

Philadelphia
Museum of
Art

Annual Report 2014





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Letter from the Chair

This past year was another good year for the Philadelphia Museum of Art.

In fall 2013, the exhibition *Léger: Modern Art and the Metropolis* illustrated the close relationship between the arts and modern urban life. In spring 2014—just as our fiscal year came to a close—*Making a Classic Modern: Frank Gehry's Master Plan for the Philadelphia Museum of Art* unveiled our vision for the future that is shaped by a deep appreciation of the role that the Museum plays as a civic institution. The plan calls for the renovation and expansion of our main building and reflects our commitment to the citizens of Philadelphia and its region and to the efforts we make each and every day to broaden and diversify our audience. This project, which is the product of a great architect working closely with the Museum's staff and its volunteer leadership, is part of a broad process of renewal now underway within the Museum, one that is necessary if we are to fulfill our mission as effectively over the coming decades as we have in the past.

That the Museum needs to grow was made evident in *First Look: Collecting for Philadelphia*, which showcased some one hundred examples of the thousands of notable works of art that entered the Museum between 2008 and 2013. *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910*, one of the highlights in the exhibition history of the Museum,

illuminated the encyclopedic breadth of our collection by bringing to Philadelphia an astounding array of objects—most from Korean institutions and many never seen before in the United States—from one of the most magnificent periods in the history of that country. *Treasures from Korea* was an exciting example of what the future will bring for the Museum's special exhibitions and its permanent collection galleries. It made creative and thoughtful use of new, often interactive technologies that encouraged informative dialogue with the show's audience. And it welcomed many first-time visitors to the Museum through industrious—and very successful—community outreach efforts and the broad reach of electronic media.

The Museum's principal purpose is to connect people to art. Today we are focusing our efforts on expanding those connections in many different ways. For some visitors this may mean an opportunity for quiet contemplation or an evening spent in animated discussion with friends. For others it may mean scholarly study, for the Museum is—and will remain—a vital resource for art historical research. And for still others, especially families, it will be a place for creative play, for this is one of the most important ways in which we learn and come to appreciate the extraordinary benefits of a life made richer through engagement with the arts.

It is gratifying to see our efforts to reach new audiences begin to take shape and gain momentum. I am particularly proud of the success of Pay What You Wish Wednesday Nights, Art After 5 on Friday nights, and our summertime Art Splash offerings. With all these activities, one realizes the promise of the Museum as a place to experience and explore the extraordinary products of human creativity, to learn about others and ourselves, to connect with friends and family, to build community, and to open the eyes of a child to the possibilities to come.

This past year's efforts have succeeded in other ways as well. The Museum's Young Friends and Associates programs have grown. The Lenfest Challenge, conceived and supported by Gerry and Marguerite Lenfest, was successfully completed due to the willingness of so many generous individuals to accept the challenge and permanently endow key professional positions. The Trustees of the Museum shared the belief in the Museum's present and future when they enthusiastically approved the new Facilities Master Plan.

A perfect symbol of the past year's many accomplishments is present for us to marvel at every day: *Diana* by Augustus Saint-Gaudens. She has been the resident goddess of the Great Stair Hall since 1932, but in the past year she was given new life. Once again, she gleams in gold, as intended by the

artist, the product of a thoughtful and comprehensive conservation effort to restore this work to its original appearance. Just as this great sculptor had a distinctive vision, the Museum has a vision. Ours is to develop new audiences; to enhance the visitor experience; to bring new life and meaning to the collections; and to strengthen our civic engagement as an important part of the life of the city.

Fiscal year 2014 focused our vision for the future. As it evolves, I know this vision will be successful, because of people like you who support the Museum, its collection, exhibitions, programs, expansion, and renewal. Thank you for a remarkable year. Please join me in looking forward, with excitement and high expectations, to all that awaits us.

Constance H. Williams
Chair, Board of Trustees

Serving Dish
19th century
Porcelain with underglaze blue decoration

Korea
Purchased with the James and Agnes Kim Foundation Fund
2014-35-1



A Year at the Museum

Get your house in order. That is a suggestion worth heeding at all times, but particularly when welcoming friends, whether old or new, to your home. The Philadelphia Museum of Art is very much like a home. It houses some 227,000 works of art. It welcomes between 600,000 and 800,000 people—often more—every year. It is a place to gather for special occasions, large and small. In the case of our Museum “home,” such special occasions include the debut of an exhibition featuring works of art from around the world, or a family day that brings together visitors from throughout the city. “Hanging out” at the Museum is a special occasion too, an opportunity for serious study or creative play. It is also a place where we come together—in galleries, classrooms, studios, auditoriums—to learn about art. Because learning about art is, ultimately, learning about ourselves and each other.

Our homes convey a sense of who we are. And so does the Museum. Its internationally recognized and celebrated exterior speaks of the treasures to be experienced within. It is an expression of a grand vision, high hopes that have been fulfilled over the course of time and an enduring commitment to the people of Philadelphia, to its region, and to those from anywhere and everywhere whose lives can be enriched through the love of art. Looking inside, the Museum provides ways to learn “who we are,” whether “we” are twenty-first century Philadelphians or people who expressed themselves through the arts across the globe over the course of millennia.

As the famed modern architect Le Corbusier once said, “The home is a machine for living.” The Museum was not designed to be efficient in this sense—although it does seek to make the best use of technology in service of art and people—but rather as a source of inspiration that helps us see the world, and ourselves, in new and different ways. It should be fresh, sparking curiosity and encouraging future visits. It should be lively as well as contemplative, embracing many different modes of experience and bringing the past into lively conversation with the present.

Like any home that has been in continuous use for more than eight decades, the Museum needs to be renovated. And like many homes, it needs to be expanded to accommodate a larger collection and the many different activities that make this institution all that it is today. It is an exceptional place that requires care and commitment to ensure that it will continue to educate, to inspire, and to welcome everyone to learn from and enjoy all that it has to offer.

In the following pages, you will read about the past year at the Museum. Great works of art were acquired, engaging exhibitions were presented, and vital connections were forged. Passions were developed, curiosity was piqued, and friendships were made. Skilled and devoted people worked hard to make all this happen. And those who are generous in spirit and in what they share—whether thought, energy, or resources—provided the Museum with the support it needed to be the place where art comes to life.

Sol LeWitt's *On a Blue Ceiling, Eight Geometric Figures: Circle, Trapezoid, Parallelogram, Rectangle, Square, Triangle, Right Triangle, X* (Wall Drawing No. 351), of 1981, graces the ceiling of the Tuttleman Gallery © Sol LeWitt/Artists Rights Society (ARS), New York

Collecting

In January 2014, Keith and Katherine Sachs presented to the Museum a promised gift of ninety-seven outstanding works of contemporary art. Mr. Sachs is a longtime Trustee and Mrs. Sachs, an honorary Trustee, has for decades been engaged here in numerous professional and volunteer capacities. In its size and quality, the donation of the Sachs Collection represents a transformational moment for this institution. Individual works from the gift are described in the following discussion of exceptional acquisitions by the Museum in fiscal year 2014. An overview of the gift is presented on pages 22–25.

Andy Warhol's *Portrait of Joseph Beuys* (1980) is one of several masterpieces of contemporary art bequeathed to the Museum by the estate of David N. Pincus, a former chair of the Modern and Contemporary Art Committee and longtime supporter of this institution. Warhol's close-up depiction of German artist Beuys (1921–1986) wearing his signature fedora hat is surely among the best of the extended series of portraits and self-portraits that were central to Warhol's career and will certainly stand as one of his greatest accomplishments. During the 1970s and 80s, Warhol created a series of portraits of contemporary artists, reflecting their celebrity status at the time. His glittering diamond dust pieces are among the most extraordinary. Although the works of these two artists—both key figures in the postwar cultural landscape—are formally and conceptually very different, this portrait represents a strong and profound connection between the two. The Museum's holdings include Warhol's celebrated *Camouflage Self-Portrait* (1986), a portfolio of ten color screenprints of Mao Tse-Tung (1972), and *Jackie (Four Jackies) (Portraits of Mrs. Jacqueline Kennedy)* (1964).

Also included in the gift from the estate of Mr. Pincus are two of Beuys's celebrated, large-scale—approximately ten by four feet—chalkboard drawings (1980). The remains of actions where Beuys lectured on his work and ideas, Beuys's blackboards use text and diagram to extend his notions of “social sculpture,” a belief in the collective potential of human creativity.

Jasper Johns is a contemporary of both Warhol and Beuys and arguably among the most influential artists living today. He is exceptionally well-represented in the Museum's galleries, in the form of works in the permanent collection and a large and important group of long-term loans. As part of their spectacular promised gift to the Museum, Mr. and Mrs. Sachs presented *5 Postcards* (2011). In *5 Postcards*, Johns juxtaposes, reorders, and shifts imagery drawn from iconic motifs that he employed in earlier works. Figures of a man and boy shift between representations of a ladder, vase, circle, and nailed handkerchief, suggesting a fragmented narrative existing within the five canvases.

Recognized as one of the most important artists of the twentieth century, Louise Bourgeois spent over half of her career in relative obscurity. Bourgeois's 1947–49 portrait of her son, Jean Louis (see page 25), possesses both architectural and human qualities, indicating their close relationship and Jean Louis's significance within the domestic sphere of the artist. *Portrait of Jean Louis* was presented to the Museum as a gift from Mr. and Mrs. Sachs.

Portrait of Joseph Beuys
1980

Acrylic and silkscreen with
diamond dust on canvas

Andy Warhol

American, 1928–1987

Gift of the estate of David N.
Pincus

2013-159-1

© 2014 The Andy Warhol
Foundation for the Visual
Arts, Inc./Artists Rights
Society (ARS), New York

When Georg Baselitz began in 1969 to turn images, quite literally, upside down, he was seeking to liberate painting from traditional modes of representation. By turning his subjects on their heads, he also abstracted them. In *Weinballett* (*Wine Ballet*) (1991), illustrated on page 76, the viewer can perceive the floating upside-down figure from a distance. Upon closer inspection, however, the broad brushstrokes dissolve into unrecognizable patterns and layers of thick paint on a white ground covered with shoeprints. The footprints mark the artist’s presence throughout the painting and humorously suggest that Baselitz performed his own “wine ballet” on the canvas. This painting was donated to the Museum by the Katherine and Keith L. Sachs Art Foundation.

