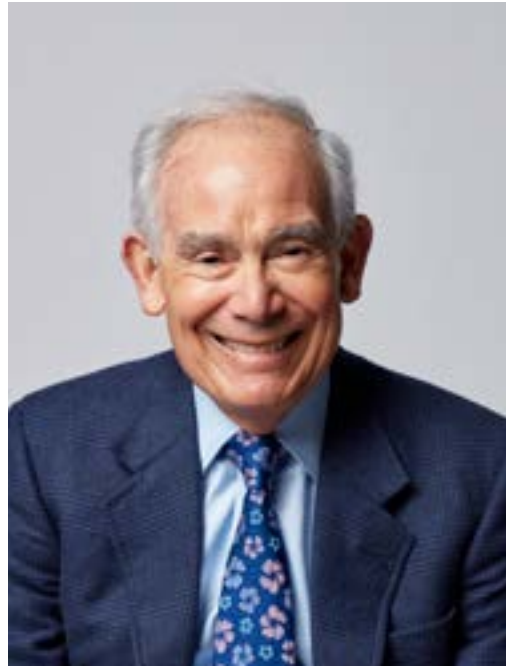


2018 Annual Report





6



10



22

- 4 A Message from the Chair
- 5 A Message from the Director & President
- 6 Remembering Keith L. Sachs
- 10 Collecting
- 16 Exhibiting & Conserving
- 22 Learning & Interpreting
- 26 Connecting & Collaborating
- 30 Building
- 34 Supporting
- 38 Volunteering & Staffing
- 42 Report of the Chief Financial Officer

Front cover: The *Philadelphia Assembled* exhibition joined art and civic engagement. Initiated by artist Jeanne van Heeswijk and shaped by hundreds of collaborators, it told a story of radical community building and active resistance; **this spread, clockwise from top left:** Keith L. Sachs (photograph by Elizabeth Leitzell); *Blocks, Strips, Strings, and Half Squares*, 2005, by Mary Lee Bendolph (Purchased with the Phoebe W. Haas fund for Costume and Textiles, and gift of the Souls Grown Deep Foundation from the William S. Arnett Collection, 2017-229-23); Delphi Art Club students at Traction Company; Rubens Peale's *From Nature in the Garden* (1856) was among the works displayed at the 2018 Philadelphia Antiques and Art Show; the North Vaulted Walkway will open in spring 2019 (architectural rendering by Gehry Partners, LLP and KXL); **back cover:** *Schleissheim* (detail), 1881, by J. Frank Currier (Purchased with funds contributed by Dr. Salvatore M. Valenti, 2017-151-1)



30



34

A Message from the Chair

As I observe the progress of our Core Project, I am keenly aware of the enormity of the undertaking and its importance to the Museum's future. It will be transformative. It will not only expand our exhibition space, but also enhance our opportunities for community outreach.

I look forward to celebrating the opening of our new restaurant this fall, followed by the Vaulted Walkway in early 2019. We will, in turn, share the excitement of enlarged gallery spaces and greater educational experiences for children before we know it.

Along with these opportunities, comes added responsibility for us all. The most challenging part of the construction lies ahead and with it, attendant challenges for visitor satisfaction and the operating budget. The Board and staff are carefully monitoring all aspects of the project in an effort to help navigate the curves in the road and keep us on track for completion in 2020.

In addition to paying close attention to the construction, we are thinking strategically about how we will manage and operate in this new environment. The strategic planning process will ultimately result in a "blueprint" for this next chapter of the Museum's history.

We also continue our work to meet the *It Starts Here* Campaign goal of \$525 million. We're proud of what's been raised thus far (\$393.3 million). But we realize that the last stages of a campaign are always the most difficult and that some "heavy lifting" lies ahead.

I extend my thanks to all who have lent their support to this remarkable effort thus far—the Board, Museum leadership, and community. All of you are helping to keep the momentum moving in the right direction—full speed ahead!

It's a privilege to be part of this ambitious initiative and inspiring to contemplate what lies ahead for the Museum and all of Philadelphia.



Leslie Anne Miller

Chair, Board of Trustees

A Message from the Director & President

As we write this overview of the past fiscal year, the future is taking on definitive form through the construction of the Core Project. Combining infrastructural improvements with the transformation of back-of-house areas into public spaces and new galleries, this initiative will leave few parts of our iconic main building untouched. Now, halfway through the construction, we are beginning to see more clearly the shape of things to come and all that this work, when it is completed, will enable us to accomplish.

At this moment of renewal and change, it is important to remind ourselves that Philadelphia has a long history of envisioning bold civic projects, among them the founding of this institution in 1876. Emboldened by the success of the Centennial Exhibition, this country's first international fair, the city's leaders recognized the unique opportunity they had to establish a new museum that would bring the arts to the community.

Today, nearly 150 years later, we find ourselves in the midst of another extraordinary moment in our history, undertaking the next phase of a comprehensive Facilities Master Plan designed by Frank Gehry. As impressive as his remarkably thoughtful design may be, even more significant is the vision on which it is based. At its heart is a steadfast commitment to stewardship: to maintaining and improving our historic buildings, to the care of one of this country's finest art collections, and, most of all, to sustaining our long and distinguished tradition of service to the Philadelphia region.

Equally important is our commitment to change. The Museum has always been a work in progress, taking advantage of new opportunities that present themselves and responding in sensitive and thoughtful ways to a changing world. Over the past decade, we have embraced new forms of artistic expression, explored new types of curatorial practice, broadened our programming and placed a greater emphasis on access, and asked how we can interpret our collection in new ways.

And we have done this work together. Our Trustees, our many dedicated volunteers, and, above all, our staff have played a significant role in shaping the future of this institution and the strategic priorities on which it should focus. Their voices are clearly reflected in the choices we have made and even more so in the implementation of initiatives like Art Splash and Pay What You Wish Wednesday Nights that have helped us build new audiences.

And it is their accomplishments that are detailed in this Annual Report. We are grateful for their work and proud of the progress that has been made during the past year. But past, as the saying goes, is simply prelude, and in our case it is the harbinger of even greater things to come.



