time.

Our Asian collections saw a major boost this year with an exceptional purchase of Japanese artwork from the Gitter-Yelen Collection and an important nineteenth-century porcelain brush holder from Korea. By seeking out works by global living artists like Yeesoonyung, we're revitalizing our approach to non-Western art. It's an area that has traditionally been viewed through a strictly historic lens, and it has great potential for telling universal stories about the creative spirit.



With each new acquisition, we shape the greater narrative of a remarkable collection that's 140 years in the making.



Calligraphy and Chinese Figures

1771, by Ike Taiga (Purchased with the Hollis Fund for East Asian Art Acquisitions, 2016-194-1)

Twelve works purchased from the Gitter-Yelen Collection center around the literati artists of Japan's Edo period (1615–1868), including a pair of six-fold screens by Ike Taiga, an artist we presented in the 2007 exhibition *Japanese Masters of the Brush*. The screens reveal his distinctive brushwork and feature poems alternating with paintings, an unusual combination for Taiga. They constitute the single most important work by the artist that was still available for museum acquisition outside Japan.



All about the Benjamins Century Vase

(detail), 2016, by Roberto Lugo (Purchased with funds contributed by The Women's Committee and The Craft Show Committee of the Philadelphia Museum of Art, 2016-140-1)

The work of Philadelphia artist Roberto Lugo has taken the world of American studio pottery by storm. As demonstrated by this vase, a reference to Century Vases manufactured in 1876 to commemorate the one hundredth anniversary of the signing of the Declaration of Independence, Lugo's unique voice, command of clay, and application of ceramic history are unrivaled. As seen on the double portrait of Benjamin Franklin and Lugo on this vase, what truly sets his work apart is his ability to blend the personal with the historical.



The Adoration of the Magi

(detail), c. 1529, by Jean Chastellain (Purchased with the Fiske Kimball Fund and other Museum funds, 2017-93-1)

This six-by-three-foot stained glass painting was originally installed in a sixteenth-century Parisian chapel as part of a set of twenty windows depicting the life of Christ. It is one of eight remaining windows produced by Jean Chastellain, a prominent French craftsman of the period. Depicting a scene from the Nativity in which the three wise men pay homage to Jesus, this virtuoso demonstration of stained glass painting complements and deepens our strong holdings of French Renaissance art.



Video still from *Contrapposto Studies, I through VII*

2015/2016, by Bruce Nauman (Jointly owned by the Philadelphia Museum of Art and the Pinault Collection. Funding for the Philadelphia Museum of Art is made possible by John Alchin and Hal Marryatt, Keith L. and Katherine Sachs, Constance and Sankey Williams, and other generous donors, 2017-8-1a-j) © Bruce Nauman/Artists Rights Society (ARS), New York

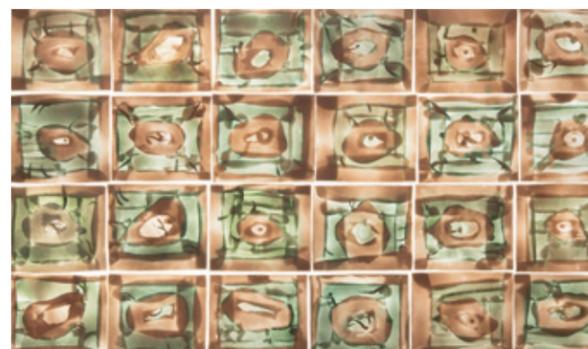
Since the 1960s, Bruce Nauman's work has questioned the very definitions of art and artist. *Contrapposto Studies I through VII*, which refers to a seminal 1968 work in our collection titled *Walk with Contrapposto*, is a continuation of many of the central themes of his career. Through seven projections and two rooms, the artist walks toward and away from the camera, probing the possibilities of the body as a subject and tool for performance, and exploring the relationship between language and meaning.



Video still from *Disruption as Rapture*

2016, by Shahzia Sikander (Commissioned by the Philadelphia Museum of Art, 2016-87-1)

Sparked by the reimaging of the South Asian art galleries, we commissioned Pakistani-born painter and multimedia artist Shahzia Sikander to produce a work of art inspired by our lavishly illustrated eighteenth-century Indo-Islamic manuscript of the *Gulshan-i 'Ishq (Rose Garden of Love)*. She created a mesmerizing animation set to an original score. The 10-minute, site-specific video is installed in the intimate, dramatic Persian room that forms part of the Hersha H. and Hasu P. Shah Gallery (228).



Window

(detail), 1982, by Rudolf Staffel (Promised gift of Helen Williams Drutt Family Collection)

American ceramic artist Rudolf Staffel is known for luminous works like this glowing window made of porcelain tiles. It was commissioned in the 1980s for the Magee Rehabilitation Center as part of the Percent for Art Program, which stipulated that Philadelphia land developers dedicate one percent of construction costs to the creation of site-specific art. This newly acquired piece represents the city's recognition of art as a valuable component of urban renewal and is a fine example of the artist's mastery of light.



The Expulsion of the Merchants from the Temple

(detail), 1783, by Felice Giani (Purchased with the Alice Newton Osborn Fund, 2017-91-1)

For some time, we have sought a large-scale composition by Felice Giani, a major decorator of Italian palaces and public buildings in central Italy from the late 1780s until his death in 1823. The *Expulsion* is a finished *modello* for one of his best-known early works and a precursor of the "academy" pieces he would create throughout his career. It demonstrates Giani's earlier drawing style and will become one of the highlights in our collection of old master drawings.



Triumph of the Round Heads

(detail), 1982, by Roy De Forest (Gift of the Robert Alan Lewis Collection Palm Beach, 2016-199-8)

California artist Roy De Forest's quirky, brightly colored style is immediately identifiable, and this painting invokes one of his favorite subjects: dogs. The Bay Area artist was associated most closely with the Funk art and Nut art movements of the 1960s and '70s, and like-minded artists from the University of California, Davis, where he taught. The addition of this fantastical, patterned work augments our current painting and sculpture holdings by this nontraditional artist.

Collecting Highlights

Lady in a Rooming House Parlor, Albion, New York

1963, by Diane Arbus (Gift of Joseph J. Rishel, 2016-155-22)

The subject of this rare vintage print (pictured, back cover) is rather unusual for this American photographer best known for her candid portraits of marginalized people like circus performers. Still, the melancholic image of a woman reading in a plainly furnished room opposite a vacant armchair—both cast in the shadows of an otherwise brightly lit scene—encapsulates all the best qualities of her work.

Brush Holder

19th century, Korea (Purchased with funds contributed by Frank S. Bayley in memory of Howard H. Lewis and the James and Agnes Kim Foundation Fund, 2016-186-1)

Decorated with fine open work and underglaze cobalt blue, this porcelain brush holder includes four medallions embellished with lotus petals and auspicious symbols. Most porcelain produced during Korea's Joseon Dynasty was intended for food service; literati men enjoyed the exclusive pleasure of using writing implements such as this.