Waterlily I (c. 1945) is a superb example of the many standing mobiles that Alexander Calder produced during his career. It joins the Museum’s deep holdings of work by the artist—including *Ghost*, which floats serenely above the Great Stair Hall—who is widely celebrated for bringing the element of motion into modern art. *Waterlily I* is a gift of Frances and Bayard Storey in memory of Anne d’Harnoncourt.

Without a doubt, Marcel Duchamp would regard Philadelphia as the most appropriate home for two paintings, *Portrait of Gustave Candel’s Father* and *Portrait of Gustave Candel’s Mother* (both 1911–12), which were recently presented to the Museum as a gift by Mme. Yolande Candel. Since 1954, when it inaugurated new galleries to display the renowned Louise and Walter Arensberg Collection, the Museum has housed the largest and most comprehensive collection of Marcel Duchamp’s work, which now includes more than two hundred objects. So deep was the connection Duchamp felt for the Philadelphia Museum of Art that he created his final masterpiece, *Étant donnés*, over a period of almost twenty years as a site-specific installation for its galleries. It is fitting, then, that two of his earliest paintings—the portraits of Mme. Candel’s grandparents—join what Duchamp referred to as their “brothers and sisters” at the Museum. Because of their depth—and Duchamp’s genius as made evident in his work as well as his profound impact on the development of modern and contemporary art—the Museum’s holdings are celebrated and central to the consciousness of those interested in the art of the twentieth and twenty-first centuries. The Museum will be the primary lender to a major exhibition of Duchamp’s work at the Centre Georges Pompidou, Paris, in late 2014 and early 2015.

“My most representative work” and “the climax of my Surrealist period”—these were the terms that Man Ray employed to mark the extraordinary importance of his great canvas *Fair Weather* (*Le Beau Temps*). This painting (see page 31) was made in Paris in the spring of 1939, a time that the Philadelphia-born artist experienced, he later explained, as one of great contradiction. By then he had authored a large body of experimental work in painting, photography, film, and found-object sculpture (assemblage). He was considered a prominent figure in the Dada and Surrealist movements. In his own terms, he was a success. But he could not miss the gathering storm clouds of war in Europe and the sense that everything was about to change. In response, he composed a painting, the most monumental he would ever make, to serve as the summation of his artistic life and preoccupations. The title he chose, *Fair Weather*, was unmistakably ironic. In classic Surrealist fashion, the picture presents a wealth of symbols—some of which came to the artist in dreams—arranged in a way that confounds common sense. In the summer of 1940, Man Ray would join the exodus of artists departing France for the United States, and settled in Hollywood, leaving *Fair Weather* behind. He reclaimed the picture after the war and kept it as one of his favorites for the rest of his life. Sidney Kimmel first presented *Fair Weather* as a promised



Portrait of Gustave Candel’s Father
1911–12
Oil on canvas
Marcel Duchamp
American (born France), 1887–1968
Gift of Mme. Yolande Candel in memory of her father, Gustave Candel, and Marcel Duchamp
2014-79-1
© Succession Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2014



Portrait of Gustave Candel’s Mother
1911–12
Oil on canvas
Marcel Duchamp
American (born France), 1887–1968
Gift of Mme. Yolande Candel in memory of her father, Gustave Candel, and Marcel Duchamp
2014-79-2
© Succession Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2014

Waterlily I
c. 1945
Standing mobile-sheet metal and wire
Alexander Calder
American, 1898–1976
Gift of Frances and Bayard Storey in memory of Anne d’Harnoncourt
2013-70-1a–e
© 2014 Calder Foundation, New York / Artists Rights Society (ARS), New York



gift in conjunction with the Museum’s 125th anniversary celebrated in 2001, and completed his donation in fall 2013. It has quickly become an icon of the Museum’s exceptional holdings of Surrealist art.

Inspired by several trips to Italy and Switzerland, John Singer Sargent took a break from figure painting and turned to landscapes. In *A Waterfall* (about 1910), the artist captures the image of a rushing stream with thickly applied white paint. To create the effect of sunlight through rising mist and bring the scene to life, Sargent applied many different colors—red, green, violet, and gold—directly to the canvas, recalling the technique of his friend, Impressionist painter Claude Monet. The painting is a gift from C.K. Williams, II.

The John G. Johnson Collection at the Philadelphia Museum of Art includes an extraordinary group of early Renaissance paintings from Florence, one of the finest to be found in this country. The Museum recently built upon this strength by acquiring two panels by Giovanni dal Ponte depicting the Annunciation (see one of them on page 45). In these fragments of a triptych (the other elements of which are in the Fitzwilliam Museum in Cambridge), the angel carrying a lily, a symbol of purity, descends from the clouds in one to encounter the Virgin in the other. Seated on the floor of an open room, her position is symbolic of her humility. She raises one arm in surprise at the arrival of the dove of the Holy Spirit, and in her other hand, she holds a book. That the two panels are fragments of a larger, more complex work is not unusual: the component parts of altarpieces, triptychs, and diptychs were often separated and sold as individual works of art in the eighteenth and nineteenth centuries. Dal Ponte was represented previously in the Johnson Collection with a panel painting—which also originated as part of a larger altarpiece—depicting two saints. These new panels depicting the central figures of the Annunciation complement this work and add significant strength to the Museum’s holdings from this important period.

This year the Museum had the opportunity to purchase a major drawing by American painter Paul Cadmus, again thanks to the generosity of C.K. Williams, II. *The Conversation Piece* (1940) is a finished preparatory study for the painting *Stone Blossom: A Conversation Piece* (1939–40), which was recently acquired by

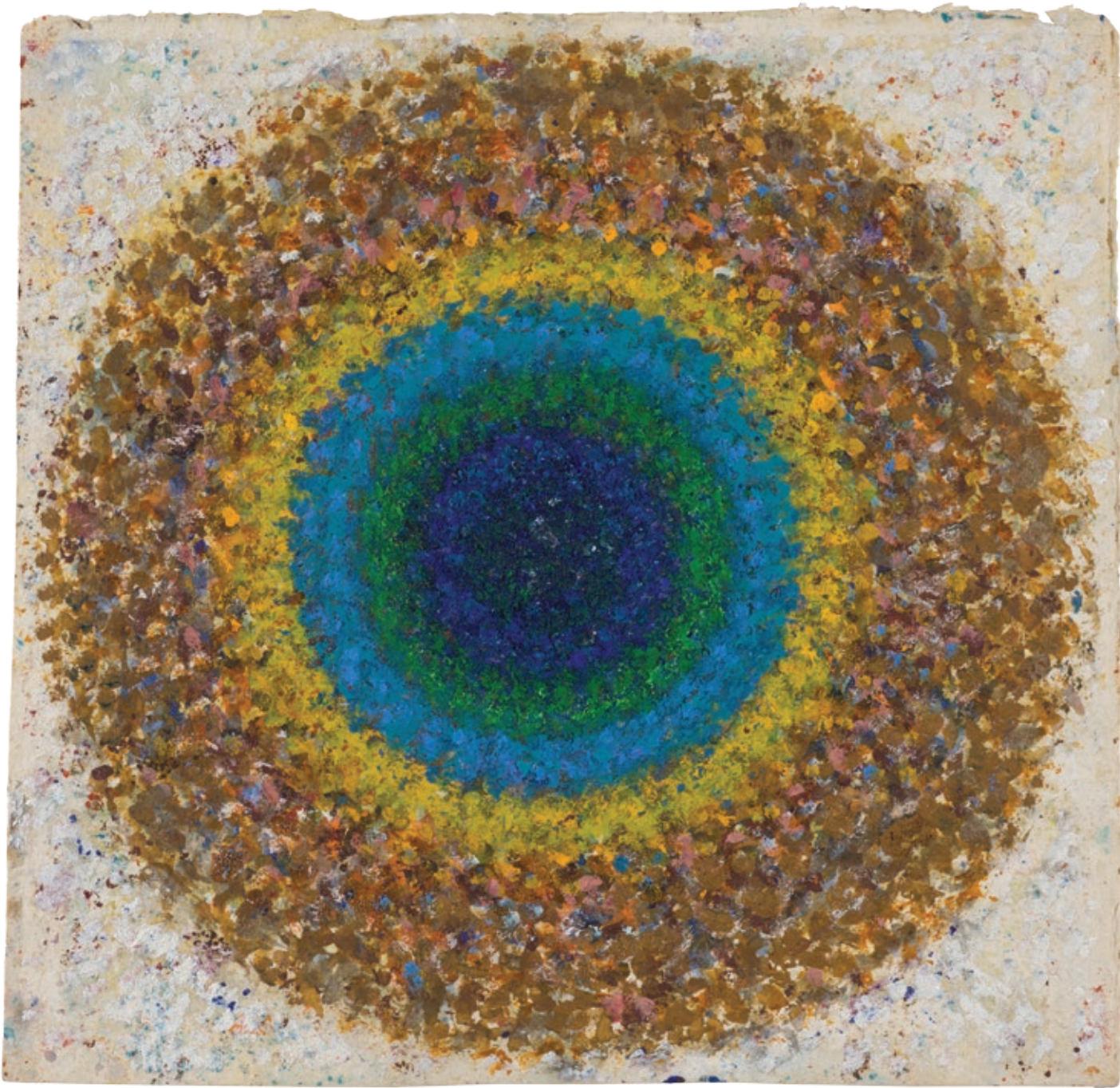


the Museum of Fine Arts, Boston. Accompanied by an album of photographs that document the artist’s preparation for the painting, this drawing is an important addition to the Museum’s collection of American “Magic Realist” painters—Cadmus, Jared French, and George Tooker. *The Conversation Piece* is a group portrait of the ménage à trois that consisted of American novelist Glenway Wescott, commercial and fashion photographer George Platt Lynes, and Monroe Wheeler, who served as head of exhibitions and publications at the Museum of Modern Art in New York between 1941 and 1967. The portrait depicts them in front of their weekend home, Stone Blossom, in New Jersey, which they occupied between 1937 and 1943. Cadmus, who knew them well, made this drawing shortly before World War II. Posed in front of a massive gnarled tree on Stone Blossom’s grounds, Wheeler, wearing a Moroccan cap, sits reading the newspaper; Wescott kneels in the center looking down at Lynes, the ringed remains of a severed branch forming a halo above his head; Lynes reclines below, clothed only in a loincloth. The drawing is an important example of Cadmus’s extraordinary skill as a draftsman and portraitist, and documents a brief, yet significant, time in the lives of three prominent figures in the worlds of art and literature.