Timothy Rub

The George D. Widener Director
and Chief Executive Officer



Gail Harrity

President and Chief
Operating Officer

In Memoriam

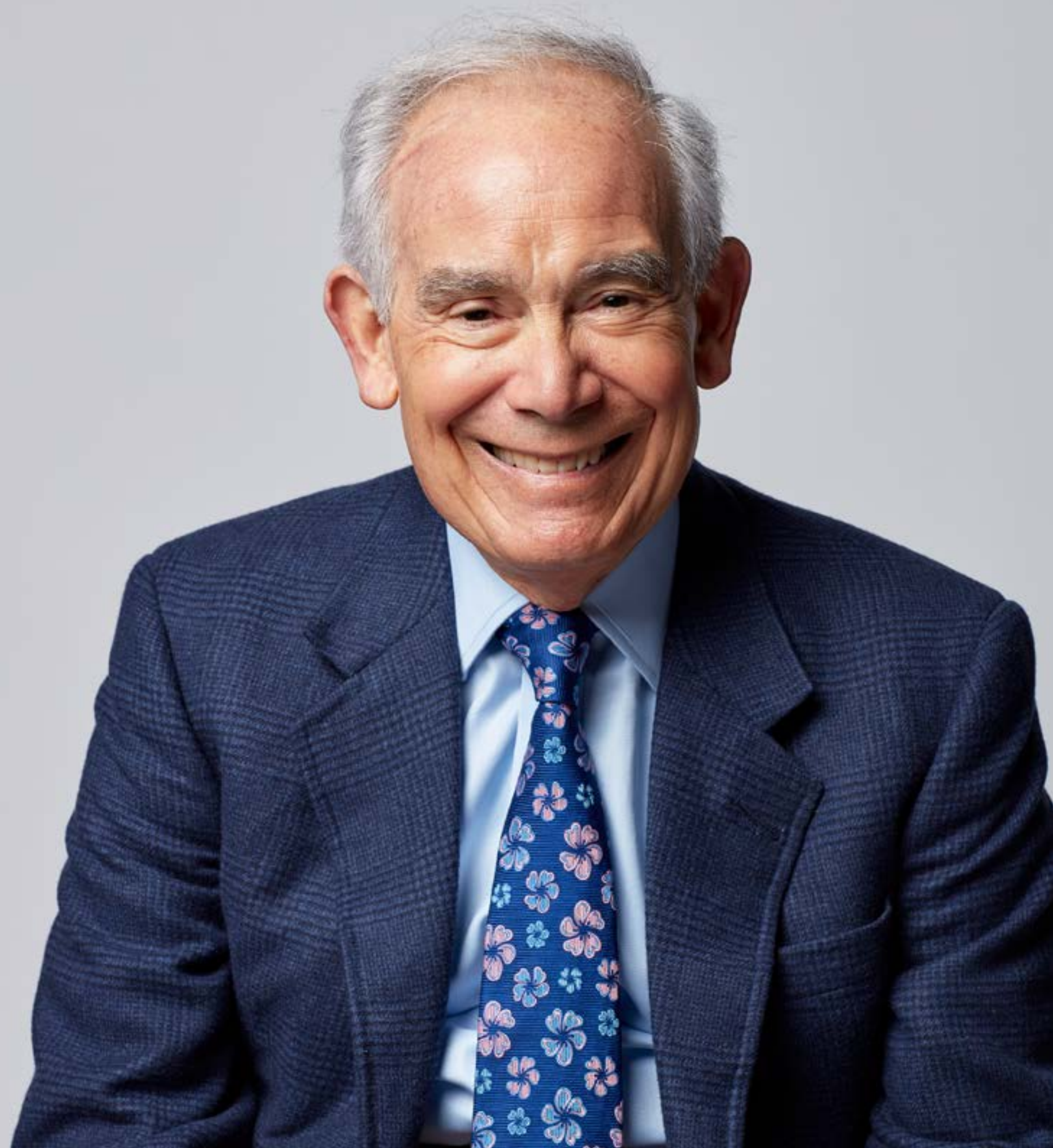
Remembering Keith L. Sachs

1945–2018

We mourn the loss and celebrate the legacy of visionary Trustee, collector, and longtime donor Keith L. Sachs, who passed away on March 5.

A Trustee of the Philadelphia Museum of Art since 1988, Keith long played a leadership role in the governance of this institution. His support of and tireless advocacy for the Museum was, in a word, exceptional. So, too, was his love of contemporary art, a passion he shared with his wife, Kathy. Keith was a model philanthropist, whose devotion to the art of our time was matched only by his love of this city. His long-standing involvement with the Museum, which brought these two passions together, included the chairmanship of both the Architecture and Facilities Committee and the Contemporary Art Committee. He also served on the Committee on Collections, the Executive Committee, the Major Gifts Committee for *It Starts Here: Campaign for the Philadelphia Museum of Art*, and our Strategic Plan Oversight Committee. Keith and Kathy also responded very early to The Lenfest Challenge, endowing the position of Carlos Basualdo as The Keith L. and Katherine Sachs Curator of Contemporary Art in 2008.

In 2014, Keith and Kathy pledged to the Museum ninety-seven works from the extraordinary collection that they developed with great intelligence and care over the course of several decades. This promised gift includes many outstanding works by such leading contemporary artists as Louise Bourgeois, Jasper Johns, Ellsworth Kelly, Brice Marden, and Charles Ray. As the focus of the 2016 exhibition *Embracing the Contemporary: The Keith L. and Katherine Sachs Collection*, it has been lauded as one of the most significant gifts of modern and contemporary art to have come to the Museum, along with the collections of Walter and Louise Arensberg and Albert E. Gallatin. In appreciation of this gift and to express our thanks to the Sachses for a leadership gift to our *It Starts Here* campaign, we renamed the Museum's galleries of modern and contemporary art The Keith L. and Katherine Sachs Galleries in a dedication ceremony in 2014.





With Jasper Johns's *5 Postcards* (2011), a promised gift to the Museum

Keith and Kathy's remarkable act of generosity had the immediate effect, as the *Philadelphia Inquirer* put it in 2014, of "vaulting the Museum into the front ranks of encyclopedic institutions with holdings of contemporary works." The *Inquirer* also wrote a glowing editorial, praising the couple for their decision to share these works with the public here in Philadelphia, where they have lived their lives.

Keith was the CEO of Saxco International, Inc., a principal distributor of packaging material to producers of alcoholic beverages in North America. In addition to his commitment to the Museum, he was active in supporting contemporary art elsewhere in Philadelphia, particularly at the University of Pennsylvania, where he

and Kathy met as students in 1967. In addition to Kathy, who is an Honorary Trustee and co-chair of our *It Starts Here* campaign, he leaves a son David, two daughters, Deborah Sachs Rothman and Judy Sachs, and five grandchildren.

Keith cared deeply not only about the immediate impact of his philanthropy, but also how it could help to shape a brighter future both for the institutions with which he was involved and for the city he loved. His life was shaped by a high-minded and wholly optimistic commitment to the power of community, and for this reason and many others, his legacy will endure for generations to come.



Schwan (2) (Swan [2]), 1989, by Gerhard Richter (125th Anniversary Acquisition. Gift of Keith L and Katherine Sachs, 2000-31-1) © Gerhard Richter



With Richard Serra (center) and his *Equal Elevations On and In (To Kathy and Keith)*, a promised gift to the Museum

"We should never stop thinking about what we have done and what more we could do. And I'm not sure that we have really continued to look forward to the extent that we should. We should never be complacent."

—Keith L. Sachs, in conversation with Carlos Basualdo in 2016



Collecting

The Museum is evolving as an institution, and so too is our collection. While it doesn't entirely define us, it does reflect who we are, where we have been, and where we want to go. Each individual object has its own story to tell, and this year's acquisitions have added new depth and texture to a great collection, setting the stage for future conversations, new narratives, and fresh perspectives on art and culture.

Our collection of American art continues to grow in both size and stature. Our holdings of work by self-taught artists—already among the finest in the country—are strong and broad in scope, but until now have not reflected the remarkable achievements of African American artists from the Southeast. An acquisition of twenty-four works from the Souls Grown Deep Foundation helps us fill that gap with exceptional art that include quilts from Gee's Bend and large assemblages by Thornton Dial.

We're also broadening our representation of new media, focusing on new forms of contemporary art from around the world and the work of important artists who are not yet represented in the Museum's collection. An iconic photograph by Irving Penn (see page 34), who is known for his work with *Vogue* magazine, is our first fashion subject by the artist, and cutting-edge hat designs by British milliner Stephen Jones have enriched our holdings of his inventive work. This year we also welcomed additional works representing "Japonisme," the influence of Japanese art on Western art, including ceramics by Félix Bracquemond as part of a promised gift of fifty-seven pieces of French ceramics by Larry Simms, a retired New Jersey schoolteacher.

Our collection has grown organically since our founding in 1876, with some works coming to us as generous gifts and others as choices made by our curators. With the premiere of *Wil-o-Wisp* (Moiré Installation) by artist Rachel Rose, the inaugural recipient of the Future Fields Commission in Time-Based Media, we celebrated our partnership with the Fondazione Sandretto Re Rebaudengo to jointly commission and acquire new works in video, film, performance, and sound.



Wil-o-Wisp (Moiré Installation)

2018, by Rachel Rose
 (Jointly commissioned and owned by the Philadelphia Museum of Art and Fondazione Sandretto Re Rebaudengo. Funding is made possible for the Philadelphia Museum of Art through the Contemporary Art Revolving Fund)

A striking voice in contemporary art, Rachel Rose creates video installations that ruminate on our image-saturated culture and complicated relationship with the past. She is the first recipient of the Future Fields Commission in Time-Based Media, a collaborative effort with the Fondazione Sandretto Re Rebaudengo that supports innovative new work in video, film, performance, and sound by emerging international artists. Rose's installation premiered at the Museum over the summer and will be presented at the Fondazione later this year. A forthcoming book will feature the development of the project and its installation at the Museum.



Blocks, Strips, Strings, and Half Squares

(detail) 2005, by Mary Lee Bendolph
 (Purchased with the Phoebe W. Haas fund for Costume and Textiles, and gift of the Souls Grown Deep Foundation from the William S. Arnett Collection, 2017-229-23)

Mary Lee Bendolph's work speaks to the power of both individual and communal creativity and will have a transformative impact on our collection. This remarkable quilt, produced in a community called Gee's Bend, near Selma, Alabama, is one of twenty-four works by African American artists from the Southeast acquired this year from the Souls Grown Deep Foundation. The full acquisition of fifteen quilts and nine sculptures will be shown in a 2019 exhibition in the Perelman Building.