Chrysanthemums and Banana Tree

Date unknown, by Kakutei (Purchased with the Hollis Fund for East Asian Art Acquisitions, 2016-194-3)

Ōbaku Zen monk Kakutei Jōkō was a key figure in the eighteenth-century literati movement in Kyoto and, like his contemporary Ike Taiga, reveled in ink play. In this two-fold screen from the Gitter-Yelen Collection, he contrasts the delicate, wiry lines of a chrysanthemum with the dark, almost abstract brushwork of banana leaves.

Interior

1916, by Edwin Walter Dickinson (Bequest of Daniel W. Dietrich II, 2016-83-1)

At nearly seven feet tall, this monumental masterpiece by Edwin Walter Dickinson made a sensational debut at the major American art salons of its day. It's a fine example of the artist's flair for capturing a mysterious, surreal mood despite a realist style of painting, though Dickinson was famously reluctant to interpret the symbolism of his own work.

Victory

Conceived 1987, cast 2005, by Cy Twombly (Promised gift of the Cy Twombly Foundation)

When asked whether any of his sculptures might be considered as appropriate counterparts to his landmark series of paintings in our collection, *Fifty Days at Iliam* (1978), Twombly identified six works that, likewise, invoke the spirit of classical antiquity. Five of these, including *Victory* (pictured, page 1), have been offered as gifts to the Museum by the Cy Twombly Foundation. Along with a bronze promised by Keith and Katherine Sachs and two paintings given by Daniel W. Dietrich II, they have greatly enhanced our holdings of work by this celebrated artist.

Exhibiting & Publishing

More than ever, we're working creatively with our collection. Through our major exhibitions and gallery installations, we continue to engage visitors and inspire a love for the arts. But we are also evolving as interpreters of cultures past and present. Each successive exhibition gives our team another welcome opportunity to try new things and to refine our ideas about how we display and interpret works of art.

For *Paint the Revolution: Mexican Modernism, 1910–1950*, we joined forces with Mexico City's Museo del Palacio de Bellas Artes, collaborating as curatorial partners for a show and publication that tapped our great collection of Mexican paintings. *American Watercolor in the Age of Homer and Sargent*, a definitive exhibition on the American watercolor movement organized by Kathleen A. Foster, The Robert L. McNeil, Jr., Senior Curator of American Art, and Director, Center for American Art, was a crown jewel in the past year's exhibition lineup and featured an extraordinary gathering of masterpieces in this lively and exacting museum. And our continued focus on modern and contemporary art featured two key artists in single-work shows, with Cy Twombly's *Fifty Days at Iliam* returning to the Museum after a retrospective of the artist's work at the Centre Pompidou in Paris and a centennial celebration of Marcel Duchamp's provocative and influential readymade *Fountain*.

Photography, textiles, and design were also highlights on this year's calendar. We explored a range of themes in *Wild*, a major exhibition featuring the work of celebrated nature photographer Michael Nichols. *Another Way of Telling* explored the expression of identity in women's photography. *Phulkari: The Embroidered Textiles of Punjab from the Jill and Sheldon Bonovitz Collection* showcased stunning embroidered textiles created by Punjabi women. And *Design Currents*, our annual Collab exhibition, presented the work of three young designers from Britain, Brazil, and Japan.

We reopened our galleries of South Asian art this year to great acclaim following a major transformation that went well beyond physical improvements. In many ways, this great collection has been brought back to life both in the galleries and online, offering a more accessible approach to South Asian culture for our visitors.

The Fire that Consumes All before It (1978), from the series *Fifty Days at Iliam*, and *Anabasis (Bronze)* (2011) in the exhibition *Cy Twombly's Iliad*.



“Not in memory in Philadelphia, and probably nowhere else in the United States, has such a rich and comprehensive show of works in this fragile medium been brought together.”

Stephan Salisbury
 Philly.com/*The Inquirer* (about *American Watercolor*)



Classical Splendor: Painted Furniture for a Grand Philadelphia House

September 3, 2016–January 1, 2017

You wouldn't necessarily think that the subject of painted furniture created for Philadelphia's Wain family in 1808 would have such contemporary appeal. But this exhibition of ten pieces of gilded furniture stands as a success story that illustrates how our talented curators and conservators can so skillfully bring the past into conversation with the present. The exhibition explored the sleek suite of furniture designed by the architect Benjamin Henry Latrobe as a watershed in the history of neoclassical design.



American Watercolor in the Age of Homer and Sargent

March 1–May 14, 2017

This unprecedented assembly of 175 watercolors traced the growing use and mastery of this medium by American artists in the late nineteenth and early twentieth centuries and its lasting legacy in American art. The brightest stars of the movement, including Winslow Homer and John Singer Sargent, were on display, as well as lesser-known artists who embraced what had once been seen as a hobbyist's art form. The extraordinary research and curatorial work that went into the exhibition—only seen in Philadelphia—will inform scholarship on this distinctive aspect of American art for years to come.



Paint the Revolution: Mexican Modernism, 1910–1950

October 25, 2016–January 8, 2017

The most comprehensive exhibition of Mexican modernism presented in this country in more than seven decades, this was a demonstration of remarkable scholarship and international collaboration. It featured digital projections of murals by the likes of Diego Rivera, José Clemente Orozco, and David Alfaró Siqueiros. Working with the staff of Mexico City's Museo del Palacio de Bellas Artes and a team of Mexican and American scholars, we took a new look at a period marked by cultural and political revolution and the art that grew from it.



Wild: Michael Nichols

June 27–September 17, 2017

A showing of the powerful works of award-winning National Geographic photographer Michael "Nick" Nichols transported visitors from the redwood forests of California and the thermal pools of Yellowstone National Park to the Serengeti and the Congo Basin in Africa. It was the first major museum exhibition dedicated to this pioneering photographer of the natural world. To offer a unique context for his distinctive, documentary voice and innovative photography techniques, we presented his works alongside paintings, sculpture, and other media from our collection and offered related programs, including lectures and studio activities.

Exhibition Highlights

Bruce Nauman: Contrapposto Studies, I through VII

September 18, 2016–April 16, 2017

Jitish Kallat: Covering Letter

November 13, 2016–March 5, 2017

Design Currents: Oki Sato, Faye Toogood, Zanini de Zanine

November 19, 2016–March 12, 2017

Phulkari: The Embroidered Textiles of Punjab from the Jill and Sheldon Bonovitz Collection

March 12–July 9, 2017

Marcel Duchamp and the Fountain Scandal

April 1–December 3, 2017

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 five significant catalogues during the year:

Krishna's Earthly Paradise: Two Shrine Hangings from H. Peter Stern, by Darielle Mason and Neeraja Poddar

American Watercolor in the Age of Homer and Sargent, by Kathleen A. Foster

Classical Splendor: Painted Furniture for a Grand Philadelphia House, by Alexandra Alevizatos Kirtley and Peggy A. Olley, with an essay by Jeffrey A. Cohen

Phulkari: The Embroidered Textiles of Punjab from the Jill and Sheldon Bonovitz Collection, edited by Darielle Mason, with essays by Cristin McKnight Sethi and Darielle Mason

Paint the Revolution: Mexican Modernism, 1910–1950, edited by Matthew Affron, Mark A. Castro, Dafne Cruz Porchini, and Renato González Mello

For a full list of 2016–2017 exhibitions, including generous donors and organizers, as well as details about the images on this spread, visit philamuseum.org/exhibitions/past.