In 2012, the Museum was fortunate to receive as a gift from the estate of Richard Pousette-Dart the large gouache entitled *Garnet Realm* (1941–43), one of the artist’s major early works on paper. Later that year, the Museum purchased *Head of Antiochus*, an important drawing from the 1930s. This past year, thanks to the generosity of the artist’s estate and the help of Waqas Wajahat, a New York-based art dealer, the Museum negotiated the purchase and gift of a group of six works on paper that represent the full range of the artist’s production. *City Dream* (1945) is a small, sparkling watercolor. *Room of Mirrors* (1955) is similar in character to a series of evocative white paintings with graphite on canvas that Pousette-Dart exhibited in 1951. In *Center of Remembering* (1960s), Pousette-Dart eliminated line in order to concentrate on shimmering dabs of luminous colors. *To Approach a Point, Ending* (1977), a graphite drawing, is an

The Conversation Piece
1940
Graphite and white opaque watercolor
on light brown wove paper
Paul Cadmus
American, 1904–1999
Purchased with funds contributed
by C. K. Williams, II
2013-75-1
© Jon F. Anderson, Estate of Paul Cadmus/
Licensed by VAGA, New York

Center of Remembering
1960s
Oil paint over opaque watercolor,
with glitter paint on wove paper
Richard Pousette-Dart
American, 1916–1992
Purchased with Museum funds and
gift of the Estate of Richard Pousette-Dart
and Waqas Wajahat, New York
2014-37-5
© 2014 Estate of Richard Pousette-Dart /
Artists Rights Society (ARS), New York





exceptional example of how the artist built cohesive compositions from what appear to be random, scrawling lines. In *Sylvia 2* (printed in 1979–81; painted in 1985–88), Pousette-Dart painted over an aquatint with myriad gray/brown acrylic dots that cover the print, yet subtly reveal the circular shape at its center. *Beyond the Moon* (1990), with its haunting glow, recalls the artist’s early fascination with light coming through stained glass windows and continued his exploration of the circle, a form that held his attention throughout his career.

Jim Dine, now nearly eighty years old, presented to the Museum a gift of a group of his botanical drawings and a suite of hand-colored prints. Dine is best known for his paintings and prints of mundane objects such as tools, neckties, bathrobes, and toothbrushes. Although he has drawn flowers and plants throughout his career, he first focused in earnest on botanical subjects in the 1970s. Unlike his images of inanimate objects, Dine’s botanical works have a highly expressive, even emotional quality. The Museum owns a major painting by Dine, *Balcony*, from 1979, and one untitled drawing of 1962, as well as about two dozen prints dating from the 1960s to 1986. This marvelous gift extends the Museum’s holdings of Dine’s work into the twenty-first century. It includes four non-botanical photographs: *Bagatelle #2* (1997) and *Hammers, Wall* (2002), the latter a diptych comprising two slightly differing arrangements of tools on a workshop wall; *The Last Century #6* (2002), a gelatin silver print depicting a chaotic array of tools, currency, artwork, and bubble wrap; and *The Letter* (2000), an example of Dine’s more recent work, in which he connects a four-by-five camera directly to a computer and photographs arrangements of objects against a backdrop of his own writings on a chalkboard. These are the first photographs by Dine to enter the collection.

Local musician and conductor Mark Mostovoy and his wife, Mi-Young Mostovoy, made an exceptional donation to the Museum of 377 prints by the American sculptor and prolific printmaker Leonard Baskin. This gift makes the Museum’s collection the largest—and nearly complete—repository of prints made by the artist between 1948 and 1970, the period in which he produced his finest graphic work. The Mostovoys’ remarkable collection of woodcuts, etchings, and engrav-

The History of Gardening
2002
Soft ground etching with acrylic paint (hand coloring)
Jim Dine
American, born 1935
Gift of the artist
2014-45-13
© 2014 Jim Dine/Artists Rights Society (ARS), New York

The Hydrogen Man
1954
Woodcut
Leonard Baskin
American, 1922–2000
Gift of Marc and Mi-Young Mostovoy in memory of Ira and Floretta Mostovoy
2014-49-9
© The Estate of Leonard Baskin; Courtesy Galerie St. Etienne, New York

Daily #20
2012
Dye transfer print
Thomas Demand
German, born 1964
Purchased with the Marion Stroud Fund for Contemporary Art on Paper
2013-132-1
© 2014 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn



ings includes a rare impression—printed in red—of Baskin’s iconic 1954 wood-cut, *The Hydrogen Man*. Especially pertinent to the Museum’s holdings, this gift includes eleven portraits of Thomas Eakins. These are wonderful additions to a collection that already includes both the portrait medallion of the painter and the plaster model that Baskin made for it on commission for the Thomas Eakins Foundation in 1972 to commemorate the restoration of Eakins’s house on Mount Vernon Street in Philadelphia.

Photographer and filmmaker Thomas Demand meticulously reconstructs real-life settings and events in three-dimensional paper models; he exhibits photographs of these models. He first came to notice in the 1990s for his pictures reproducing news photographs and police photographs from criminal trials. *Dailies* is a new series of dye-transfer photographs sourced from Demand’s personal cell-phone pictures. In contrast to the artist’s now-classic scenes culled from the news media, the *Dailies* portray anonymous, everyday moments. For the first time, Demand is using the labor-intensive dye-transfer process; each photograph takes nearly two days to print. *Daily #20* (2012) is of particular interest for its technical complexity. What appears to be a reflection in the mirror is actually a three-dimensional construction of the mirror image. Demand faithfully recreates an illusion of a mirror by fabricating in paper both the primary image of the cup and the mirror image of the cup. *Daily #20* was purchased with the Marion Stroud Fund for Contemporary Art on Paper.

Through the support of many donors who have made significant contributions to an ongoing fundraising initiative, the Museum is now home to The Paul Strand Collection, which comprises nearly four thousand prints that constitute the most comprehensive collection of work by this legendary modern photographer. This extraordinary resource, unmatched anywhere else, traces the entire arc of Strand’s career, providing the rare opportunity to study in depth not only the development of a key figure in the history of photography, but also the trajectory of the medium itself. Spanning the seven decades during which he was active as a photographer, The Paul Strand Collection includes examples of the work he created in many different genres in many different places throughout the world.

The acquisition of this great collection is a pivotal moment in the history of the Museum and was celebrated in *Paul Strand: Master of Modern Photography* (October 21, 2014–January 4, 2015), the first retrospective devoted to this artist in over forty years, which helped introduce an entirely new generation to Strand’s exceptional work. The Paul Strand Collection will be made available online through the Museum’s website so that virtual visitors, both during the exhibition and afterward, can also experience the beauty and intelligence of Strand’s work.

Philadelphia artists Ray K. Metzker and Ruth Thorne-Thomsen presented to the Museum a major gift of forty-six photographs by Metzker and 140 by Thomsen. Metzker’s work is at once rigorous and adventuresome, light-hearted and darkly psychological. One of his favorite subjects has been Philadelphia itself, which is well represented in the gift, as are the series *Sand Creatures* (1968–75), made at the New Jersey shore, *Couplets* (1968–69), and *Autowhackies* (2004–2010). Thorne-Thomsen’s pictures constitute one of the wittiest and most incisive bodies of experimental photography from the 1970s and 1980s. Included in the gift are superb examples from her series *Expeditions*, *Door*, *Prima Materia* (see page 105), *Views from the Shoreline*, *Songs of the Sea*, *Place*, and *People*.

“I regard it as a commentary on the artifice of Hollywood and the American fascination with movie stars. Are they real people? Or just who we want them to be? I think Weegee captures this typical American pastime well.” This is how one Museum visitor described the meaning of *Self-Portrait with Mannequins, Hollywood*, an unforgettable image shot by—and featuring—the celebrated American photographer Weegee in the late 1940s. This singular picture entered the Museum’s permanent collection in an unexpected way: by popular vote. Included in the exhibition *First Look*, discussed later in this report, were two photographs by Weegee (born Arthur Fellig), a press photographer based in New York City and later Los Angeles who was embraced by both the popular media and the art world. Visitors to the exhibition were invited to comment on the photographs and share their preference for which of the two should be acquired by the Museum. In the final tally, this madcap yet meaningful self-portrait received 423 votes, edging out an equally excellent example of Weegee’s characteristic “street scenes” that garnered 385. Its purchase was made possible through a generous gift from photography collectors and Museum supporters Amy and Tony D’Orazio.

The Andy Warhol Foundation for the Visual Arts donated to the Museum an album of 462 polaroid prints made by Warhol between February 1969 and May 1973. In addition to numerous self-portraits by the artist, it includes photographs of many notable people in his orbit, including intimates such as Fred Hughes, Jed Johnson, Gerard Malanga, and Diane von Furstenberg; celebrities Ursula Andress, Audrey Hepburn, Bianca Jagger, Mick Jagger, Caroline Kennedy, Sophia Loren, Peter O’Toole, Lee Radziwill, Elizabeth Taylor, and Gore Vidal; and fellow artists such as filmmakers Jonas Mekas, Roman Polanski, Otto Preminger, and Roberto Rossellini. These images evince Warhol’s lifelong fascination with celebrity as well as his famously professed desire for everything and everyone to be the same: he applies his disaffected “family album” aesthetic equally to a renowned actress, a friend’s dog, and a glass bottle. Warhol’s photograph of actor Udo Kier is illustrated on page 101.