Embrace

(detail) 1964, by Rosalyn Drexler
 (Purchased with the Edith Bell Fund and the Contemporary Art Revolving Fund, 2018-82-1)

A kissing couple, enlarged on a plane of deep burgundy, pushes the Pop art genre into a distinctively psychological space. Artist Rosalyn Drexler is a multifaceted artist: a self-taught painter and writer of films, plays, and novels (including novelizations of the Rocky script), she once wrestled under the name Rosa Carlo, The Mexican Spitfire. Her visual work mines the reductive formalism of Pop and imbues its brashness with a distinctive sense of film noir.



Portrait of Theresa Lewensohn

(detail) 1940, by Philip Guston
 (Gift of C.K. Williams, II, 2018)

Philip Guston's treatment of his subject—the wife of the owner of a Manhattan shop that sold tempera paints and picture frames—captures a transitional moment in the early career of this iconic, largely self-taught American artist. His painting style progressed over the years from realism to abstraction, and then to a cartoonish realism that brought him great acclaim. He applied the same tempera paints he used in his early murals to this portrait, which represents the artist's shift to easel painting. The portrait is the fifth work by the artist to enter our permanent collection, but only the second that he made before 1960.



Tête (Head)
1974, by Joan Miró
(Gift of The Philip and Muriel Berman Foundation, 2017-107-1)

Joan Miró's *Tête* was made using the traditional lost wax casting process at the Susse foundry in the southern suburbs of Paris, which he favored for the splendid patinas (colored surfaces) they achieved in their bronzes. Though the Spanish artist began working extensively in bronze in the 1960s following his work with ceramics, natural objects, and man-made objects, he consistently evoked organic form and rustic textures throughout his career. *Tête* is a powerful abstraction of the human form and an exceptional example of Miró's talent for compositions that poetically contrast size, weight, and shape.



Portrait of Mabel Simpkins (Mrs. George Agassiz)

(detail) Date unknown, by Mary Stevenson Cassatt
(Gift of Frances E. and Bayard T. Storey, 2017-99-1)

This pastel portrait of an American socialite came to us as a promised gift from Frances and Bayard Storey. The subject, Mabel Simpkins, was Bayard Storey's great aunt, who after her marriage in 1902 became Mrs. George Agassiz. The artist and Mabel Simpkins may have been friends, because Cassatt gave her a sketch in 1891, adding to the story behind this lively example of Cassatt's portrait style. The painting joins our holdings of five pastels, eight paintings, and more than forty prints by this remarkable artist.



Grapevine

(detail) 1876, by Choi Seok-Hwan
(Purchased with the Kim Endowment for Korean Art, 2017-136-3)

Curving grapevines of various ink shades sweep through this Joseon dynasty (1392–1910) screen, depicting a long-favored decorative subject and symbol of fertility throughout East Asia. A prolific Korean painter born and active in the Impi area of the Northern Jolla province, Choi Seok-Hwan established his fame through ink grapevine paintings—especially those with a continuous design of long sections of vine as seen in this eight-fold screen.



Pandan with Arabesque Decoration

Around 1600–1650, attributed to Bidar, Karnataka (Deccan region), India
(Purchased with funds contributed by Sarah Jackson and with the Stella Kramrisch Fund for Indian and Himalayan Art, 2017-241-1)

It's hard to imagine a single work of "decorative" art that could add greater richness to the Museum's small but growing holdings of Islamic art. This early example of a hexagonal bidriware box fashioned to hold *pandan*, a traditional digestive wrapped in leaves, epitomizes the elegance of Islamic art. Its inlaid ornamentation relates to the floral scrollwork found in the Museum's sixteenth-century Isfahan tile panels, and its architectural shape relates to the so-called Persian Cubiculum with its octagon-based *muqarnas* dome.

American Collection Highlights

The works of art we welcomed into the American collection this year provide a major boost to the department as we prepare for the phased reinstatement of our American galleries. In addition to works by Mary Stevenson Cassatt, Philip Guston, and Mary Lee Bendolph, a number of works in silver, wood, photography, and other mediums have entered the collection.

"Mataak," Solstice Series

1991, by David Ellsworth (Purchased with the Leonard and Norma Klorfine Foundation Endowed Fund for Modern and Contemporary Craft, 2017-126-1)

By defacing the wood and focusing on form, Ellsworth rebelled against the notion of beauty in woodturning and transformed the field with *Mataak*, a piece from his personal collection (see page 10). The monosphere is considered by the artist to be the "king of the Solstice Series" and exemplifies a period of contemplation and exploration in his work.

Coffee Jug

Around 1878, designed by Edward C. Moore for Tiffany & Co. (Purchased with the Richardson Fund for American Silver, 2018-2-1)

The design director of Tiffany & Co. created a landmark group of Japanese-inspired silver designs between 1876 and 1878. Rather than overlaying Japanese motifs onto traditionally Western forms, he was inspired by Japanese aesthetics to produce entirely original designs. The objects created an immediate sensation and received the 1878 Exposition Universelle's Grand Prix for silver in Paris. This coffee jug is likely to have been included in the exposition display.

Chest with Birds

1978, by Judy Kensley McKie (Purchased with funds contributed by The Women's Committee and The Craft Show Committee of the Philadelphia Museum of Art, 2017-231-1)

Ever since Judy Kensley McKie's *Chest with Birds* stole the spotlight at an American Craft Museum exhibition in 1979, she has remained at the top of her field. This early example of her work uses furniture as a means of personal expression and captures her use of carving to create abstract patterns of animals, birds and fish. The piece joins McKie's bronze *Panther Bench* in our collection and complements our historic holdings of wood carved furniture.

Beer Garden

2012–17, by Nicole Eisenman (Purchased with the James D. Crawford and Judith N. Dean Fund, 2018-58-1)

This large-scale print is the first work we have acquired by Nicole Eisenman, a New York-based radical punk artist. With darkly hilarious and rowdy themes, she draws inspiration from an eclectic range of artists from the past and present—with figures borrowed as readily from Rubens as from R. Crumb—to create highly personal works jam-packed with references to her own community as well as popular culture.

Exhibiting & Conserving

As Philadelphia's art museum, we're delivering on our promise to offer new perspectives on the arts, both past and present. We continue to advance our mission to engage a broader audience by constantly experimenting with new ways of presenting works of art so that they can continue to serve as a source of learning and inspiration to new generations of museum visitors.

Philadelphia Assembled, which represented in many ways an uncharted territory for us, introduced Philadelphia to the art of social practice. An exhibition of the work of Spanish designer Patricia Urquiola offered new insights into her creative process. *Old Masters Now: Celebrating the Johnson Collection* highlighted the work of our conservators and curators by providing a closer look at the important work museums do behind the scenes. *Rachel Rose: Wil-o-Wisp (Moiré Installation)* showcased a striking new voice in contemporary video art through a commissioned piece about a tumultuous moment in the history of sixteenth-century England.

The construction of our Core Project has presented a unique set of challenges and, at the same time, provided us with the opportunity to mine our own collection as a resource for exciting new exhibitions. *Design in Revolution: A 1960s Odyssey* and *Modern Times: American Art 1910–1950*, both immensely popular with our audiences, were the result. We have also begun a comprehensive renovation of our galleries of Chinese art and look forward to reinterpreting this important part of our collection to help visitors develop a deeper understanding of the culture and artistic traditions of China when these galleries reopen early next year.

Our conservators and scientists applied their knowledge and skills to the study and care of the many different parts of our collection, from early American furniture to South Asian temple hangings; ancient Chinese tomb figures to American modernist paintings; medieval European illuminated manuscripts to Renaissance painting and sculpture.

More than ever, the Museum is being recognized as an important center for research and discovery. Our world-renowned collection continues to serve as the basis for this work. It is a remarkable resource, and one that will serve to inspire generations of curators and conservators to come.