Learning & Interpreting

What does it mean to be a student of the arts?

Meaningful learning is about much more than standing in front of a painting. It's about feeling invited to explore, decode, and discuss in a space that's welcoming. It's about feeling that this is your museum, your place for creative play. That's what drives us to create new educational experiences for an ever-expanding audience of kids, teens, and adults.

We're especially proud of a growing calendar of events that encourage families to enjoy creative time together, including the continuation of Art Splash, which is now in its fifth year. New programs added this year include Storytime in the Galleries, Family Date Night, and Sensory-Friendly Mornings programs designed for children on the autism spectrum.

Enhancing art-based education for Philadelphia's K-12 schools has long been a priority, and this year we opened our doors to thousands of students to attend free or low cost programs. We're thinking more about the needs of students and teachers of all levels, and what role digital interpretation has for these young audiences. Teach Lab—an instant hit with educators—is a new monthly program that brings teachers together to learn how to best engage students with works of art, and our galleries are now featuring more tech-forward learning tools than ever before.

Renewed funding by the Andrew W. Mellon Foundation will facilitate new ways of teaching local graduate students about museum studies, and we're teaching the art of observation to medical students through a partnership with the University of Pennsylvania and Temple medical schools. We have our sights set on lifelong learners, too, with a new series called Object Lessons that presents short courses in art history in the galleries, making art education accessible to an even broader audience.

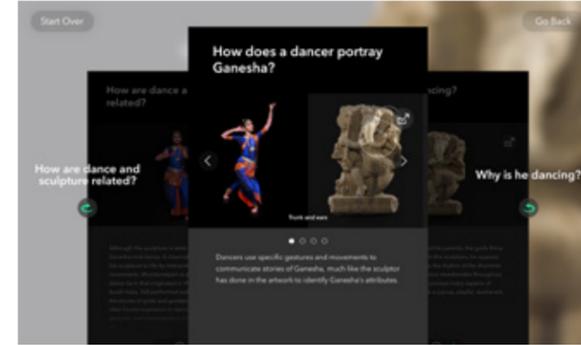
“Summer is a great time for families to slow down and spend quality, creative time at the Museum.”

Emily Schreiner, The Zoë and Dean Pappas Curator of Education, Public Programs



Art Splash Gets Wild

We kicked off our popular summer series in conjunction with the opening of *Wild*, inviting families to experience close-up photographs of animals and to create their own art inspired by the natural world. Studio programs, themed festivals, and art-making activities are just a few of the activities we centered around the work of award-winning photographer Michael Nichols. Now in its fifth year, Art Splash is graciously presented by PNC Arts Alive with additional support from The Women’s Committee and other generous donors.



Labels Go Digital

As part of the reimagining of the South Asian art galleries, we put a fresh spin on the traditional museum label by installing a set of three digital kiosks that enhance the presentation of storied objects and make the material more accessible for all. Called “living labels,” the interactive tools connect historical objects from the collection with the world of today, showing festivals, worship, and the performing arts, as well as glimpses of behind-the-scenes curatorial work.



Expanding Graduate Museum Studies with UPenn

The Andrew W. Mellon Foundation generously awarded a \$500,000 joint educational grant to fund a collaborative initiative between our Museum and the University of Pennsylvania over the next three years. Penn graduate students in art history will extend their study beyond the classroom and benefit from behind-the-scenes training in a multifaceted approach that includes workshops, fellowships, and the ability to work alongside Museum curators, conservators, and educators to gain access to our collection.



Bringing Mexican Murals to Philadelphia

In *Paint the Revolution* we wanted visitors to experience Mexican muralism the way it should be—as an immersive and impactful experience. In addition to featuring portable murals, we captured high-definition images of murals by “los tres grandes” (the big three) artists, Diego Rivera, José Clemente Orozco, and David Alfaró Siqueiros, in Mexico, which enabled us to present them digitally, at scale, in the exhibition.

Connecting & Collaborating

A mini golf course on the East Terrace designed by local artists. Yoga in the Anne d'Harnoncourt Sculpture Garden. Sketching works by Rodin in the galleries. Boxing as performance art by a Zimbabwean choreographer. Live music straight from Muscle Shoals, Alabama. A conversation on war and displacement based on Francisco Goya paintings. A local DJ spinning tunes in the Great Stair Hall. Pay What You Wish on Wednesday Nights.

These are just a few of the ways we're welcoming visitors to experience our Museum in new ways, making us a favorite destination and strengthening our commitment to being the cultural heart of this great city. Our lively programming just got livelier, too, with a new Final Fridays series that presents themed performances and activities on the last Friday of each month.

The way we think about outreach is evolving, but is always centered on the idea that we must create meaningful connections for as many people as possible. That means taking part in Words at Play, a literacy initiative for kids funded by PNC Grow Up Great for the past three years, as well as continuing to build on the VET Art program we developed with the Veterans Empowerment Center of Philadelphia. This year we presented a diverse set of artists and performers that speak to our broad audience, including *Covering Letter's* creator Jitish Kallat, one of India's leading contemporary artists; *Another Way of Telling*, a selection of images by several generations of women photographers; and *The Bearded Ladies*, a cabaret troupe exploring themes of gender and identity.

Beyond community outreach, our collaborative initiatives take on a variety of forms. From international lending to increasing access to the collection online for our virtual visitors, we're investigating new modes of partnering with like-minded groups to achieve our goals in collecting, exhibiting, and sharing our extraordinary collection with the world.



The way we think about outreach is evolving, but is always centered on the idea that we must create meaningful connections for as many people as possible.



Inside Out's Third Season

What if you could picnic in your neighborhood park alongside Van Gogh's *Sunflowers*? Thanks to the continued support of the Knight Foundation, we expanded the outreach program *Inside Out*, bringing high-quality replicas of Museum masterpieces to even more Philadelphia and New Jersey communities, including East Passyunk, Manayunk, Brewerytown, Old City, and Haddonfield. To encourage residents of past and present *Inside Out* communities to check out the rest of the collection, we offered free admission on two weekends.



Philadelphia Assembled Bridges Art and Life

A socially engaged art project celebrating the people, sights, sounds, and tastes of our great city culminated in a participatory installation in the Perelman Building following a series of citywide activities that asked artists, writers, builders, storytellers, gardeners, healers, and activists to reflect on Philadelphia's future. Initiated by Dutch artist Jeanne van Heeswijk, *Philadelphia Assembled* shaped a collective narrative about a number of issues central to today's Philadelphians, including social displacement, self-determination, self-care, facilitating action, and re-imagining what tomorrow can bring.