Berlin-based artist Yael Bartana was born in Kfar Yehezkel, Israel. Her critically acclaimed films and installations are engaged with questions of Israeli identity, her country’s struggle to establish a homeland, and the question of the right of the Palestinian people to return to Israel. Her recent trilogy of short films, *And Europe Will Be Stunned* (2007–2011), originated as a commissioned installation



Sand Creatures: Atlantic City
1975 (negative); 1975 (print)
Gelatin silver print
Ray K. Metzker
American, born 1931
Gift of Ray K. Metzker and Ruth Thorne-Thomsen
2013-150-32

for the Polish Pavilion at the 2011 Venice Biennale—Bartana was the first and only non-Pole to represent Poland at this international arts festival. The trilogy was co-written with Polish intellectual and political activist Slawomir Sierakowski, who acts as the protagonist in the films. *And Europe Will Be Stunned* (see page 78) explores questions of memory and utopia, while also tying together the histories of Poland and Israel since the mid-twentieth century. Key to this acquisition were funds contributed by Nancy M. Berman and Alan Bloch and the Philip and Muriel Berman Foundation.

Luohan (or *arhat* in Sanskrit) refers to the Buddha’s immediate disciples, monks who have reached an advanced state of spiritual learning and have vowed to protect the Buddhist faith and its teachings until the coming of Maitreya, the Buddha of the Future. They were depicted in paintings beginning in the ninth century, and from the tenth through twelfth centuries onward, when the cult of *Luohan* rose to prominence, they were shown depicted in groups of sixteen, eighteen—and sometimes five hundred—in both sculptures and paintings. The *Seated Luohan* (fourteenth century CE) acquired by the Museum probably belonged to a group of sixteen or eighteen such figures. *Luohan* are sometimes depicted with foreign features such as dark skin, a high nose, and bushy eyebrows, while others, like this large-sized figure, are shown as a Chinese monk with a shaved head, wearing monastic robes and a serene expression. This remarkable statue was purchased with funds contributed by the Wyncote Foundation.

**Chest on Stand**

c. 1710–25

Walnut, cedar, white pine,
and tulip poplarMade in Philadelphia
125th Anniversary Acquisition.
Gift of Martha Stokes Price
2014-40-4**Eagle**

1865–1890

Wood with painted decoration

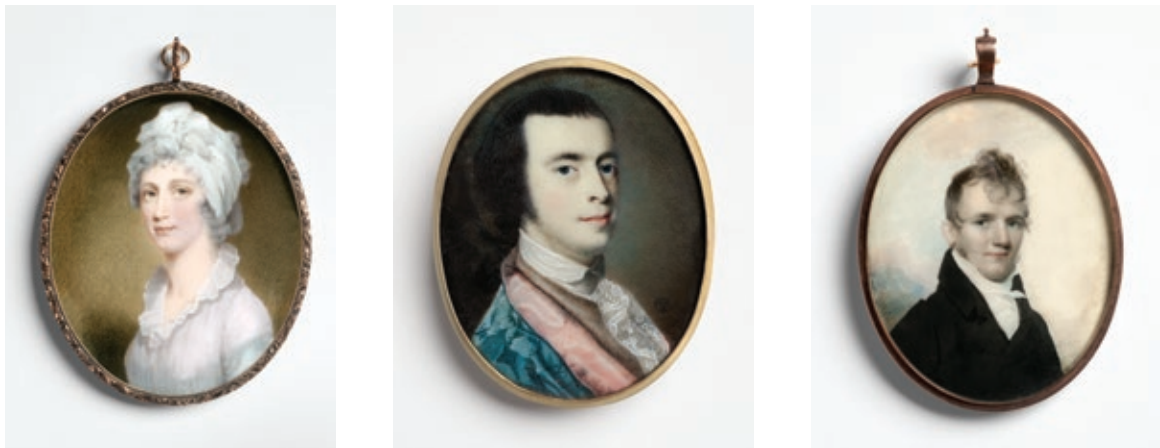
Wilhelm Schimmel

American, 1817–1890

Bequest of Martha Stokes Price
2014-40-2

An important group of eighteenth- and nineteenth-century Pennsylvania decorative arts, paintings, and sculpture entered the Museum's collection through a gift and bequest from Martha Stokes Price, following the death this spring of her husband, John Price. Most of these objects were collected by Mrs. Price's father, Museum President and Trustee J. Stoddell Stokes, prior to his death in 1948. One of the finest works in this gift is a walnut *Chest on Stand* dating from about 1710–25, the earliest example of this form in the Museum's collection. Stokes was particularly interested in Windsor chairs—American Windsors were first made in Philadelphia—and wrote an article on this subject for *Antiques* in 1926. The Price bequest includes several outstanding examples, such as a settee made in Rhode Island and a child's high chair from Pennsylvania. A painting by an anonymous artist is one of many variations of *William Penn's Treaty with the Indians* derived from John Hall's 1775 engraving after Benjamin West's 1771 painting representing Penn's efforts to establish peaceful relations with this state's indigenous people. Like many collectors in the early twentieth century, Stokes loved the arts of the Pennsylvania Germans, and outstanding examples of their furniture, pottery, wooden ware, iron, and pewter are part of the Price bequest. A Berks County chest dating to between 1778 and 1787 with painted decoration of black unicorns adds another variation to the celebrated group of painted chests in the Museum's collection. Eagle carvings attributed to Wilhelm Schimmel were among the most prized examples of rural Pennsylvania art among major twentieth-century folk art collectors. The wonderful example in the Stokes bequest has survived with its vivid painted decoration intact.

Colonial Philadelphia cabinetmakers and carvers were undisputed masters of the art form. It is only fitting that the American art collection at the Philadelphia Museum of Art includes the most outstanding examples of colonial Philadelphia furniture. To continue and extend this legacy, the Museum is vigorously pursuing the opportunity to purchase the dressing table that is the companion piece to the Museum's monumental *High Chest of Drawers*, which was donated by Mrs. Henry V. Greenough in 1957. Featured on both of the central drawers of the pairing is a masterfully carved scene from Aesop's fable "The Fox and the Grapes." The scale, detailing, and the profusion and virtuosity of the carved ornament distinguish the high chest and dressing table as the finest of their kind. Together, the



high chest and dressing table—which has been generously on loan to the Museum since 1976—anchors the Museum’s principal eighteenth-century American art gallery. Keeping the two together, as they were conceived to be, is an institutional priority; the Museum will continue to raise funds over the next two years.

An impressive tea and coffee service was ordered in June and August 1799 by the Quaker merchant Ebenezer Large from Joseph Richardson, Jr. Large presented it as a wedding gift to his daughter Sarah at the time of her marriage to merchant Thomas Mifflin, first cousin of General and later Governor Thomas Mifflin. The coffeepot, teapot, sugar dish, and cream pot were ordered in June, together with twelve tablespoons, eighteen teaspoons, a soup ladle, and sugar tongs; “Cyphers [monograms] & ornaments” were to be engraved on every piece. In August, Large ordered the matching tea caddy and paid a total of £131-18-3 for the entire service. The Museum owns a large collection of silver by Richardson, one of the foremost craftsmen of his generation in Philadelphia. The addition of this five-piece tea and coffee service is exceptional in many ways. It is the largest matching set by Richardson in the Museum’s collection, and the tall, fluted bodies of the objects it comprises and engraved wreaths and script monograms with which they are decorated are more elaborate than the others. Tea caddies are a relatively rare form in early American silver, and very few survive together with the services they originally were intended to accompany. Ellen A. Michelson, a collector of silver who lives in California, wanted to return the set to Philadelphia. The Museum is the grateful recipient of her gift.

The gift of a miniature portrait by John Singleton Copley is a generous, unexpected, and important addition to the Museum’s collection. Miniatures by this great artist are rare and those he painted in the traditional, demanding medium of watercolor on ivory, as opposed to those in oil on copper, are rarer still. His portrait of Jonathan Jackson (1770) embodies the rapport that seems to have existed between Copley and Jackson, who as a member of the young, affluent Boston mercantile elite, favored Copley’s dazzling work. Jackson’s likeness conjoins specificity with elegance. His deep blue eyes, pale skin, and slender

A Young Lady of the Cadwalader Family
1798–99

Watercolor on ivory

Robert Field

American (born England),
1769–1819

Purchased with the Center for
American Art Fund, 2014-9-1

Portrait of Jonathan Jackson (1743–1810)
1770

Watercolor on ivory

John Singleton Copley

American, 1738– 1815

Gift of Frances Elliot Storey and
Gay Elliot Scott in memory of
Priscilla Taylor Grace
2014-10-1

A Gentleman, Traditionally Called Benjamin Trott
c. 1810

Watercolor on ivory

Anson Dickinson

American, 1779–1852

Purchased with the American Art
Revolving Fund, 2014-67-2

Tea and Coffee Service
1799

Silver

Joseph Richardson, Jr.

American, 1752–1831

Gift of Ellen A. Michelson and
Michael W. Michelson
2014-63-1–5

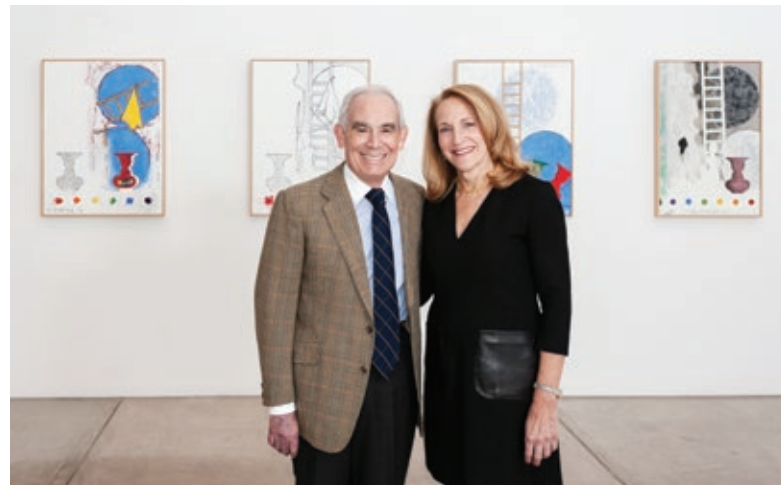


face are complemented by his blue-green damask morning coat with its pink silk lining. Frances Elliot Storey and Gay Elliot Scott presented this exquisite work as a gift to the Museum in memory of Priscilla Taylor Grace.