Installation view of Jean Shin: Collections, March 24–July 15, 2018



**Modern Times:
American Art 1910–1950**

April 18–September 3, 2018

Modern Times was drawn almost entirely from the Museum’s renowned holdings, especially the gift from the Stieglitz Collection that we received in the late 1940s. The breadth and success of this exhibition exemplifies how we are leveraging our collection in new ways due to limitations imposed by Core Project construction. Important works by Georgia O’Keeffe, Marsden Hartley, Arthur Dove, and John Marin were featured for their creative responses to the rapid pace of change that occurred in this country during the early decades of the twentieth century, and many were on view for the first time.

“If you had to define ‘American Modernism’ based on the 156 paintings, sculptures and photographs in this wide-ranging show . . . you might call it a visual attempt to represent the world’s noise and energy.”

—Will Heinrich, *New York Times*



Philadelphia Assembled

September 9–December 10, 2017

The Perelman Building was transformed into a civic stage last fall, when *Philadelphia Assembled* manifested in a series of events, performances, and installations that joined art and activism. This expansive project—a joint effort between artist Jeanne van Heeswijk, collaborators from across the city, and the Museum asked the question: How can we collectively imagine our futures? The project sparked conversation and nurtured a collective narrative about social issues that celebrated the expressive power of the arts for the people of Philadelphia.



**Old Masters Now:
Celebrating the Johnson Collection**

November 3, 2017–February 19, 2018

John G. Johnson left a trove of European art to the city in 1917, and the works have been under constant study since they were entrusted to the Museum’s care in the early 1930s. *Old Masters Now* put this breathtaking collection of paintings by Botticelli, Bosch, Titian, Rembrandt, Monet, and others on view, offering visitors a look at fascinating breakthroughs in understanding that result from the collaborative work of our curators and conservators. The exhibition marked a milestone in connecting our visitors with the ongoing processes of research and the excitement of discovery.



Jean Shin: Collections

March 24–July 15, 2018

Worn-out shoes, military jackets, and broken umbrellas are among the unlikely but familiar crowd-sourced objects that contemporary Korean American artist Jean Shin fashions into elegant, large-scale installations. Central to the exhibition of six installations and a single-channel video was *Unraveling* (2006–2018), an installation made with the brightly colored yarn of unraveled sweaters donated by Asian American artists, which explores identity, community, and material consumption by mapping a dense social network of personal belongings.

Exhibition Highlights



**Patricia Urquiola:
Between Craft and Industry**
November 19, 2017–March 18, 2018

**Varujan Boghosian:
Master Manipulator**
January 12–April 25, 2018

**Design in Revolution:
A 1960s Odyssey**
February 3–September 9, 2018

Keith Smith at Home
February 17–July 8, 2018

**Experiments in Motion:
Photographs from the Collection**
April 21–August 19, 2018

**Now, She:
Two Sculptures by Ursula von
Rydingsvard**
April 26, 2018–April 28, 2019

**Biting Wit and Brazen Folly:
British Satirical Prints, 1780s–1830s**
May 4–December 5, 2018

**Rachel Rose: Wil-o-Wisp/
(Moiré Installation)**
May 2–September 16, 2018

**Agnes Martin:
The Untroubled Mind/Works from
the Daniel W. Dietrich II Collection**
May 19–October 14, 2018

Face to Face: Portraits of Artists
June 26–October 14, 2018

For a full list of 2017–2018 exhibitions, visit philamuseum.org/exhibitions/past.



An Archbishop Revealed

In preparation for *Old Masters Now: Celebrating the Johnson Collection*, treatment and study led by conservator Terry Lignelli, The Aronson Senior Curator of Paintings, of Titian's *Archbishop Filippo Archinto* made a discovery that has expanded our understanding of the work. The figure behind the veil was long identified as a cardinal based on his red cape, but scientific analysis confirmed the use of a smalt—a pigment that loses its blue color over time—indicating that the original cloak color was a deep purple, reflecting Archinto's true identity as Archbishop of Milan.



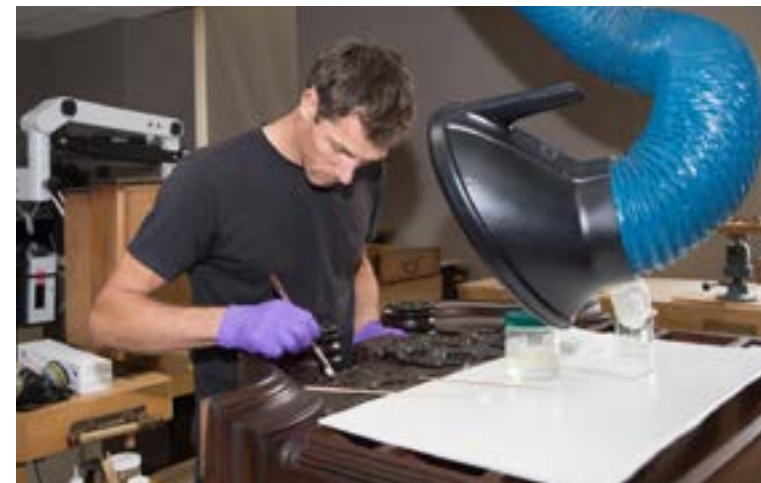
Preparing Duchamp for International Tour

The Museum is sharing its definitive collection of works by Marcel Duchamp with new audiences in a major exhibition to tour the Asia-Pacific region during the coming year. Assessing the stability, appearance, and treatment needs of objects in a variety of media spanning the artist's six-decade career, our conservators readied them for overseas travel. They worked closely with other Museum staff to establish handling, transport, and exhibition conditions that will enable us to preserve these seminal works while allowing them to be shared with new audiences abroad.



Restoring Korean Ink Paintings

Traditional ink paintings on paper are rarely seen outside Korea because of their fragility, but through support from the Overseas Cultural Heritage Foundation, four Joseon dynasty screen paintings were cleaned and repaired by conservators in South Korea. Materials and mounts unique to the region were preserved, and analysis led to discoveries such as more accurate dating and original mounting format. The screens, which depict birds, flowers, and banquet scenes, are now on view.



Early American Furniture and Woodwork

Thanks to support from the Miller-Worley Foundation and the National Endowment for the Humanities, conservators continue to work with curators on the treatment and research of a number of objects for a catalogue of early American furniture, as well as the reinstallation of the American galleries in 2020.



Learning & Interpreting

Learning about the arts should be fun. That's why we're working hard to ensure there's a surprise around every corner here for visitors of all ages. Our staff is constantly learning, too: how to work with families, how to leverage the Museum as a teaching tool, and how to keep people coming back for more. And we're discovering new ways of teaching and sharing. In addition to introducing people to art history and the joy of making art, we're broadening our reach by teaching observational skills and art-inspired social action, and connecting students to practicing artists for unique learning experiences that make a lasting impression.

We've always sustained a strong tradition of scholarship and research, but we're breaking the mold and moving in a new direction with our dynamic multiplatform publishing program. The John G. Johnson Collection online catalogue is an example of how we're using new technologies to reach a broader audience. This digital publication features the same strong and engaging scholarly content our audiences have come to expect from the Museum's print publications—including interpretive essays, in-depth examinations of individual works of art, and fascinating insights based on new scholarship—but with the added integration of digitized archival materials that can be updated with new content over time.

The opening of the North Entrance in spring 2019 will provide students with critically important amenities and more comfortable learning spaces, helping us to strengthen our commitment to providing art-based education and creative play for Philadelphia's K-12 schools. Programs like Art Splash, which served nearly 40,000 visitors in summer 2018, is but one example of a rich and resourceful calendar of inspired programs for kids and families. More than ever, we're grateful to our education partners, collaborators, and cheerleaders—a group far too large to list on these pages—for sharing our vision to energize and inspire as many people as possible through the arts.

Publishing Highlights

The Museum's catalogues and digital publishing platforms make a lasting contribution to scholarship and bring our collection and exhibitions to life for audiences worldwide. Here are just a few of this year's highlights:

The John G. Johnson Collection: A History and Selected Works

By Christopher D. M. Atkins, Carl Brandon Strehlke, Jennifer A. Thompson, and Mark S. Tucker

The Art of the Peales in the Philadelphia Museum of Art: Adaptations and Innovations

By Carol Eaton Soltis

The Enchanted World of German Romantic Prints, 1770–1850

Edited by John Ittmann with essays by Warren Breckman, Mitchell B. Frank, Cordula Grewe, John Ittmann, Catriona MacLeod, and F. Carlo Schmid

Bruce Nauman: Contrapposto Studies

By Carlos Basualdo and Erica F. Battle

Building the City Beautiful: The Benjamin Franklin Parkway and the Philadelphia Museum of Art (revised edition)

By David Brownlee



Introducing Sherlock

Named after Arthur Conan Doyle's fictional master of observation, this new educational program for Philadelphia's public and parochial middle schoolers helps students become keen observers of the world and enhances their analytical skills. This year, we piloted and evaluated this new multiple-visit program for fifth- and sixth-graders with a series of in-class visits by Museum educators and field trips to the galleries. This program builds on our successful collaboration with the Perelman School of Medicine at the University of Pennsylvania to strengthen medical students' observational and empathetic skills through art interactions.