Spring Garden Street Mural

There's a colorful new mural greeting passersby on Philadelphia's Spring Garden Street Bridge, spanning over the Schuylkill River from the Museum to the Mantua neighborhood. Inspired by the Mexican murals displayed in our *Paint the Revolution* exhibition, artist Betsy Casañas and community members including David and Julia Fleischner painted the floral "talavera" motif featuring tulips, with the support of generous donors. This collaboration between the Museum, the Mantua Civic Association, and Mural Arts marks a continuation of a tradition that started in 1984, when the very first mural was painted on this bridge.



Color Me Bearded Tribute to Streisand

More than fifty years ago, Barbra Streisand filmed her CBS special *Color Me Barbra* at the Museum. This year, the Bearded Ladies Cabaret put their own spin on the cult classic—which was filmed in color in the days of black-and-white TV—with a queer-themed tour through the galleries. The *Color Me Bearded* performance, during which the troupe reproduced Nicolas Poussin's *The Birth of Venus* (pictured above), kicked off a new season of our Final Friday series and ran on twelve evenings along with special performances from LGBT vocal ensemble Philadelphia Voices of Pride and other groups.



Building & Conserving

It's happening. Our plan for the future is unfolding right before our eyes. With a ceremonial groundbreaking in March, we officially launched the Core Project, the next phase of the renovation and expansion of our main building that will dramatically enhance the way visitors experience the Museum for years to come.

This phase of renewal is part of a remarkable master plan designed by internationally renowned architect Frank Gehry. While we eagerly await the completion of the Core Project three years from now, great changes—long overdue—are already being made behind the scenes on the renewal and improvement of our main building's infrastructure.

With the revitalization of our buildings underway, the stewardship of our unrivaled collection—numbering 240,000 works as of this year—is also top of mind. Consequently, the Museum's Conservation Division has embarked on one of its busiest periods in recent history, contributing to gallery renovations, exhibitions, and long-term preservation initiatives, as well as tasks like monitoring vibrations due to construction.

Our conservators tirelessly supported the reopening of the South Asian art galleries, reinstalling massive stone sculptures and conserving eighteenth-century Pakistani wood doors. Many objects have been moved and reorganized to facilitate access for future study and display, including over 850 objects in the arms and armor collection. Fragile textiles from Punjab were treated for safe display in our exhibition of phulkaris, and the roof of our celebrated Japanese teahouse—one hundred years old—was restored this year. Additionally, a major preventative treatment was carried out on Cy Twombly's *Fifty Days at Iliam* before this series of paintings was lent to the Centre Pompidou in Paris.

In the midst of such a busy year, we also brought our conservators' work out into the galleries so that visitors could learn from their expertise. Following the enthusiastic reception of conservation perspectives featured in the exhibition *Classical Splendor: Painted Furniture for a Grand Philadelphia House*, conservators' insights on artists' materials and techniques also enhanced the experience of our visitors in *American Watercolor in the Age of Homer and Sargent*.



The Core Project

The next step in our plan to transform our landmark main building is now in full swing. The Core Project, a major phase of our comprehensive Facilities Master Plan led by visionary architect Frank Gehry, has officially commenced and we couldn't be more excited for what's to come over the next three years.

It's an exceptional project to expand and open up the building—adding more space for art, education, and civic gatherings—without altering its beloved facade and essential character. Many visible changes are already taking place as construction ramps up, but the first results are the demolition of a number of offices and back-of-house spaces to make way for new galleries, an expanded café, and a new

restaurant. Expect to see the much-anticipated Vaulted Walkway and the renovated North Entrance adjacent to Kelly Drive open in 2019, with work on the Core Project completed the following year. Happily for our visitors, we'll remain open through it all.

New public spaces, 23,000 square feet of added galleries, and expanded education facilities will bring more art to more visitors. It's all part of a greater strategic vision for the Museum's future as the cultural heart of our great city.

Through late 2018, Gehry's renderings and architectural models will remain on view in gallery 154 on the first floor of the Museum. To preview the renovations and to learn more about what's changing when, visit philamuseum.org/ourfuture.



Revitalizing an Indian Manuscript

The conservation of a 257-page Sufi manuscript containing 96 exquisite paintings was among our paper conservators' most complex and significant contributions to this year's successful reinstallation of the South Asian art galleries. Treatment of this 1743 Indian masterpiece, *Gulshan-I 'Ishq* (Rose Garden of Love), entailed mending fragile paper, consolidating insecure paint, and stabilizing the weakened binding, and was led by Nancy Ash, the Charles K. Williams, II, Senior Conservator of Works of Art on Paper.



Conserving Qing Dynasty Painted Wardrobe

A clothes wardrobe featuring a lustrous lacquer finish that has long been considered a highlight of the Chinese art collection was analyzed and conserved this year. It is one of a pair acquired by the Museum in 1940, and research indicates they are from the Qing dynasty (1644–1911). A team including Kate Duffy, conservation scientist; Wei Kao, Mellon Conservation Fellow; and Hiromi Kinoshita, The Hannah L. and J. Welles Henderson Associate Curator of Chinese Art confirmed the dating of this wardrobe and that it was crafted in China.

More Conservation Highlights

A Rodin Masterpiece Restored

In preparation for a worldwide series of Rodin shows commemorating the one hundredth anniversary of the artist's death, Philadelphia's own Rodin Museum presented a reinstallation of the artist's works this year. In preparation, Mellon Conservation Fellow Emily Brown undertook a conservation treatment to restore the painted terracotta sculpture *La Lorraine* (1872–75) to its original splendor. The sculpture is part of a new installation of sculptures centered on the theme of *The Kiss*.

Behind-the-Scenes with the Johnson Collection

Highlighting how we care for artwork and advance art scholarship is one way we're working to engage visitors in new and interesting ways. Our conservators have been working side-by-side with our exhibition staff on the upcoming exhibition of the John G. Johnson collection, a trove of European art given to the city of Philadelphia in 1917. The exhibition will shed light on the work of our curators, conservators, and scholars on an art collection of great—and evolving—significance.

"This is about restoring, preserving, and at the same time reimagining the building for Philadelphia's future."
Gail Harrity, President and COO, the Philadelphia Museum of Art

Supporting

Fiscal year 2017 was a year of exciting beginnings and significant conclusions. Most importantly, we publicly announced *It Starts Here: Campaign for the Philadelphia Museum of Art* and broke ground on the Core Project on March 30, 2017. Over 2,500 people attended the Pay What You Wish Open House during the groundbreaking. Our \$525 million campaign is the largest, by far, ever mounted by a Philadelphia cultural institution, and as of June 30, we had raised over \$346 million, or 66 percent, of this goal.