Beyond gifts of works of art, the Museum received funds and gifts to enhance its Library and Archives. Members of the Museum’s Library Committee—including Cynthia Lee Johnson, Howard Lewis, Joan Root, Elizabeth Morgan, and Penelope Watkins, donated funds to purchase books on East Asian and South Asian art, European painting and sculpture, and Fernand Léger.

Ofelia Garcia gave over fifty catalogues on contemporary American art. Frances Elliot Storey and Douglas W. Mellor, in two separate gifts, gave over 150 volumes on photography and contemporary art. Museum Guide Dr. Judith V. Ramirez and the Library’s Faith and Fine Arts group supported the purchase of *Käthe Kollwitz: Catalogue raisonné of prints*, (Bern, 2002). This work is highly relevant to the Museum’s holdings of Kollwitz’s work.

Amin Jaffe donated *Beyond Extravagance: A Royal Collection of Gems and Jewels* (New York, 2013). This limited edition documents Sheikh Hamad bin Abdullah Al Thani’s renowned collection of Indian jeweled objects. Remo Frangiosa gave a set of Champion Paper’s *Imagination* series, which were published once yearly from 1963 to 1986. The manufacturer utilized graphic design, photography, text, die-cuts, and special bindings built around a theme for each book. The Library acquired the fifth and final volume of *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles* (Paris, 2014), and the most recent volume of *John Singer Sargent, The Complete Paintings VII* (Yale, 2014). First editions of key published titles by Paul Strand, including *Time in New England* (1950), *Living Egypt* (1969) and *Ghana, An African Portrait* (1976) were also acquired in anticipation of use during *Paul Strand: Master of Modern Photography* (October 21, 2014–January 4, 2015). The Library also received an early twentieth century weaving study manuscript produced by William P. Holt, a member of Philadelphia’s textile industry. A generous gift from James H. Hill, Jr., in honor of his wife, Pamela, was received to support the cataloguing of the Julien Levy Rare Book Collection.



Keith and Katherine Sachs Present a Transformational Gift of Contemporary Art

Keith and Katherine Sachs established a new milestone in the history of the Philadelphia Museum of Art—one that was widely praised in print and online—on January 9, 2014, when they announced a promised gift of ninety-seven works of contemporary art to the Museum. The Sachs Collection—which has long been considered among the very best in the country—is exceptional for the breadth and quality of its holdings of works by American masters Jasper Johns and Ellsworth Kelly, a strong focus on celebrated British and German artists, and major works of outdoor sculpture, large-scale photography, and video art.

The Keith L. and Katherine Sachs Collection includes important paintings and sculptures by some of the most influential European and American artists of the last fifty years, among them Georg Baselitz, Joseph Beuys, Katharina Fritsch, Robert Gober, Richard Hamilton, Howard Hodgkin, Sol LeWitt, Brice Marden, Gabriel Orozco, Gerhard Richter, Robert Ryman, Joel Shapiro, and Cy Twombly. The collection also encompasses a wide representation of video art—one of the most fruitful channels of expression for artists working today—by such celebrated figures as Jennifer Allora and Guillermo Calzadilla, Francis Alÿs, Willie Doherty, Pierre Huyghe, Steve McQueen, and Bill Viola. It features an exceptional group of outdoor

sculptures, with major works by Scott Burton, Richard Long, Charles Ray, Richard Serra, and Tony Smith. Among the large-scale photographs in the Sachs Collection are major works by Andreas Gursky, Candida Höfer, Clifford Ross, Thomas Ruff, Thomas Struth, and Jeff Wall. The collection's strengths in works by Johns and Kelly, pivotal figures in the history of twentieth-century American art, richly complement the two galleries that the Museum has dedicated to these artists for many years. It also includes the first works by other important artists to enter the Museum's collection, including Baselitz, Serra, Smith, Carl Andre, and Piero Manzoni. In addition, Mr. and Mrs. Sachs donated approximately five hundred exhibition catalogues and other books on contemporary art to the Museum's Library.

The couple, closely associated with the Museum for decades, has been collecting art with great dedication for more than forty years. Mr. Sachs has been a Trustee since 1988; he is the chair of the Museum's Modern and Contemporary Art Committee and has been active on several Trustee committees including Architecture and Facilities (chair), Collections, Executive (vice chair), Finance, and Strategic Planning. Mrs. Sachs, an honorary Trustee, became a Museum Guide, leading tours of contemporary art, in the 1970s. She is an adjunct curator in

Clockwise from top: *Das Erdtelefon (The Earth Telephone)*, 1968–71, by Joseph Beuys (Gift of Keith L. and Katherine Sachs, 2013-158-1) © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn; Keith and Katherine Sachs with *5 Postcards* (2011) by Jasper Johns, part of their promised gift to the Museum (© 2014 Jasper Johns/Licensed by VAGA, New York); *Untitled*, 2002–4, by Robert Gober (Gift of Keith L. and Katherine Sachs, 2013-158-4) © Robert Gober/Courtesy of Matthew Marks Gallery, New York

the Museum's department of European Painting, and in that capacity has contributed to numerous Museum exhibitions and accompanying catalogues organized by the department, including *Cézanne* (1996), *Van Gogh: Face to Face* (2000), and *Cézanne and Beyond* (2009), for which she served as co-curator.

Timothy Rub, the Museum's George D. Widener Director and Chief Executive Officer, said: "The Sachs Collection dramatically reinforces and expands the scope of the Museum's holdings of contemporary art and will enable us to present to our audiences a more comprehensive view of the art of the past half century. It brings this institution into the top echelon of encyclopedic museums that collect contemporary art. To find a comparable antecedent in terms of the potential impact of this gift for the Museum's contemporary art collection, one undoubtedly would have to look back to the great collections donated to us by Albert E. Gallatin and Louise and Walter Arensberg in the early 1950s. Not only have Keith and Kathy transformed the Museum's collection, but they have

made generous contributions to the Museum's growth, including support for the Facilities Master Plan designed by Frank Gehry. For these many exceptional reasons, we are delighted to name the Museum's suite of galleries devoted to contemporary art The Keith L. and Katherine Sachs Galleries." Carlos Basualdo, The Keith L. and Katherine Sachs Senior Curator of Contemporary Art, said, "The collection is remarkable not only because it contains stellar works that reflect some of the most daring and productive directions in contemporary art over the past few decades, but also because it reflects a vision that is deeply personal and grounded in Keith and Kathy's heartfelt affection and admiration for the artists whose work they collect. It is also a testament to the deep and lasting relationship with Philadelphia that has inspired their artistic interests and collecting activities."

In summer 2016, a comprehensive exhibition devoted to the Sachs Collection, accompanied by a scholarly catalogue, will be presented in the Dorrance Galleries.



Chaise lilas avec oeufs (Lilac Chair with Eggs), 1965, by Marcel Broodthaers (Gift of Keith L. and Katherine Sachs, 2013-158-3) © Artists Rights Society (ARS), New York/SABAM; *Portrait of Jean Louis*, 1947-49, by Louise Bourgeois (Gift of Keith L. and Katherine Sachs, 2013-158-2) © The Easton Foundation/Licensed by VAGA, New York



Patrick Kelly: *Runway of Love*
April 27–December 7, 2014

Photographs featuring Patrick Kelly
and models by Oliviero Toscani

Exhibiting

First Look: Collecting for Philadelphia (July 13–September 8, 2013) presented some one hundred works of art selected from the several thousand acquired by the Museum over the past five years. They reflected the full scope of the Museum's collecting activities, ranging in date from a sixth-century Japanese burial jar to a drawing made in 2011 by American artist and naturalist James Prosek. Their origins spanned the globe. And they represented a variety of media, from calligraphy and craft to painting, photography, furniture, and contemporary design. A number of these works were given in memory of the Museum's late director Anne d'Harnoncourt (1943–2008), and the closing evening of the exhibition was used as an occasion to launch a new society, named in her memory, that is dedicated to recognizing donors who support the growth of the Museum's collection.

Alice Beamesderfer, The Pappas-Sarbanes Deputy Director for Collections and Programs, organized *First Look*. Highlights included *The Fishermen's Village at L'Estaque* (about 1870), a painting by Paul Cézanne, which is a promised gift of Trustee Barbara B. Aronson and her husband, Theodore, and Claude Monet's *Path on the Island of Saint Martin, Vétheuil* (1881), a gift of Chara C. Haas and her late husband, John Haas. Grandma Moses's winter landscape *The Departure* (1951), a gift of the Kallir Family Collection, was the first work by this artist to enter the Museum's collection, as was *La Divina Pastora (The Divine Shepherdess)*, by the leading eighteenth-century Puerto Rican painter José Campeche. A fine self-portrait painted in 1840 by Rembrandt Peale came to the Museum as part of The McNeil Americana Collection, a magnificent gift comprising more than one thousand works donated to the Museum by the late Robert L. McNeil, Jr. These range from his extensive holdings of presidential china to exceptional examples of early American furniture, miniatures, and masterpieces in painting. A substantial number of works by African American artists have also been added to the collection, among them the painting *Birds in Flight* (1927) by Aaron Douglas, and a printed triptych by John Biggers, a hat by fashion designer Patrick Kelly from the promised gift of some eighty ensembles by the late designer presented by Bjorn Guil Amelan and Bill T. Jones, which was highlighted in the retrospective exhibition *Patrick Kelly: Runway of Love*, and works by Charles White, Kara Walker, and James VanDerZee. Among the Philadelphia artists represented in the exhibition were Charles Willson Peale and his descendants, Sidney Goodman, Edna Andrade, Sarah McEneaney, and Zoe Strauss. *First Look* extended beyond the special exhibition galleries: scattered—and noted—throughout the Museum's permanent collection galleries were some 200 additional works of art acquired since 2008. *First Look: Collecting for Philadelphia* was generously supported by The Robert Montgomery Scott Fund for Exhibitions and The Pew Charitable Trusts.