Inspiring Young Artists with Delphi Programs

The Delphi Project Foundation is helping us empower Philadelphia students with a love of the arts. Middle schoolers from local public schools took part in the Delphi Art Club this year, exploring galleries, creating artwork in the studios, and collaborating with the Traction Company Artist Collective to create a temporary mural in West Philadelphia. For high schoolers, the Delphi Art Futures Artist in Residence program provides the chance to meet professional artists and hear about career opportunities in the arts. In April, the high schoolers presented an exhibition at Reliance Standard Life Insurance Company, the Delphi Project Foundation's parent company.



Art Splash: Bright Lights, Little City

What better topic for creative play than the modern metropolis? This summer, the colors, shapes, patterns, and sounds of our *Modern Times: American Art 1910–1950* exhibition inspired a new season of Art Splash filled with unique, family-friendly activities. Projects explored how artists use color to evoke emotion, aspects of portraiture, and urban scenery. A new LEGO model of the Museum created by LEGOLAND Discovery Center Philadelphia offered a vision of the city that families could build on. Now in its sixth year, the Art Splash series is presented through PNC Arts Alive.



For Kids by Kids: Award-Winning Audio Guide

Our Family Programs team put fifth-graders in conversation with acclaimed wildlife photographer Michael "Nick" Nichols about his retrospective exhibition, *Wild*, resulting in an audio guide that allowed children's voices to emerge. Collaborating with kids can take extra effort, but it was well worth it for this project, which built a sense of belonging at the Museum for the children. The audio tour was shared during last year's Art Splash series and earned the Museum the 2018 Silver MUSE Award from the American Alliance of Museums.

"It was really cool to learn about all these different pieces. I learned skills that I might not learn other places, and they are really helpful."

—Philadelphia student in the Sherlock program

Connecting & Collaborating

How do we make people feel at home in a place that's so out of the ordinary?

It's always been our job to make visitors feel welcome when they walk through our doors, but we know it takes a lot more than updated facilities and critically acclaimed exhibitions to make a lasting impact. As we expand our public spaces and plan to take on an even greater role in serving the public, it's our responsibility to expand our definition of what it means to deliver the arts to more people across our community.

We're working tirelessly—and sometimes unconventionally—to invite visitors to experience the Museum in new ways. We've created a musicians-in-residence program, asking artists like King Britt to compose and perform new songs right here at the Museum on Final Fridays. Our third annual Hackathon invited teams of techies and art enthusiasts to go head-to-head in developing new apps to provide innovative gallery experiences. We honored the memory of Dr. Martin Luther King, Jr., with a weekend of programming and community service projects, and spearheaded a citywide #SaveTheArts postcard campaign urging national representatives to oppose cuts to arts funding. With the help of community partners and supporters, we're also making the Museum a lively hub for cultural exchange. This year, we partnered with WHY-FM to premier a film on the Montiers, an African American couple represented in rare pendant portraits dating to the early 1840s, and joined major museums from around the world to celebrate the centenary of the great French sculptor Auguste Rodin's death and his remarkable legacy.

With the help of the Knight Foundation, we presented a gift of large-scale reproductions of paintings to community schools as an extension of our Inside Out program. And once again we helped preschoolers build their vocabulary with picture books through a collaborative project with the Free Library of Philadelphia called Words at Play, supported by PNC's Grow Up Great initiative. Our dynamic approach to community engagement is getting noticed, and at the ninth annual Anne d'Harnoncourt Symposium we proudly led the dialogue on how museums can contribute in dynamic ways to civic life.

Final Fridays: AfroFuturist Affair Costume Ball was presented in collaboration with Camae Ayewa and Rasheedah Phillips of the Black Quantum Futurism collective.



“The arts bring us together in a time when divisiveness is on the rise, foster a broader understanding of the increasingly complex world in which we live, and, most importantly, spur our imagination.”

—Timothy Rub, speaking about the Save the Arts campaign in the *Philadelphia Inquirer*



Boston Sends a Patriot to Philadelphia

The Philadelphia Eagles' historic Super Bowl win over the New England Patriots triggered a special loan from the Museum of Fine Arts, Boston—the result of a friendly wager between the directors of the two museums. This painting by John Singleton Copley, one of Boston's finest artists, is of Mercy Otis Warren (1728–1814), a poet, playwright, political satirist, historian, revolutionary woman, and true American patriot. It remained on view in gallery 102 for three months, during which time it was enjoyed by many devoted Eagles fans.



Welcoming Jane Goodall

Dr. Jane Goodall, the world-renowned primate expert who earned cult-like status for spending years living among chimpanzees in Tanzania in the 1960s, drew a crowd of over five hundred attendees for a sold-out lecture in the Great Stair Hall. The talk was offered in conjunction with *Wild*, an exhibition of Michael “Nick” Nichols's stunning photographs of animals and habitats. Goodall shared her lifelong passion for animals and ecological conservation with the crowd, and an additional five thousand viewers tuned in via Facebook Live.



The Sound of Progress: Songs for John Henry

We celebrated Martin Luther King, Jr. weekend with a new work in jazz inspired by Jerry Pinkney's watercolor *John Henry* (1994). This special collaboration with the Philadelphia Jazz Project honored the heroic figures of John Henry and Dr. King through blues, hymns, work songs, and ragtime in the Great Stair Hall, along with moving introductory remarks by Pinkney and members of Jazz Project. The music, which told the story of John Henry's life, was composed by trumpeter Paul Geiss and performed by a band of Philadelphia musicians.



In the Artist's Voice

By inviting living artists for public talks, we are connecting our collection and exhibitions to a diverse public audience in meaningful ways. This year, artist Jas Knight discussed how the use of traditional techniques in his portraits invites conversations about race and beauty, connecting his contemporary work to our exhibition *Old Masters Now: Celebrating the Johnson Collection*. Similarly, artist Keith Smith spoke on themes of queerness and his experimental practice in photography, prints, and bookmaking in conjunction with the exhibition *Keith Smith at Home*.



Building

More views, more light, more art. More access for more people. That's what's on the horizon. While this year has been marked by hard hats and bulldozers, the dust is finally settling, and we are delighted that major milestones of the Core Project such as our new food service facilities and the reopening of our historic North Entrance are close at hand.

The first evidence of architect Frank Gehry's hand will become evident at the Museum this fall when our new restaurant, Stir, opens to the public, along with a new café. In his own words, Gehry's plan to open up "the arteries" of our iconic building will begin to crystallize with the unveiling of the North Entrance. Logistically speaking, as the Museum reclaims its beautiful entrance for the public, visitors will begin to experience the transformations underway while rediscovering beautiful public spaces that have been closed since the 1970s.

What else is on the horizon? Expect a more comprehensive presentation of Chinese art when these newly installed galleries open early in next year. Excavations continue in preparation for the construction of the Forum, a three-story central public space to be located at the heart of the building, just below the Great Stair Hall, which is set to open in 2020.

The Core Project represents the most complex phase of the Master Plan, and the progress we've made this year towards its realization is amazing. We've raised more funds than any capital campaign for a cultural institution in Philadelphia's history. This project is scheduled to be completed in 2020, and we continue to fulfill a commitment to remain open throughout the duration of construction. We have much to be proud of as we continue to modernize the Museum for future generations and further develop a great collection that invites visitors to see the world—and themselves—in stimulating ways.



Stir Restaurant

Beginning this fall, we're welcoming visitors to our newest culinary destination, Stir. Helmed by Executive Chef Mark Tropea, a Philadelphia native, and operated by Constellation Culinary Group, the seventy-six-seat restaurant featuring a dramatic, undulating ceiling and an open kitchen is the only Frank Gehry-designed restaurant open to the public on the East Coast north of Miami. This intimate place will welcome visitors from near and far with seasonal and local foods.