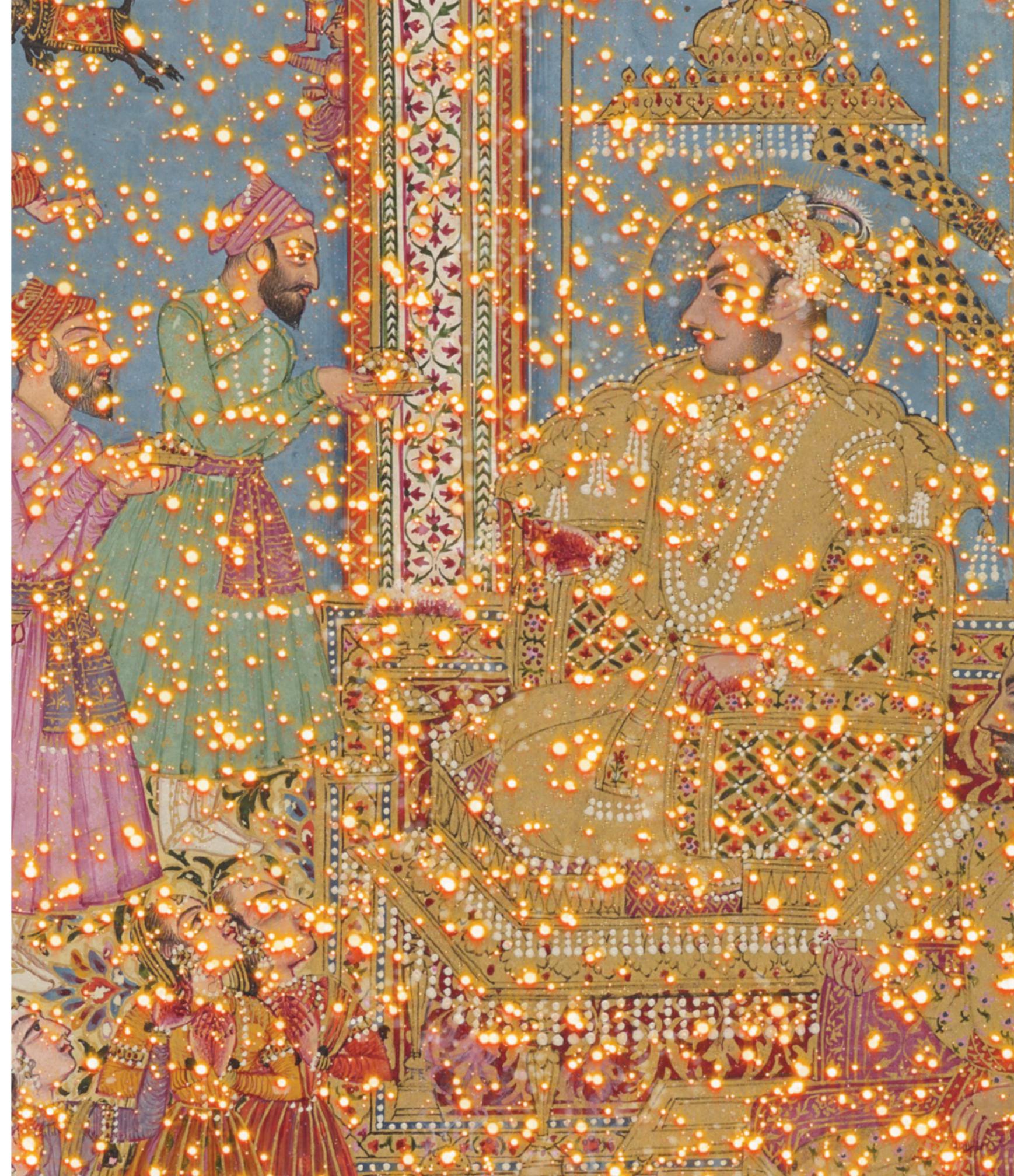
The exhibitions we presented this year attracted support from ninety-one donors. Through long-standing partnerships with the Pinault Collection we acquired two new videos by celebrated contemporary artist Bruce Nauman: *Contrapposto Studies, I through VII* and *Walks In Walks Out*. We collaborated with Fondazione Sandretto Re Rebaudengo to commission and acquire new work by emerging artists working in the relatively new field of time-based media. And we began developing a shared internet research portal with the Centre Pompidou and the Association Marcel Duchamp, among others, that will enable us to link major archives documenting the art and life of this key figure in the history of modern art. Philanthropic support also enabled the opening of our new galleries of South Asian art and the continued success of popular initiatives like *Inside Out* and *Art Splash*.

Donors, members, and partners across the city demonstrated a shared belief in the work we're doing to better serve the community as one of Philadelphia's great civic and cultural resources. Trustees, individuals, foundations, corporations, and government agencies provided support totaling \$43 million, including \$15.3 million in both unrestricted and restricted operating funds. We also raised nearly \$4 million for the endowment and \$18 million for capital improvements through the renovation and expansion project. The City of Philadelphia made a generous capital grant commitment in support of the Core Project, continuing our great private-public partnership.

Museum members—39,365 households—made vital contributions to our work, with revenues in excess of \$5.5 million. Collab, Techné, and Focus affinity group memberships grew and sustained our collections of design, craft, and photography. Bequests and other planned gifts from members of the Fiske Kimball Society and a diverse array of gifts of art and acquisition funds from the Anne d'Harnoncourt Society aided our growth.

These contributions—and many more—are a testament to the confidence our supporters have in the changes we're making. We thank our entire community of supporters for stepping forward to help make the year a resounding success.

Disruption as Rapture (detail), 2016, by Shahzia Sikander (Commissioned by the Philadelphia Museum of Art, 2016-87-1)





Marcel Duchamp Online

The Museum is leading a groundbreaking collaboration with international partners—the Association Marcel Duchamp and the Musée National d'Art Moderne and Bibliothèque Kandinsky at the Centre Georges Pompidou—to develop the first-ever online internet portal linking archives related to Marcel Duchamp.

Thanks to a generous grant from the National Endowment for the Humanities, this project is now underway. This online resource will eventually enable anyone, at any time, to access rare personal correspondence, drawings, technical plans, photographs, scholarly articles, and manuscripts from leading archives in this country and abroad with holdings related to Marcel Duchamp.

The result will be broad access to the most important archival records of the artist's life and work. With the largest and most significant collection of Duchamp's art—from paintings, readymades, and other work—the Philadelphia Museum of Art is best positioned to lead this effort and bring this cutting-edge discovery tool to the world.

Digital assets, including the high-resolution photography that is essential to the success of this project, will soon be stored and catalogued in a new digital asset management system, also supported in fiscal year 2017.

Support for the Duchamp Research Portal has been generously provided by the National Endowment for the Humanities.

Duchamp at Museum of Modern Art's Art of Assemblage Exhibition (Standing next to urinal and behind bicycle wheel), 1961, by Marvin Lazarus (Philadelphia Museum of Art Archives)



Galleries of South Asian Art

Since the Museum's founding in 1876, the arts of South Asia have held a prominent place in our collection. With the donation of the Indian Temple Hall in 1919, Philadelphia became the only place outside India where a visitor can experience the blending of sculpted figures and architecture that is the hallmark of Indian temples. The collection grew over time into one of the largest and most important anywhere outside South Asia, but forty years had elapsed since the galleries in which it was housed were fully renovated and reinstalled.