For more than four decades, Barbara Chase-Riboud has synthesized different materials in uniquely expressive ways to create a remarkable body of work. *Barbara Chase-Riboud: The Malcolm X Steles* (September 14, 2013–January 20, 2014) presented the first comprehensive survey of her iconic Malcolm X steles (a stele is a vertical, large-scale monument or marker). With related sculptures



and drawings, the exhibition brought together more than forty works from the United States and Europe in the artist’s first solo museum exhibition in more than ten years. Chase-Riboud’s sculptures dedicated to Malcolm X have been likened to contemporary interpretations of the steles erected in various parts of the ancient world to commemorate important people and events. Cast in bronze from sheets of wax manipulated into undulating folds and crevices, the sculptures combine metal with knotted and braided silk and wool fiber. This expressive melding of forms and materials is evident in the Museum’s own *Malcolm X #3* (1969), which matches the golden hue of polished bronze with cascades of glossy silk thread—a combination that conveys a subtle tension and unity among opposites. Reconciling vertical and horizontal, mineral and organic, light and dark, the artist has forged in the Malcolm X steles powerful beacons dedicated to the possibility of cultural integration. Born and raised in Philadelphia—she took her first art classes at the Museum—Chase-Riboud has lived in Paris since 1961. In addition to being an acclaimed visual artist, Ms. Chase-Riboud (pictured in the photograph above, with Carlos Basualdo, The Keith L. and Katherine Sachs Senior Curator of Contemporary Art) is an award-winning poet and writer.

Barbara Chase-Riboud: The Malcolm X Steles was accompanied by a fully illustrated catalogue, one of four produced by the Museum’s Publishing department—led by Sherry Babbitt, The William T. Ranney Director of Publishing—in fiscal year 2014. *Léger: Modern Art and the Metropolis*, *Michael Snow: Photo-Centric*, and *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910* were also complemented by visually and intellectually engaging publications.

The Enchanted World of German Romantic Prints (September 21–December 29, 2013) presented 125 etchings, lithographs, and woodcuts from one of the richest and most interesting areas of the Museum’s extensive holdings of European graphics. The exhibition was organized by John W. Ittmann, the Museum’s Kathy and Ted Fernberger Curator of Prints, who—for more than twenty years—has been exploring, documenting, and interpreting the Museum’s 8,500 prints from the German Romantic period. Most of the works in *The Enchanted World* were drawn from a remarkable group of approximately forty thousand European

First Look: Collecting for Philadelphia
July 13–September 8, 2013

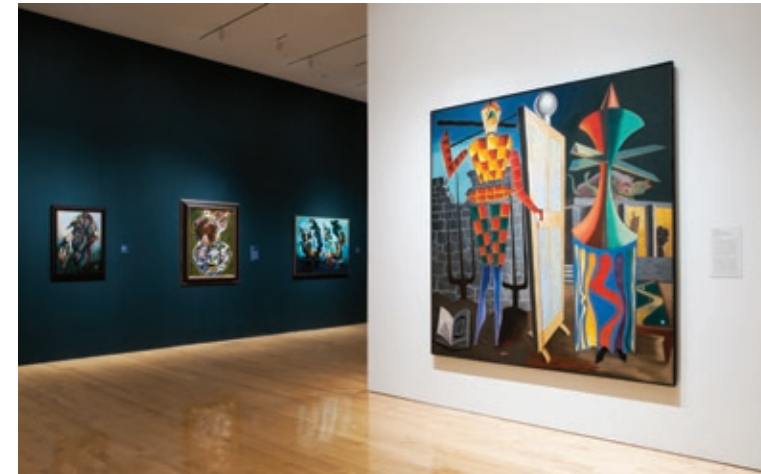
Barbara Chase-Riboud:
The Malcolm X Steles
September 14, 2013–January 20, 2014

The Enchanted World of German
Romantic Prints
September 21–December 29, 2013

Léger: Modern Art and the Metropolis
October 14, 2013–January 5, 2014

old master and modern prints assembled in Philadelphia in the mid-nineteenth century by John S. Phillips. Phillips bequeathed his collection to the Pennsylvania Academy of the Fine Arts. In 1985, the collection was purchased by the Museum through an exchange of works of art and a gift of funds from the late Philip Berman (who served as chair of the Museum’s Board of Trustees) and his wife, Muriel. The exhibition presented the prints—including many examples rarely seen even in European collections—of German, Austrian, and Swiss artists working during the late eighteenth and early nineteenth century. The prints reflect a number of widespread cultural changes then occurring in the German-speaking regions of Central Europe and reveal a number of artistic trends that emerged during the Romantic period, such as the taste for wild, untamed landscapes and the rise in popularity of friendship portraits and intimate family scenes. Painters looked to Albrecht Dürer and Raphael as eminent figures from the past worthy of emulation, and writers rediscovered and published, often with new illustrations, ancient Nordic sagas and age-old fairy tales. *The Enchanted World* included major prints by leading artists of the German Romantic era—Caspar David Friedrich, Carl Wilhelm Kolbe the Elder, and Philipp Otto Runge—along with rare works from Ludwig Emil Grimm, a younger brother of the famous Brothers Grimm.

Presenting approximately 160 works, including loans from public and private collections throughout Europe and the United States, *Léger: Modern Art and the Metropolis* (October 14, 2013–January 5, 2014) was an interdisciplinary exhibition that brought Fernand Léger’s masterpiece *The City* (1919)—one of the finest modern paintings in the Museum’s collection—together with other important works from this period by the artist and many of his contemporaries, including Piet Mondrian, Theo van Doesburg, Cassandre, Amédée Ozenfant, Le Corbusier, Francis Picabia, Alexandra Exter, and Gerald Murphy. *Modern Art and the Metropolis* examined *The City* in context—key works in film, theater design, graphic and advertising design, and architecture were also on display—and marked the first time that the culture of the modern metropolis was explored as a catalyst for Léger’s pursuits in a variety of media. *The City* came to Philadelphia as a bequest from Albert E. Gallatin, a native of Villanova and a leading collector



Léger: Modern Art and the Metropolis
October 14, 2013–January 5, 2014

The Surrealists: Works from the Collection
November 3, 2013–March 2, 2014

Marc Newson: At Home
November 23, 2013–April 20, 2014

of modern art who established the first modern art museum in the United States, The Museum of Living Art, which was initially housed at New York University. Gallatin later chose the Philadelphia Museum of Art as the permanent home for his extraordinary collection because the Museum's director, curatorial staff, and Trustees understood the importance of embracing the art of their own time. *Léger: Modern Art and the Metropolis* was organized by Anna Vallye, The Andrew W. Mellon Postdoctoral Curatorial Fellow in Modern and Contemporary Art. The exhibition's catalogue, published by the Museum in collaboration with Yale University Press, received the 2014 Dedalus Foundation Exhibition Catalogue Award.

The Surrealists: Works from the Collection (November 3, 2013–March 2, 2014) presented a selection of works from the Museum's exceptional holdings of Surrealist art, one of the most influential movements of the twentieth century. Through the Museum's unique collection of great masterpieces and lesser-known works of the movement, as well as its deep holdings of period journals, catalogues, and archival material, the exhibition traced this movement from its origins in Paris through its development over time into a broadly accepted way of thinking about art and its function in the modern world. Reflecting a deep fascination with psychoanalysis and dreams as well as myth and fantasy, the work of the Surrealists explored the use of chance and spontaneity to access the unconscious, defined new ways of making art, and tested the boundaries of social acceptability. Prominent in the exhibition were works by Jean Arp, Salvador Dalí, Enrico Donati, Max Ernst, André Masson, Lee Miller, Joan Miró, Man Ray (his 1939 painting *Fair Weather*, a gift of Sidney Kimmel, is pictured in the photograph above), and Kay Sage. Bringing together a diverse and exceptional group of more than seventy paintings, sculptures, photographs, drawings, prints, and books, the exhibition highlighted the inspired minds and imaginations of the most celebrated Surrealists. Excerpts from the Surrealist manifestos were broadcast in the gallery, offering visitors a multisensory experience of the movement, its ambitions, and its unique history. *The Surrealists* was organized by John Vick, Project Curatorial Assistant, and Matthew Affron, The Muriel and Philip Berman Curator of Modern Art.



The most influential industrial designer of his generation, Marc Newson has designed everything from a dish rack to a personal jet. Some of his designs have been mass-produced, others conceived as one-offs. He has worked for both major design companies and made objects for display in art galleries. *Marc Newson: At Home* (November 23, 2013–April 20, 2014) was the first solo museum exhibition devoted to this internationally acclaimed contemporary designer. It featured for the first time Newson’s designs for domestic use, displayed in the Museum’s Collab Gallery. The exhibition included furniture, clothing, and appliances, along with works related to transportation such as a concept car and a bicycle. It was organized and installed as a six-room home, and included adult and child bedrooms, a living room, a kitchen, a bathroom, and a garage. The works in the exhibition were lent from collections in Europe, Japan, and the United States as well as from the designer himself. Collab, the group of design professionals that supports modern and contemporary design at the Museum, honored Newson for his achievements with the 2013 Collab Design Excellence Award on November 22, 2013. *Marc Newson: At Home* was organized by Kathryn Bloom Hiesinger, The J. Mahlon Buck, Jr., Family Senior Curator of European Decorative Arts after 1700.

As part of its *Live Cinema* series, the Museum presented the North American premiere of *Inventory*, the latest work by internationally renowned artist Fiona Tan. Consisting of six films and videos projected as a large-scale montage on a wall accompanied by an instrumental soundtrack, *Fiona Tan: Inventory* (December 14, 2013–May 11, 2014) explored the antiquities collection and unique architectural spaces of Sir John Soane’s Museum in London. Jointly commissioned by the Philadelphia Museum of Art and MAXXI—the National Museum of 21st Century Arts in Rome—*Inventory* represents another step in Tan’s investigation of time, memory, and place. It was organized by Adelina Vlas, Assistant Curator of Contemporary Art. *Fiona Tan: Inventory* was generously supported by Kimberley Gray. Additional support was provided, in part, by public funds from the Consulate General of the Netherlands in New York. Realization of *Inventory* was made possible with generous support from the Wyncote Foundation. Additional support for the production was provided by the Leo Katz Collection, Bogotá, Colombia.