New Café

Adjacent to Stir, we're opening a full-service cafeteria offering quick service and casual dining with options ranging from artisanal sandwiches to salads to brick oven pizza. With 160 seats, the Café is much larger than our previous cafeteria space and, thanks to Core Project renovations, looks out to the East Terrace and gardens, creating a welcoming, light-filled space that spans the width of the building wing.



Reopening of North Entrance and North Vaulted Walkway

After being closed to the public for decades, the North Entrance adjacent to Kelly Drive will reopen in spring 2019. It will provide accessible entry dedicated spaces for educational events and seminars, a new retail shop, and an espresso bar. Visitors will begin to see the beauty of the Vaulted Walkway, part of which will be open, while its full impact will come to light when the entire length—six hundred and forty feet—becomes completely accessible with the opening of the Forum in 2020.



Chinese Galleries, Reimagined

We're building excitement around our extensive holdings of Chinese art with a \$2 million initiative that will result in significant gallery improvements and a renewed appreciation for this remarkable part of our collection. In early 2019, six renovated galleries will reopen following ten months of long overdue renovation and reinstallation, providing visitors with a fresh take on Asian artistic traditions spanning many centuries, and benefitting from new approaches to interpretation that will make the works of art especially engaging and accessible. The Museum will publish a new book dedicated to highlights from this broad-ranging collection with support from the late Gerry Lenfest and the Carpenter Foundation.

What to Expect

Opening in 2018

Stir
Café
Fiske Kimball Room

Opening in 2019

North Entrance
North Vaulted Walkway
Espresso Bar
Museum store at North Entrance
Education classrooms and seminar room
Newly renovated galleries of Chinese art

Opening in 2020

Forum
South Vaulted Walkway
West Entrance
Lenfest Hall
Retail spaces
New galleries

Supporting

Every day, the Museum puts the wide-ranging investments of generous donors to work in service of our visitors, the care of our celebrated collection and landmark building, and service to the city of Philadelphia. Philanthropy helps direct impact to where it is needed most, from our innovative educational programs that benefit schoolchildren and teachers to new applications of technology accessible around the world, as well as the many other exciting initiatives you'll read about in this annual report.

With the support of the Museum community, we continued to advance the priorities of *It Starts Here: Campaign for the Philadelphia Museum of Art* during fiscal year 2018. This \$525 million fundraising campaign is the largest, by far, ever mounted by an organization in the arts and culture sector in Philadelphia, and as of June 30, we had raised over \$393 million, or 75 percent, of this goal.

Through the Chairman's Council Challenge, which Leslie Anne Miller, Chair of the Board of Trustees, and Ellen T. Caplan, Trustee, initiated in March 2017, and which concluded in December, members of the Chairman's Council collectively gave \$13,495,250, surpassing the \$5 million match target and benefitting annual operations as well as the campaign for a total impact of \$18,495,250.

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 in fiscal year 2018 totaling \$54.8 million, including \$19.7 million in both restricted and unrestricted operating funds. We also raised nearly \$11 million for the endowment and \$22.6 million for capital projects. Museum members—40,296 households—made vital contributions, with revenues in excess of \$5 million.

Collab, Techné, and Focus affinity group memberships grew and sustained our collections of design, craft, and photography, and we launched the newest group, Collect, for emerging collectors of contemporary art, in June. 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.

This extraordinary support is a powerful testament to the Museum community's enthusiasm for this institution's transformation and growth. Thank you for your part in making the past year a great success.



Balenciaga Mantle Coat (Lisa Fonssagrives-Penn), Paris, 1950 (negative); 1988 (print), by Irving Penn (Gift of Annette Y. Friedland in honor of Innis Howe Shoemaker, 2018-92-1)



East Asian Art

In April 2018, we began the first comprehensive renovation and reinstallation of our galleries of Chinese art since 1976. Six galleries in the wing devoted to Asian art are closed for approximately ten months and will reopen in early 2019. This once-in-a-generation project follows the success of our new galleries of South Asian art, which were reimagined in 2016, and was made possible by Hannah L. Henderson, Marguerite and Gerry Lenfest, Maxine de S. Lewis, June and Simon K.C. Li, Joan F. Thalheimer, Andrea Baldeck, M.D., Sueyun and Gene Locks, Peter A. Benoiel and Willo Carey, Barbara B. and Theodore R. Aronson, E. Rhodes and Leona B. Carpenter Foundation, The Women's Committee of the Philadelphia Museum of Art, Cynthia L. Johnson, Frank S. Bayley, Suzanne F. Boda and George W. Grindahl, Dr. Alan M. and Deena Gu Laties, Peggy Wachs, and other donors.

Man's Court Robe (detail), 18th century, China (Gift of the Friends of the Philadelphia Museum of Art and purchased with funds contributed by Mr. and Mrs. Howard H. Lewis, 1983-15-1)



Chairman's Council Challenge

More and more donors are stepping up to support *It Starts Here*. In response to this nine-month challenge, issued by Leslie Anne Miller (above right) and Ellen T. Caplan (above left) at the time of the Core Project groundbreaking, Chairman's Council level donors answered their call. Twenty major gifts were directed toward the Core Project, the endowment, and a diverse array of programs. In addition, twenty-five current members upgraded to a higher level of support and an astounding thirty-five new members joined the Chairman's Council, a 30 percent increase. Together these donors made an incredible impact of over \$13 million.



Education Committee and New Trustees

The Museum's Education Committee comprises experienced educators, steadfast advocates, and generous philanthropists. Over the last two years, three of its members have been invited to join the Board of Trustees: Amy Fox, Hilarie Morgan, and Jennifer Rice. Each has made a significant contribution to sustain our work, enhance our programs, and increase access and community engagement. Other Committee members, including Julia Fleischner, and members of the Museum community such as John and Theresa Rollins and Harriet and Larry Weiss have also made significant investments in education this fiscal year.

Photo by Elizabeth Leitzell



Philadelphia Antiques and Art Show

Philadelphia celebrated the 56th Antiques and Art Show in 2018, which will also be remembered as the first year that the Museum joined Penn Medicine to present the show. This partnership marked the beginning of a new era, as the show transitions to the Museum's management. We've directed the proceeds of over \$264,000 to support the intersection of art and technology at the Museum, particularly our digital engagement and interpretive programs. We thank Trustee Anne Hamilton for her leadership as co-chair of the show's Steering Committee, as well as the numerous corporate sponsors and individual underwriters who contributed to the show.

From *Nature in the Garden* (detail), 1856, by Rubens Peale (Gift of the McNeil Americana Collection, 2010-70-3)



Volunteering & Staffing

We've had a groundbreaking year in every way imaginable. Behind the remarkable change that can be seen in virtually every aspect of our work is a community of hardworking people whose commitment to the Museum makes this one of the most vibrant places in a dynamic city.

More than ever, we're reminded that this Museum is much more than a great collection of works of art housed in a great building. Our staff and volunteers are at the heart of everything we do. They are the ones who show up day after day, ready to do the work that needs to be done. And they reflect a creative spirit that's felt by all those who walk through our doors.

It's an exciting and busy time, and we salute those who willingly respond positively to demanding timelines, tight budgets, and high expectations. They are energized by the progress we've made and empowered by the increasingly vital role this institution plays in the cultural life of our city. In the year ahead, we'll need to move faster than ever before. Embracing change isn't always easy, but our staff has always stepped up to the challenge with an unparalleled level of enthusiasm.

Of course, our staff and volunteers have made us strong throughout our history, and we're able to do what we do today only because of those who have already given so much of their time and energy. Many of our volunteers have been with us for decades, and their commitment to working as an extension of our staff is truly inspiring. As in years past, we hosted summer interns who contributed volunteer hours and fresh perspectives, kindling in them the same commitment to service that has motivated our volunteers in the past. And this year, we provided specialized curatorial training for students from diverse backgrounds participating in the Mellon Undergraduate Curatorial Fellowship Program.

We're seeing the power of our collective efforts unfold and thank all those who have contributed to our success during the past year. Together, we're fashioning a future for the Museum that is full of promise for generations to come.