On October 2, 2016, we reopened these galleries following a comprehensive two-year renovation, an effort made possible by over thirty donors, including a number of individuals from Philadelphia's South Asian community. In the three months after the reopening, visitorship to the Asian wing grew by 73 percent, compared to the same period of time in 2014, just before these galleries were closed for construction. Visitors can now enjoy an aesthetic and cultural experience that reveals the richness and diversity of artistic expression in South Asia.

The collaborative efforts of our staff and members of the local community resulted in dynamic interpretation of our collection, an exciting slate of well-attended events, and the introduction of videos and technology into the galleries. This project serves as a prototype for future reinstallations of East Asian, American, and contemporary art—to be carried out in 2018 through 2020.

The reinstallation of the Museum's galleries of South Asian art was made possible by the Estate of Phyllis T. Ballinger, The Women's Committee of the Philadelphia Museum of Art, Institute of Museum and Library Services, The Pew Center for Arts & Heritage, The Andrew W. Mellon Foundation, William Penn Foundation, Gupta Family Foundation Ujala, E. Rhodes and Leona B. Carpenter Foundation, and The McLean Contributionship. Generous donors to this initiative include Steve and Gretchen Burke, Sailesh and Manidipa Chowdhury, Mr. and Mrs. Donald Kimelman, Mr. and Mrs. Shantanu RoyChowdhury, Pamela and Ajay Raju, the Jones Wajahat Family, Paritosh M. and Srimati Chakrabarti, Drs. Julia A. and Eugene P. Ericksen, Ira Brind and Stacey Spector, Lyn M. Ross, Dennis Alter, Andrea Baldeck M.D., Tushar and Amrita Desai, Shanta Ghosh, David Haas, Dr. Krishna Lahiri, David and Jean Yost, and other generous donors. Additional support for the Museum's building project is provided by Hersha, Shanta Ghosh, and Osagie and Losenge Imasogie.



Volunteering & Staffing

The dreamers and the doers who make visiting the Museum an unforgettable experience deserve recognition beyond words. Behind every achievement, critically acclaimed exhibition, and exciting initiative detailed in this Annual Report is a network of staff and volunteers who enthusiastically bring the best of Philadelphia to the world.

These are the talented, hardworking, civic-minded people making the connection between our ambitious vision for the Museum's future and the work that must be done. By working side by side, we've made tremendous strides this year and are continuing a long tradition of forward progress at the Philadelphia Museum of Art.

A staff of some 550 employees contributes to every aspect of operations here, from collections management to building security. We work hand-in-hand with an amazing group of volunteers, some of whom have given decades of their time and energy to the Museum. This summer we also hosted a group of forty-two student interns, who came to us from twenty-eight colleges and universities in fifteen states, as well as Australia, China, and Italy. Together the interns contributed over ten thousand volunteer hours. Overall, volunteers gave nearly 60,000 hours of service to the Museum.

In short, we have a great deal of people power. One of our greatest successes this year was leveraging all of this talent. We are taking a close look at how this multilayered matrix works together. By encouraging more cross-pollination between our departments and teams, we are revitalizing how we approach everything from exhibitions to education to tours. As always, it's a challenge to work differently, but there's meaningful change taking place. We're trying new things and working more creatively. We're mixing things up and, in the process, learning more about who we are as an organization.

The Museum is a meaningful place for work and play because of the people who are dedicated to our mission, and we can't thank them enough for their commitment. Together, we're shaping the future of the Museum and the way a new generation of visitors experiences the arts.



Christopher Rall
Weekend Guide

Chris, a financial planning specialist by day, has devoted his weekends to volunteering as a guide since 2003. He demonstrates his unsurpassed commitment to the Museum by representing us at City Hall meetings, in marketing initiatives, and on the Corporate Executive Board, in addition to involving his young children in countless volunteer experiences. During a recent tour, he engaged a seemingly uninterested student visitor by comparing Van Gogh's *Sunflowers* and *Rain* and says it's challenges like these—the ones that can make a lasting impact—that he enjoys most.



John Hougen
Weekday Guide

A semiretired Lutheran pastor working with the Interfaith Center of Greater Philadelphia, John arranges visits by religious and cultural groups, promoting diversity and faith through innovative tours and mini-retreats that provide a new way to experience the Museum. He has been volunteering as a guide since 2006 and serves on the Weekday Guides' Continuing Education Team. He enjoys giving tours that feature works illustrating the world's major faiths because it contributes to the appreciation of what he calls "our diverse global village."



Kimberly Seibert
Park House Guide

Kimberly's interest in architecture attracted her to join the Park House Guide program in 2007, and she's since become enamored with decorative arts and furniture. She enjoys sharing the compelling stories of the families who lived in the homes, particularly those at Cedar Grove, and savors how those stories continue unfolding. A hospice pharmacist by training, she currently serves as the Park House Guides board chair and especially enjoyed a cross-training with the Weekday and Weekend guides for the Museum's *Classical Splendor* furniture exhibition.



Xinyi Fang
Departmental Volunteer

Xinyi took part in the 2017 summer Museum internship program. She now volunteers with our marketing team to develop social media campaigns that engage both local and international Chinese-speaking audiences using popular tools like WeChat. She also devotes her time to working closely with visiting students from the Tianjin Academy of Fine Arts and establishing a textile arts partnership with the China National Silk Museum. As a Chinese-born museum communications major at Philadelphia's University of the Arts, her thoughtful approach and unique talents have energized our global outreach initiatives.

Financial Statements

Fiscal year 2017 was a relatively good year for the Museum, with net assets growing \$56.5 million (6.9%) from \$822.3 million at June 30, 2016 to \$878.8 million at June 30, 2017. This increase was due primarily to gifts and grants designated for long-term investment, capital expenditures, and art purchases of \$38.4 million, and investment return in excess of distributions to support current activities of \$25.7 million, offset by depreciation and amortization of \$8.7 million. The Museum's endowment grew by \$29.6 million (6.8%) from \$437.1 million at June 30, 2016 to \$466.7 million at June 30, 2017. The investment return of \$48.8 million and cash gifts and collections on pledges of \$6.1 million was offset by spending for current activities and other changes of \$25.3 million. The Museum's return of 11.3% was good on a relative basis, outperforming its policy benchmark.

The Museum had an unrestricted operating deficit of \$1.4 million before depreciation and amortization of \$8.7 million in fiscal year 2017, compared to a \$0.4 million unrestricted operating surplus in fiscal year 2016. The fiscal year 2017 deficit is consistent with the plan to keep the Museum open to the public during the Core Project.