Live Cinema/Fiona Tan: Inventory
December 14, 2013–May 11, 2014

Michael Snow: Photo-Centric
February 1–April 27, 2014

Gerlan Jeans ♥ Patrick Kelly
April 27–December 7, 2014

2014 Museum Publications

Barbara Chase-Riboud: The Malcolm X Steles, edited by Carlos Basualdo, with contributions by Barbara Chase-Riboud, Gwendolyn DuBois Shaw, Ellen Handler Spitz, and John Vick; October 2013

Léger: Modern Art and the Metropolis, edited by Anna Vallye, with contributions by Christian Derouet, Maria Gough, Stuart Liebman, Spyros Papapetros, Anna Vallye, and Jennifer Wild; November 2013

Michael Snow: Photo-Centric, edited by Adelina Vlas, with essays by Adelina Vlas and Michael Snow; February 2014

Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910, edited by Hyunsoo Woo; with essays by Insoo Cho, Hongkyung Kim, Woollim Kim, So-hyun Kwon, Dongsoo Moon, Unsok Song, and Hyunsoo Woo and a chronology by Rose E. Lee; April 2014



One of the most influential experimental filmmakers of his generation, Michael Snow is known and admired for his multidisciplinary approach to art-making. Developed in close collaboration with the artist, *Michael Snow: Photo-Centric* (February 1–April 27, 2014) was the first exhibition in the United States in more than four decades that focused on Snow’s photographic work. In doing so, *Photo-Centric* explored the intimate connections that exist between his photography, painting, sculpture, and film. The exhibition, organized by Adelina Vlas (pictured in the photograph on the opposite page, with the artist), was accompanied by a catalogue published by the Museum in association with Yale University Press.

Patrick Kelly: Runway of Love (April 27–December 7, 2014) explored the meteoric rise and remarkable achievements of the 1980s legend whose clothing was worn by women of every age, from actress Bette Davis, late in her life, to singer Vanessa Williams, then in her twenties. Kelly was born and raised in Vicksburg, Mississippi. His mother, a home economics teacher, taught him how to draw, and his grandmother, a cook, fostered a love of fashion by bringing home fashion magazines that inspired him to become a designer. Kelly briefly studied art and history in the United States before moving to Paris in late 1979. *Runway of Love* showcased more than eighty ensembles recently presented to the Museum as a promised gift by Kelly’s business and life partner, Bjorn Guil Amelan, and choreographer Bill T. Jones. It was the first exhibition to showcase the full range of the head-to-toe runway ensembles that Kelly produced in the 1980s, and included selections from the artist’s significant holdings of black memorabilia, videos of his exuberant fashion shows, and works by renowned photographers Horst P. Horst, Pierre et Gilles, and Oliviero Toscani. Kelly was the first American and the first black designer to be elected into the *Chambre Syndicale du Prêt-à-Porter des Couturiers et des Créateurs de Mode*, the elite trade association of the fashion industry. His bold and bright creations had a broad popular appeal—they stood out on urban streets, nightclubs, and fashion runways—yet were also intellectually edgy, challenging racial and cultural boundaries. Dilys Blum, the Museum’s Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles, organized the exhibition. *Patrick Kelly: Runway of Love* was accompanied



by public programs that included a fashion film series and a conversation about Patrick Kelly and his fashion designs and career with supermodel Pat Cleveland, writer Michael Gross, and fashion journalist Carol Mongó.

Patrick Kelly’s legacy endures in the whimsical street-wear brand Gerlan Jeans. Launched in 2009 by New York–based designer and graphic artist Gerlan Marcel, Gerlan Jeans reinterprets Kelly’s signature bows, buttons, and other bold embellishments to create clothes for men and women “who have a sense of fearlessness in the way they dress.” *Gerlan Jeans ♥ Patrick Kelly* (April 27–December 7, 2014) presented fifteen fully accessorized ensembles by Gerlan Jeans, beginning with the brand’s debut Fall/Winter 2009 collection through the Spring/Summer 2014 line. The exhibition also featured footage of Kelly’s runway shows, highlighting the connections between these distinctive brands and conveying Kelly’s energy, which Marcel describes as “genuine and full of life.”

Flash photography flourished in the twentieth century and gained widespread use in the 1920s with the invention of the mass-produced flashbulb. It was first employed by journalists and social reformers like Lewis Hine, who, decades before the introduction of the flashbulb, used an unpredictable and hazardous flash powder to illuminate the faces of child laborers, tenement house interiors, and midnight breadlines. *Artificial Light: Flash Photography in the Twentieth Century* (May 24–August 3, 2014) presented this early journalistic work. Among the documentary photographers included in the exhibition were Lucy Ashjian, Walker Evans, Lisette Model, Gordon Parks, Arthur Rothstein, and Weegee. *Artificial Light* also showed how flash photography aided scientific research, as in Harold Edgerton’s stop-action images and Berenice Abbott’s photographic illustrations of scientific principles. Among the other major artists featured in the exhibition were Richard Avedon, William Eggleston, William Klein, Robert Mapplethorpe, Barbara Morgan, Daido Moriyama, Nicholas Nixon, Graham Smith, and Andy Warhol. *Artificial Light* was organized by Amanda Bock, Project Assistant Curator in the department of Prints, Drawings, and Photographs.



Among the works on view in *Picasso Prints: Myths, Minotaurs, and Muses* (May 24–August 3, 2014) was the artist’s 1935 etching *Minotaure* (Gift of Henry P. McIlhenny, 1953-24-1) © Estate of Pablo Picasso/Artists Rights Society (ARS), New York

Picasso Prints: Myths, Minotaurs, and Muses
May 24–August 3, 2014

Secondary Colors: Books from the Delaware Valley Chapter of the Guild of Book Workers
October 2013–January 2014



Picasso Prints: Myths, Minotaurs, and Muses (May 24–August 3, 2014) offered visitors an opportunity to learn about Pablo Picasso’s complex and highly personal response to the world of classical antiquity. Its art, mythology, and literature were enduring sources of inspiration for him. Picasso had long been intrigued by the classical sculptures and vases in the Musée du Louvre in Paris, and was enthralled with Rome’s monumental ancient ruins and the Greco-Roman antiquities he saw in Naples and Pompeii during his first trip to Italy in 1917. It was, however, the astounding archaeological excavations at the Palace of Knossos in Crete in the 1930s that introduced the artist to the Minotaur, the mythical inhabitant of the palace’s labyrinth and the creature he would adopt as an alter ego in the following decades. On view in *Myths, Minotaurs, and Muses* were a number of works of the 1920s depicting figures evocative of Greco-Roman statuary and Greek vase painting, as well as a large group of prints from the *Vollard Suite*, a series of etchings completed in 1937, fifteen of which showed the Minotaur as a symbol of passion, violent subconscious desires, and compulsive creativity. Etchings from two book illustration projects—Aristophanes’s *Lysistrata* and Ovid’s *Metamorphoses*—demonstrated the artist’s engagement with ancient literature and drama. Lithographs and posters from the from the 1940s and 1950s featured cavorting fauns and centaurs. Featuring more than sixty prints from a period of over thirty years in Picasso’s career, the exhibition revealed the protean artist as an imaginative interpreter of the ancient past. *Picasso Prints: Myths, Minotaurs, and Muses* was organized by Nora S. Lambert, The Dorothy J. del Bueno Curatorial Fellow in the department of Prints, Drawings, and Photographs, with John W. Ittmann, The Kathy and Ted Fernberger Curator of Prints.

The Museum’s Library and Archives presented two installations, one showcasing books as art and the other exploring the centrality of printed catalogues to the market for buying and selling art. *Secondary Colors: Books from the Delaware Valley Chapter of the Guild of Book Workers* opened in October 2013. It featured the work of twenty local members who each contributed an edition of sections, exchanged them with each other, and collated them so that the resulting contents of all the books were the same. They then bound each book in a unique binding. Founded in 1906, the Guild of Book Workers is the only national organization for bookbinders, with 850 members, both professional and amateur. *This Little Picture Went to Market: Stories of Art at Auction* opened in February 2014. The installation showcased highlights from the Library’s collection of over 60,000 auction catalogues, demonstrating their importance as resources for art historical research. Among the examples displayed were catalogues with margin illustrations by eighteenth-century French artist Gabriel Jacques de Saint-Aubin and another from the infamous 1939 Galerie Fischer sale of Nazi-purged art. Both installations were curated by Evan Towle, Librarian for Reader Services.

Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910

Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910 (March 2–May 26, 2014) was the first comprehensive survey in the United States devoted to the art of the celebrated Joseon dynasty, an era that profoundly shaped the culture of Korea in ways that continue to resonate today. *Treasures from Korea* presented more than 150 works, among them many National Treasures that had never before been seen outside Korea. The works in the exhibition ranged from screen paintings and calligraphy created for the royal court to scenes that vividly illustrate Korean life during the reign of the Joseon dynasty. Also displayed were ceremonial vessels, outstanding glazed ceramics, and works that reflect the dynamic encounters at the end of the nineteenth century between the “Hermit Kingdom” and the Western world. Illustrated books, metalwork, sculpture, lacquer, furniture, costumes, textiles, and photographs were selected to demonstrate the breadth and scope of the dynasty’s artistic achievements.

The exhibition comprised works drawn primarily from the collection of the National Museum of Korea, supplemented by loans from public and private collections in Korea and the United States. *Treasures from Korea* brought together an incomparable group of

masterworks of Korean art to provide visitors with an introduction to Korean art and life during the world’s longest-ruling Confucian dynasty, which saw the succession of twenty-seven monarchs over a period of more than five centuries. As *Architectural Digest* wrote of the exhibition, “Rarely seen in the West, the 150-plus assembled wonders—ceremonial screens, ritual vessels, illuminated texts, and more—are clues to the Confucian kingdom whose ethos strongly influences Korean society, both South and North, today.”

One of Korea’s most important Buddhist temples, Hwaeomsa, located on a mountain slope in Gurye, a small farming town in the southernmost area of the country, lent a spectacular Buddhist banner painting, or *gwaebul*, a National Treasure that was seen for the first time outside Korea and only in Philadelphia. On March 2—the opening day of *Treasures from Korea*—the forty-foot-tall *gwaebul* was installed in the Museum’s Great Stair Hall, where temple monks performed parts of the Yeongsanjae ceremony, prayers offered for the deceased on the forty-ninth day after death, the purpose for which this work was created. The Museum welcomed nearly 5,000 fascinated visitors on the day of this ceremony.