Jim Hartman

Volunteer, American Art

Jim attended a curator’s presentation on how to build an American art collection nearly ten years ago. It was at that moment that the business entrepreneur decided that contributing a day a week to the Museum was a great way to learn more about the arts. He has assisted with numerous research projects since then, including a significant contribution to photographing and digitizing the watercolor and miniature catalogues at the Pennsylvania Academy of the Fine Arts and creating a database of the works for Museum research.



Dena Smith

Park House Guide

Following her retirement as a Philadelphia public schoolteacher in 2003, Dena became a Park House Guide. Studying with experienced guides and Museum educators over the years has helped her develop her own voice as a guide, blending the past with the present to tell the story of early Philadelphians and their enduring contributions. She especially enjoys giving school tours of the Cedar Grove and Mount Pleasant homes and encouraging students to imagine what life would have been like in the 1700s.



Barbara Podell

Weekend Guide

Since 2010, Barbara has been an active volunteer as a weekend guide, a Rodin Museum guide, a Weekend Guide Executive Committee chair, and a Barnes Foundation docent. She is also a member of The Women’s Committee. Before embarking on a forty-year career as a securities litigation attorney, she studied art history in college and graduate school and interned at the Museum. She says her lifelong commitment to the Museum has given her proximity to the art she loves, the pleasure of making visitors feel welcome, and the priceless camaraderie among guides.



Tammy Salvadore

Weekday Guide

As executive director of the Delphi Project Foundation, an organization that introduces the arts to Philadelphia public school students, Tammy has seen the positive effect that the visual arts have on young people. Wanting to expand her reach to visitors of all ages, she completed the rigorous, two-year guide training program and has been an active guide since 2015. The collection serves as her inspiration for sparking the imagination and empowering visitors to engage with works on view to discover what the art means to them.

Report of the Chief Financial Officer

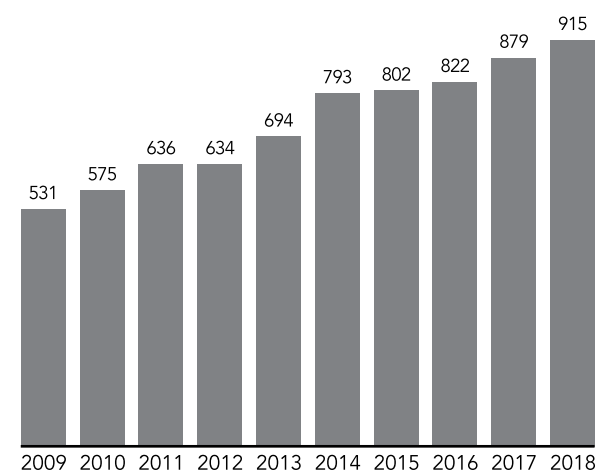
Fiscal year 2018 highlighted the Museum's ability to effectively manage resources to provide an outstanding visitor experience, renew our landmark building, and support and expand the collections. The Museum's sound fiscal management demonstrates its continued commitment to achieve its strategic vision and fulfill its role as a valuable civic resource.

Balance Sheet

Total assets reached \$1 billion at the end of fiscal year 2018, a milestone for the Museum. The most significant assets being investments and cash of \$563 million, property and equipment of \$370 million (an increase of \$52 million from fiscal year 2017 mostly attributed to the ongoing Core Project), and finally pledges and other receivables of \$74 million.

The Museum's financial strength can be seen in the steady growth of its net assets (assets minus liabilities). Fiscal year 2018 showed continued healthy growth in net assets as they reached a record high of \$915 million, an increase of \$36 million from fiscal year 2017. The principal additions to net assets this year include: strong investment returns net of distributions totaling \$17 million, and the generous philanthropy of our Trustees and donors with gifts and grants designated for long-term investment, capital expenditures, and art acquisitions totaling \$31 million, offset by depreciation of \$9 million.

A. Growth in Net Assets Since 2009 (\$ in millions)

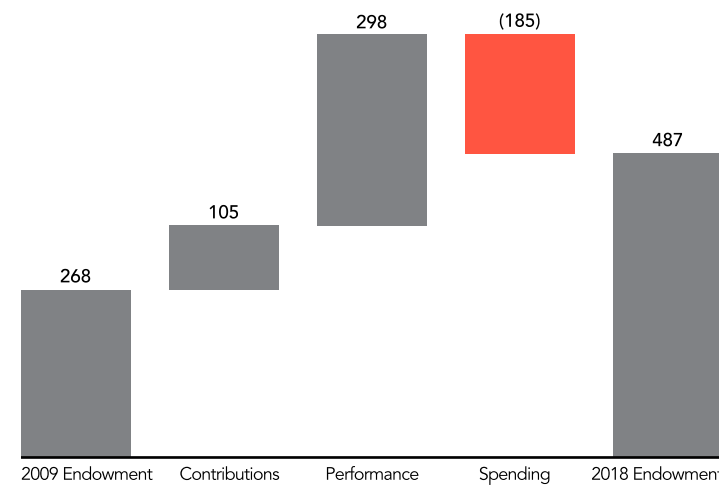


Since the financial downturn of 2008–2009, the Museum's net assets have grown by \$384 million, or 72 percent (see chart A). The results are due to a combination of endowment returns and steady, generous support from our donors.

Photograph by Elizabeth Leitzell



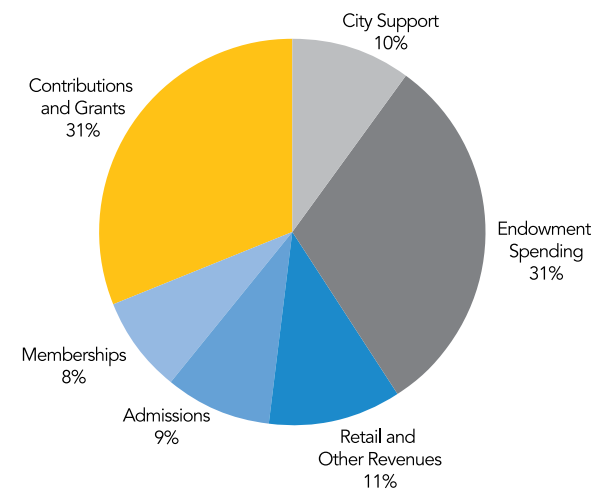
B. Growth in Pooled Endowment Since 2009 (\$ in millions)



Investment Performance

The strong performance of the Museum's pooled endowment's return of 8.5 percent exceeded the benchmark and increased the endowment to \$487 million as of June 30, 2018. The Museum also has nonpooled investments totaling \$13 million, and cash and short-term investments of \$63 million. Since the pooled endowment is invested for perpetuity it is important to look at results over the long term. Chart B shows the growth in the endowment since 2009, notably that performance has exceeded spending by a significant amount.

C. 2018 Unrestricted Operating Revenue and Support \$60,305,641

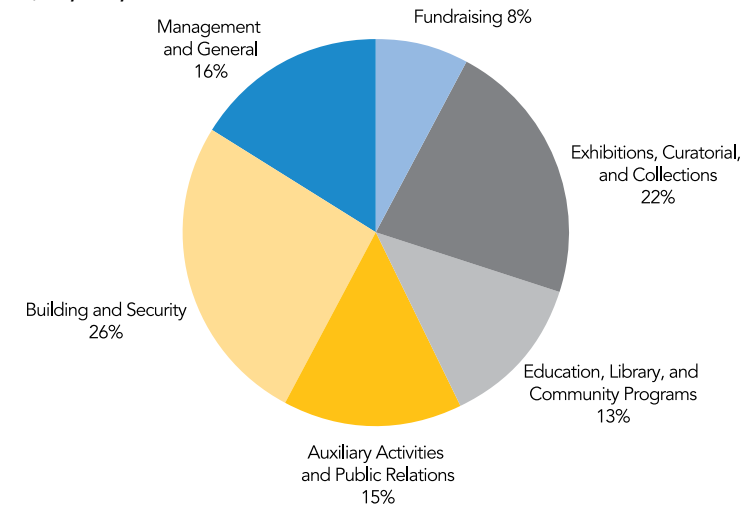


Operating Results

Historically the Museum has operated within a balanced budget. Over the course of the three-year Core Project, however, the Museum anticipated annual deficits, and experienced a net operating loss of \$2.5 million before depreciation this year, as planned. Limited and controlled deficits are expected to continue through the close of the project in fiscal year 2020 as part of the strategy to keep the Museum open to the public during this construction phase of the Master Plan. However, once this phase of construction is completed, the Museum is anticipating operating results to return to preconstruction levels or better.