Total unrestricted operating revenue and support increased by \$0.3 million (0.5%) from \$59.2 million in fiscal year 2016 to \$59.5 million in fiscal year 2017. Endowment, trust, and estates income increased by \$0.5 million (3.0%) from \$17.9 million in fiscal year 2016 to \$18.4 million in fiscal year 2017. Contributed support for operations, including funds released for exhibitions and operating expenses, of \$17.5 million remained at the same level as fiscal year 2016. Earned income, which includes memberships, admissions, retail sales, and other revenue and support, decreased \$0.7 million (3.9%) from \$18.2 million in fiscal year 2016 to \$17.5 million in fiscal year 2017. Membership income for fiscal year 2017 was \$5.6 million, a decrease of 5.1% over the prior year. The number of members decreased 7.2% to 44,119 at June 30, 2017. Admission income of \$5.4 million and attendance of 793,000 were essentially at the same levels as 2016. Retail sales decreased 3.9% from \$3.5 million to \$3.3 million. Earned income in fiscal year 2017 was driven by very positive responses to the Museum's special exhibitions presented during the fiscal year.

Total operating expenses, excluding depreciation and amortization, increased \$2.1 million (3.6%) from \$58.8 million in fiscal year 2016 to \$60.9 million in fiscal year 2017. This increase was due primarily to an increase in curatorial, educational, and development expenses associated with the Museum's fundraising campaign and an increase in the value of City-provided utilities, offset by a reduction in the cost of special exhibitions and publications.

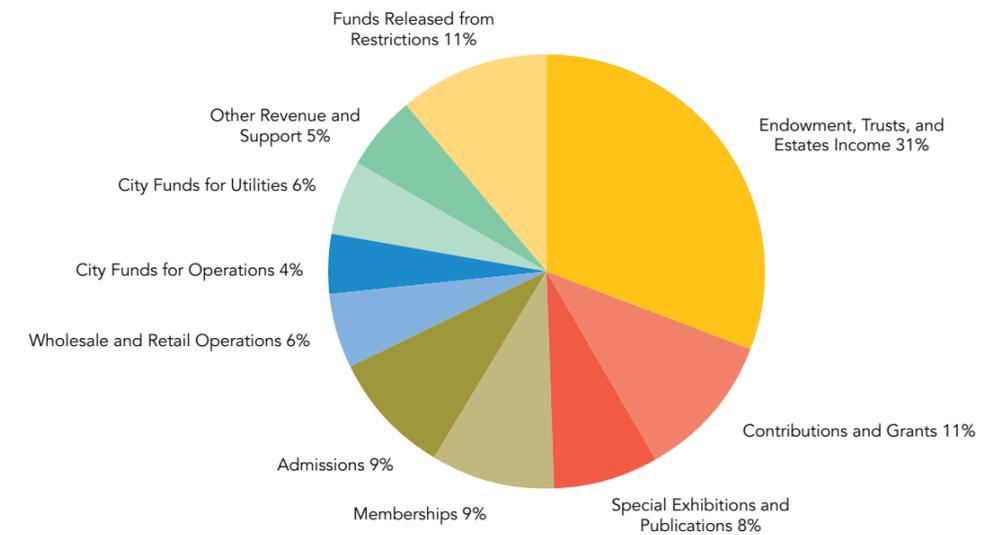
Investments in property and equipment increased \$32.8 million from \$13.8 million in fiscal year 2016 to \$46.6 million in fiscal year 2017, representing primarily the costs associated with the Core Project, which commenced construction in January 2017.

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

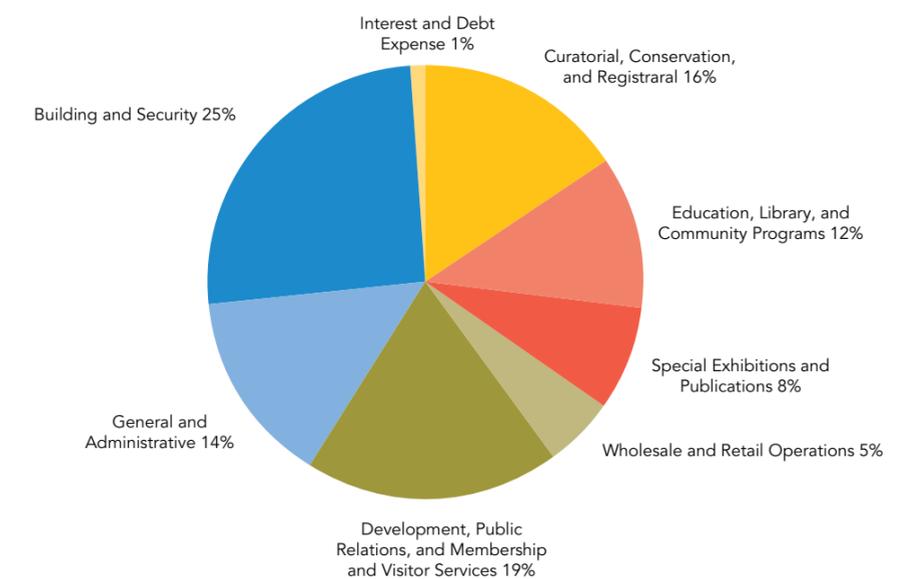
2017 Unrestricted Operating Revenue and Support

\$59,473,795



2017 Unrestricted Operating Expenses Before Depreciation and Amortization

\$60,851,774



The Year in Numbers

30,873

Visitors during Holiday Week at the Museum who enjoyed programming generously supported by TD Charitable Foundation

32,842

Visitors who participated in last year's *Creative Africa*-themed Art Splash, which was presented by PNC Arts Alive

54,490

Visitors to Rodin Museum

6,413

Miles that Marc Chagall's *A Wheatfield on a Summer's Afternoon* traveled to join its siblings in Japan

95

Participants in the Hackathon

58,468

Students served by the Museum through visits, afterschool and out of school programs, and school visits by Museum staff