Operating revenue diversity is an essential strategy that benefits the Museum (see chart C).

D. 2018 Unrestricted Operating Expenses before Depreciation and Amortization \$62,879,892



Admission, membership, and other earned revenues are 28 percent of total revenues, with the endowment and City support making up 41 percent, and contributions and grants (including net assets released from restriction) making up the remaining 31 percent. There was no significant difference in the makeup of revenue sources between fiscal years 2018 and 2017.

The Museum continues to invest in mission-related areas including exhibitions, collections, and educational programs, which comprise 35 percent of expenses. Continuing the strategic goal to improve the visitor experience is reflected in the expenses for auxiliary activities, public relations, and the costs for maintenance and security of our iconic building, making up 41 percent of total costs. Our fiscal conservatism is evident in the cost containment of management and fundraising costs.

Conclusions

As the Museum continues to welcome visitors during a major construction project where access can be impacted, we are committed to maintaining disciplined fiscal management of the institution through robust budgetary planning and prudent use of resources.

We are extremely thankful and gratified by the ongoing support of the community, donors, Trustees, and all our visitors. We thank the Museum's Finance Committee, chaired by Trustee John R. Alchin, and its Investment Committee, chaired by Trustee Ira Brind, for their services in managing our Museum's financial resources.

Deborah Johnston
Chief Financial Officer

The Year In Numbers

10,000

LED lights on our 54-foot-tall holiday tree, made possible by the continued generous support of Dougherty Electric, the International Brotherhood of Electrical Workers (IBEW) Local Union 98, and PMC Property Group

23,258

visits for Holiday Week from December 26–January 1

145,958

visits to *Wild: Michael Nichols*

11,875

visits to Final Fridays

1,870

visits to the free opening event for *Philadelphia Assembled*

40,296

member households

7 million

views of the 360 virtual exhibition of the five versions of Van Gogh's *Sunflowers*, located in the National Gallery, London, the Van Gogh Museum in Amsterdam, the Neue Pinakothek in Munich, the Seiji Togo Memorial Sompo Japan Nipponkoa Museum of Art in Tokyo, and the Philadelphia Museum of Art.





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June 30, 2018

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Jacqueline Matisse Monnier
Elizabeth R. Moran
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Penelope P. Wilson

*deceased
† ex officio

† No longer serving as of June 30, 2018

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June 30, 2018

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Raymond G. Perelman
Constance H. Williams
Chairs Emeriti
Julian A. Brodsky
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Vice Chairs
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and Chief Executive Officer*
Gail Harrity
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Officer*
Deborah Johnston
Robert T. Rambo†
Chief Financial Officers
Jeffrey N. Blair
Secretary

*deceased

† No longer serving as of June 30, 2018

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Berton E. Korman

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Timothy Rub[~]
Constance H. Williams

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Chairs Emeriti
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Lynne Honickman
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Ira Brind
Gail Harrity
Joan M. Johnson
David D. Langfitt
Victoria McNeil Le Vine
Zoë S. Pappas
Ajay Raju
Marsha W. Rothman
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Bruce E. Toll
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Gail Harrity[~]
Deborah Johnston
Leslie Anne Miller[~]
Martha Hamilton Morris
Robert T. Rambo^{~†}
Timothy Rub[~]
Angelica Z. Rudenstine
David W. Seltzer

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Romulo L. Diaz
Vice Chair
Ira Brind
Jaimie Spector Field
Phoebe A. Haddon
Anne F. Hamilton
Sueyun Locks
Dr. Donald B. Parks
Jennifer S. Rice

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Vice Chair
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Julian A. Brodsky
Orlando Esposito
Gail Harrity[~]
Sarah Jackson
Deborah Johnston
Bruce C. Lindsay
John J. Medveckis
Leslie Anne Miller[~]
John A. Nyheim
Robert T. Rambo^{~†}
Timothy Rub[~]

*deceased
[~] ex officio

† No longer serving as of June 30, 2018

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Penelope P. Wilson
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Marvin B. Levitties
Nancy M. McNeil
Elizabeth R. Moran
Robert L. Raley
Andrew M. Rouse
Lauren Sara
Charlene D. Sussel*
Mr. and Mrs. Frederick Vogel III
Members Emeriti

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Chair
Dennis Alter

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Jessica Berwind
Sheldon M. Bonovitz
Clarissa A. Bronfman
Emily Cavanagh
Agustín Coppel
Jaimie Spector Field
Ruth Fine
David W. Haas
Gail Harrity[~]
Marjorie Honickman
George B. Kelly
Berton E. Korman
Jane F. Korman
Leslie Anne Miller[~]
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Jennifer S. Rice
Joseph J. Rishel
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 The Wilstach-Lea Fund
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 for Ukrainian-European Art
 The Young Friends Fund
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Named Spaces

June 30, 2018

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
Annenberg Galleries (150–165a)	Patricia Sinnett Flammer Gallery (102)
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 Matthew and Sarah 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)	McCausland Gallery (116)
	Robert L. McNeil Galleries

Named Spaces

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)
 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, 2018

The Fleisher Art Memorial is a source of inspiration, creativity, and community. Every year, more than 20,000 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, 2018

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Jasper Johns Retrospective*

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*Performance Production
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*The Le Vine Associate Curator
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Hyunsoo Woo
The Maxine and Howard Lewis Curator of Korean Art
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Jessica Kwasniak
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Collections Assistant
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Associate Curator of European Decorative Arts and Sculpture
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Curatorial Fellow in European Decorative Arts and Sculpture
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Project Curator for Dutch Ceramics
Juliana Barton
Andrew W. Mellon Graduate Fellow in European Decorative Arts

European Painting, the John G. Johnson Collection, and the Rodin Museum

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Matthew Affron
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Open position
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Project Coordinator for Academic Partnerships
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Carl Brandon Strehlke
Curator Emeritus

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Research Fellow, Photography

South Asian Art

Darielle Mason
The Stella Kramrisch Curator of Indian and Himalayan Art

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Conservator of Decorative Arts and Sculpture
Katherine Cuffari
Associate Conservator of Decorative Arts and Sculpture
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Samuel H. Kress Fellow in Decorative Arts and Sculpture Conservation
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Conservation Technician

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Kristin Patterson

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Lucia Bay
Project Assistant Conservator of Paintings
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Christopher Ferguson
Conservation Framer

Conservation of Works of Art on Paper

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The Charles K. Williams, II, Senior Conservator of Works of Art on Paper
Thomas Primeau
Conservator of Works of Art on Paper
Fallon Murphy+
Conservation Technician

Furniture and Woodwork Conservation

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Christopher Storb
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Gert Van Gerven
Project Conservator of Furniture and Woodwork
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Project Assistant Conservator of Furniture and Woodwork
Caitlin Sofield
Graduate Intern in Furniture and Woodwork Conservation

Jonathan Stevens+
Conservation Technician

Costume and Textiles Conservation

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The Penny and Bob Fox Conservator of Costume and Textiles
Bernice Morris
Associate Conservator of Costume and Textiles
Martina Ferrari
Andrew W. Mellon Fellow in Costume and Textiles Conservation
Lisa Stockebrand+
Conservation Technician

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Scientist
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Fiscal Year 2018

Wild: Michael Nichols

June 27–September 17, 2017

Support for this exhibition was provided by The Pew Charitable Trusts with additional support from Leslie Miller and Richard Worley, National Geographic, Lyn M. Ross, Lynne and Harold Honickman, Donna D. and Marvin Schwartz, Mr. and Mrs. Jeffrey Anderson, Barbara B. and Theodore R. Aronson, The Jill and Sheldon Bonovitz Exhibition Fund, Mrs. Susannah D. Rouse, Constance and Sankey Williams, an anonymous donor, and other generous donors.

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Agnes Martin: The Untroubled Mind / Works from

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the Daniel W. Dietrich II Collection

May 19–October 14, 2018

The exhibition was made possible with funds provided by Daniel W. Dietrich II Foundation.

Face to Face: Portraits of Artists

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Traveling Exhibition

Paint the Revolution: Mexican Modernism, 1910–1950

The Museum of Fine Arts, Houston

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