5,178

Number of guests brought by members to *American Watercolor*

2,670

Visitors to the all-day Pay What You Wish Open House on March 30

855,309

Followers on social media

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June 30, 2017

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The Young Friends Fund

The Carl Zigrosser Fellowship Endowment Fund

Named Spaces

June 30, 2017

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](mailto:David.Blackman@philamuseum.org), 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)	Field Gallery
The Annenberg Galleries (150–165a)	Patricia Sinnett Flammer Gallery (102)
The Arcadia Special Collections Room	Gray Charitable Trust Gallery I (184–185)
ARCO Chemical Company Gallery (252)	Gray Charitable Trust Gallery II (163)
Baldeck Gallery (238)	Albert M. Greenfield Visual and Digital Resources Center (Perelman Building)
Baldeck Garden (244)	F. Otto and Dorothy W. Haas Gallery (292)
George E. Bartol III Conservation Laboratories	Hamilton Family Gallery (271)
Muriel and Philip Berman Gallery	Dorrance H. Hamilton Center for Costume and Textiles (Perelman Building)
Gerri L. Black & Dorothy “Dot” Gallos Gallery (173)	Dorrance H. Hamilton Garden (Rodin)
Marion Angell Boyer and Francis Boyer Gallery (269)	Hollis Scholar’s Study (240, 240a)
Lois Green Brodsky Gallery (188)	Hollis Baldeck Gallery (239)
Robert and Julie J. Bryan Concourse	Lynne and Harold Honickman Gallery
The Ellen and Ron Caplan Gallery (224)	The Osagie and Losenge Imasogie Gallery (225)
Nancy S. and Benjamin Coates Gallery (Rodin)	Joan and Victor Johnson Gallery (115)
Abigail Rebecca Cohen Study Room (Perelman Building)	Kevy and Hortense Kaiserman Gallery (168)
Colket Gallery (151)	Kretzschmar von Kienbusch Galleries (245–249)
Collab Gallery for Modern and Contemporary Design Given by Lisa Roberts and David Seltzer (Perelman Building)	Knight Foundation Gallery (204)
Anne d’Harnoncourt Galleries (182–183)	Berton and Sallie Korman Galleries (120–123)
Anne d’Harnoncourt Sculpture Garden	The Jane and Leonard Korman Gallery
Dorrance Special Exhibition Galleries	Harriet and Ronald Lassin Gallery (153)
The Dr. Sadhan C. Dutt and Mrs. Barati Dutt Gallery (231)	Lenfest Hall
Stephanie and Meyer Eglin Gallery (165)	Julien Levy Gallery (Perelman Building)
Alice Jones Eshleman and William Thomas Vogt Gallery (162)	Maneely Family Gallery (Rodin)
Fernberger Family Gallery (108)	The McCausland Gallery (116)
	The Robert L. McNeil Galleries

Named Spaces

The McNeil Presidential China Gallery (106)
 Martha Hamilton and I. Wistar Morris III Scholars Study
 (Perelman Building)
 Ann Newman Gallery (113)
 Zoë and Dean Pappas Gallery (Rodin)
 The Park Family Gallery (219)
 Ruth and Raymond G. Perelman Building
 Pollack Gallery (275)
 Provident National Bank Gallery (118)
 Resnick Rotunda (161)
 Edwin P. and Rita Rome Gallery (233)
 Barbara B. Rubenstein Gallery (254)
 Keith L. and Katherine Sachs Galleries (166–189)
 Keith L. and Katherine Sachs Gallery (177)
 Hersha H. and Hasu P. Shah Gallery (228)
 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, 2017

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, 2017

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Project Associate Curator

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Sheldon Abba+
Philadelphia Assembled Project Site Manager

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Kristina Haugland
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East Asian Art

Felice Fischer
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Museum Staff

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Administrative Assistant

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Hyunsoo Woo
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Diandian Li
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European Decorative Arts

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Conservation Fellow
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Project Conservator
Katherine Shulman+
Conservation Technician

Paintings

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The Theodor Siegl Conservator of Modern and Contemporary Paintings
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Project Assistant Conservator
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Conservation Technician

Works of Art on Paper

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Cathleen Duffy
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Conservation Maintenance

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Carol Ha+
Hilary Wang+
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Director of Development
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Manager of Leadership Annual Giving, The Associates

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*Development Assistant, Leadership
Annual Giving*

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Wachovia Education Resource

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Fiscal Year 2017

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September 3, 2016–January 1, 2017

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Conservation support was provided 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.

Bruce Nauman: Contrapposto Studies, I through VII

September 18, 2016–April 16, 2017

Support for this exhibition was provided by The Pew Charitable Trusts, The Daniel W. Dietrich II Fund for Excellence in Contemporary Art, and by Isabel and Agustín Coppel.

Reinstallation of the South Asian Art Galleries Opened October 2, 2016

The reinstallation of the Museum's galleries of South Asian art was made possible by the Estate of Phyllis T. Ballinger, The Women's Committee of the Philadelphia Museum of Art, Institute of Museum and Library Services, The Pew Center for Arts & Heritage, The Andrew W. Mellon Foundation, William Penn Foundation, Gupta Family Foundation Ujala, E. Rhodes and Leona B. Carpenter Foundation, and The McLean Contributionship. Generous donors to this initiative include Steve and Gretchen Burke, Sailesh and Manidipa Chowdhury, Mr. and Mrs. Donald Kimelman, Mr. and Mrs. Shantanu RoyChowdhury, Pamela and Ajay Raju, the Jones Wajahat Family, Paritosh M. and Srimati Chakrabarti, Drs. Julia A. and Eugene P. Ericksen, Ira Brind and Stacey Spector, Lyn M. Ross, Dennis Alter, Andrea Baldeck M.D., Tushar and Amrita Desai, Shanta Ghosh, David Haas, Dr. Krishna Lahiri, David and Jean Yost, and others.

Additional support for the Museum's building project was provided by Hersha, Shanta Ghosh, and Osagie and Losenge Imasogie.

Paint the Revolution: Mexican Modernism, 1910–1950

October 25, 2016–January 8, 2017

This exhibition was co-organized by the Philadelphia Museum of Art and the Museo del Palacio de Bellas Artes, Mexico City.

Bank of America was the National Sponsor of *Paint the Revolution*.

In Philadelphia, the exhibition was made possible by the National Endowment for the Humanities, the National Endowment for the Arts, The Women's Committee of the Philadelphia Museum of Art, the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation, Christie's, Bimbo Bakeries USA, The Mexican Society of Philadelphia in honor of Henry Clifford, and The Annenberg Foundation Fund for Major Exhibitions, with additional support from Barbara B. and Theodore R. Aronson, Martha Hamilton Morris and I. Wistar Morris III, G. Theodore and Nancie Burkett, an anonymous donor, and other generous donors.

The accompanying catalogue in English and Spanish was made possible by the Mary Street Jenkins Foundation. The English language edition was additionally supported by the Davenport Family Foundation, The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art, and by Furthermore: a program of the J.M. Kaplan Fund.

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The Museum gratefully acknowledges Media Partner Time Out.

The Museum recognizes community outreach partners the Consulate of Mexico in Philadelphia and the Mexican Cultural Center.

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Lino Tagliapietra: Painting in Glass

October 29, 2016–July 16, 2017

Support for this exhibition was provided by The Leonard and Norma Klorfine Foundation Endowed Fund for Modern and Contemporary Craft, the Center for American Art at the Philadelphia Museum of Art, and other generous donors. Assistance with fine art transportation was provided by the Lino Tagliapietra Murano Studio and Jim Schantz of Schantz Galleries, Stockbridge, Massachusetts.

Jitish Kallat: Covering Letter

November 13, 2016–March 5, 2017

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Design Currents: Oki Sato, Faye Toogood, Zanini de Zanine

November 19, 2016–March 12, 2017

This exhibition was made possible by Lisa Roberts and David Seltzer. Additional support was provided by Collab—a group that supports the Museum’s modern and contemporary design collection and programs.

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March 1–May 14, 2017

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The accompanying catalogue was generously supported by the Wyeth Foundation for American Art and The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art.

Phulkari: The Embroidered Textiles of Punjab from the Jill and Sheldon Bonovitz Collection

March 12–July 9, 2017

This exhibition was made possible by Jill and Sheldon Bonovitz, The Coby Foundation, Ltd., and The Stella Kramrisch Indian and Himalayan Art Fund.

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April 1–December 3, 2017

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May 20–October 8, 2017

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