A detail of the eighteenth-century *Ten Longevity Symbols* screen displayed in the *Treasures from Korea* exhibition (Private Collection)

Upon entering the gallery, visitors witnessed a life-size animation of a grand procession culminating in the wedding of King Yeongjo, who ruled from 1724–1776, and his queen, Jeongsun. The scenes were animated from a vividly detailed royal protocol, an illustrated document depicting scenes from the life of the king that was displayed nearby.

A broad range of public programs, from Korean films to a K-Pop dance party and fashion show, were presented throughout the exhibition’s run. More than 88,000 visitors saw *Treasures from Korea* in Philadelphia. Twelve percent of the exhibition’s visitors were of Korean heritage, and 37 percent were first-time visitors to the Museum. Twenty special programs and events were developed for Korean community groups. April 6—a Pay What You Wish Sunday—saw the exhibition’s highest attendance, with nearly 7,000 people visiting the Museum.

Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910 was organized by Hyunsoo Woo, The Maxine and Howard Lewis Associate Curator of Korean Art, Philadelphia Museum of Art, in close consultation with the curatorial staffs of the National Museum of Korea, the Los Angeles County Museum of Art, and the Museum of Fine Arts, Houston. *Treasures from Korea* was

made possible through the support of the National Endowment for the Humanities, the E. Rhodes and Leona B. Carpenter Foundation, and the Korea Foundation. Transportation assistance was provided by Korean Air. In Philadelphia, the exhibition was presented by The Exelon Foundation and PECO, with additional support from the Henry Luce Foundation, The Pew Charitable Trusts, The Kathleen C. and John J. F. Sherrerd Fund for Exhibitions, the James and Agnes Kim Foundation, Sueyun and Gene Locks, Maxine S. and Howard H. Lewis, Dr. Sankey V. Williams and Constance H. Williams, Frank S. Bayley, Lois G. and Julian A. Brodsky, Dr. Young Yang Chung through the Seol Won Foundation US, Maude de Schauensee, Dr. Bong S. Lee and Dr. Mi W. Lee, James and Susan Pagliaro, and other generous individuals. The exhibition continued and expanded the Museum’s ongoing commitment to building its collection of Korean art and presenting programs that explore and celebrate Korean culture. Particular thanks are due to the Joseon Dynasty Committee and the Korean Heritage Group of the Philadelphia Museum of Art, individuals who work together to enhance the Museum’s activities surrounding Korean art and share their knowledge, insights, energy, and resources for this cause.



Interactive kiosks in the exhibition gave visitors new ways to learn about the art on view; Buddhist monks from the Bongwon-sa Temple in Seoul, Korea, performed elements of the Yeongsanjae ceremony in the Great Stair Hall



Charles Willson Peale's *Staircase Group* (Portrait of *Raphaelle Peale and Titian Ramsay Peale* I), of 1795, was one of the masterpieces highlighted in this summer's Art Splash program (The George W. Elkins Collection, E1945-1-1)

Learning

Art plays an important and beneficial role in enriching the lives of all people, and is particularly powerful in shaping—for the better—the lives of the youngest among us. We know statistically that children who experience the arts and museums are significantly more likely to participate in the arts as adults and that early exposure is the strongest factor in developing culturally aware and active adults. In all, more than 75,000 prekindergarten through twelfth-grade students—including 24,000 from the School District of Philadelphia—were taught by Museum educators, both at the Museum and at their schools, in fiscal year 2014. These efforts were led by Barbara A. Bassett, The Constance Williams Curator of Education, School and Teacher Programs. The Museum's Division of Education and Public Programs is guided by Marla K. Shoemaker, The Kathleen C. Sherrerd Senior Curator of Education.

The Museum has long served students in schools both within and outside the city. It serves their teachers as well—in fiscal year 2014, more than 4,000 educators, representing all disciplines and grade levels, participated in workshops and courses presented by the Museum. The Wachovia Education Resource Center, located in the Perelman Building, offers teachers an unequalled collection of materials, technology, and services to enhance teaching through connections between various curricular areas and the visual arts. The Museum develops, designs, and distributes lesson plans, teaching posters, and teaching kits—all at no cost. The Museum is the only such institution in the nation that provides educators with free access to the Artstor Digital Library, a nonprofit resource that offers over 1.6 million digital images in the arts, architecture, humanities, and sciences with an accessible suite of software tools for teaching and research.

Eighty-one school educators attended "Looking Closely, Thinking Critically," the year's Visual Arts as Sources for Teaching (VAST) summer teacher institute. During this annual weeklong seminar, teachers of all subject areas immerse themselves in the Museum's collection and explore the special nature of art and its possible uses for their classroom teaching. This year's VAST participants investigated art as both primary and alternate sources and focuses for learning, using the thinking skills outlined in the Common Core State Standards.

Philadelphia high school students are eligible for free admission at designated times to twelve of the city's most prominent and popular art and cultural institutions—including the Philadelphia Museum of Art. Dubbed STAMP—Students at Museums in Philly—the program began two years ago with the support of a \$75,000 John S. and James L. Knight Foundation challenge grant. Some forty community and service organizations, including the School District of Philadelphia, are helping get the word out to young people about this program. Also at the STAMP website, young people can find information about other cultural opportunities available to them, learn about job and internship possibilities, and find invitations to events for STAMP passholders.

Family and community programs, guided by Emily Schreiner, The Berton and Sallie Korman Associate Curator of Education for Family and Community Learning, take their inspiration from the Museum's collection. Programs such as Early Bird Read and Look, Family Celebrations, and Family Gallery Tours offer children



and their families the opportunity to explore works of art together, and to create art inspired by what they have seen, heard, and discussed. These experiences foster a deep connection between the Museum’s youngest visitors and the artistic treasures they find here. In all, some 46,434 individuals—children and their grown-ups—participated in the Museum’s family and community programs in fiscal year 2014. The Dolfinger-McMahon Foundation and the Christian R. and Mary F. Lindback Foundation provided funding for a program that encourages return visits to the Museum: Philadelphia schoolchildren who visit the Museum receive a pass to visit the Museum with their families free of charge.

Building on the success of Art Splash 2013—the summertime program’s debut, which brought more than 27,000 visitors to The Ruth and Raymond G. Perelman Building in July and August—the Division of Education and Public Programs created another sunny season of creative play, art making, and interactive gallery programs for the whole family. In summer 2014, the Great Stair Hall Balcony in the Museum’s main building was transformed into the Splash Studio, an imaginative art-making environment where families spent quality time together as they explored magical passageways, colorful studio spaces, and interactive play zones. Art Splash 2014 invited families to “Meet the Masterpieces.” Ten masterpieces from the collection got special treatment in the galleries with Art Splash stations filled with family activities of all sorts. Each week, in the Splash Studio, a single work became the focus for art-making projects, gallery tours, and more. Family Festivals featured performers and demonstrations by artists. On Pay What You Wish Wednesday Nights, families participated in Night Owl Read and Look tours, hands-on projects, and more. Ms. Schreiner said of Art Splash, “The Museum is a welcoming place for families and all visitors from every walk of life. Families are looking for opportunities to spend quality, creative time together. The pace of family life tends to be a little chaotic these days. The Museum is the perfect place to slow down and hang out.” Admission to the Museum is always free for children age twelve and under.



“Long Chair” Lounge Chair
Designed 1936
Bent laminated birch, veneered with walnut; bent plywood
Marcel Breuer
American (born Hungary), 1902–1981
Purchased with the European Decorative Arts Revolving Fund, 2014-24-1

Young visitors enjoy storytelling in the galleries during Art Splash

Sculptor Antony Gormley speaks about the influences on his work



While it provides arts-based learning for K–12 students—who are often among our community’s most vulnerable members—the Division of Education and Public Programs is equally committed to being an academic and cultural resource for individuals of all ages, experiences, interests, and abilities. Its offerings for a diverse audience of adults begin with college students and their peers and continue through those enriching their senior years by finding connections between life and art. These efforts are led by Elizabeth (LiLy) Milroy, The Zoë and Dean Pappas Curator of Education, Public Programs. Lectures and symposia are presented by distinguished lecturers from both the Museum staff and the local, national, and international academic communities. Among the highlights from the past year were “Japan and the Culture of the Four Seasons: Nature, Literature, and the Arts,” the Roz Perry Memorial Lecture, presented by Haruo Shirane, Shincho Professor of Japanese Literature and Culture, Columbia University; and “Sculpture and Mindfulness,” the Stella Kramrisch Memorial Lecture, in which British Sculptor Antony Gormley (pictured in the photograph above) discussed how Buddhism and meditation have influenced his life and art, and examined the relationships between human beings, time, and the elements. Mr. Gormley’s lecture was made possible through the generosity of Helen W. Drutt English and H. Peter Stern. “Global Water Challenges, Issues, and Solutions,” with Peter Gleick, cofounder and president of the Pacific Institute, was presented by the Fairmount Water Works Interpretive Center.

The Museum worked in partnership with Campus Philly and other museums and cultural institutions throughout the city and region to offer free admission on September 28 for College Day 2013. The Great Stair Hall was transformed into a “student lounge,” where students mixed and mingled and paused between masterpieces. College Day festivities featured food, music, recreational activities, and giveaways. Information centers were located at the base of the steps on the Museum’s East Terrace. Museum staff and interns from area colleges—including Temple, Lincoln, Villanova, Penn State, University of Pennsylvania,



La Salle, and Montgomery County Community College—were on hand with information about current and upcoming exhibitions, events, special programs and memberships, including a special, deeply discounted introductory student membership.

The Museum is acclaimed for its programs that train future generations of arts professionals. The Museum Studies program for undergraduate and graduate students welcomes some forty-five students each summer to internship placements throughout the Museum. This year’s interns led gallery tours and studio art experiences for three thousand children from summer camps and recreation centers who visited the Museum. They also conducted art workshops for over four hundred children at Free Library of Philadelphia branches.

The particular requirements of adults with special needs are met through accessibility programs, which are managed by Henry Street Thoma. Form in Art enables visitors and groups who learn best by manipulating materials by hand to make arrangements to examine reproductions of objects with a Museum guide before their gallery tour. Form in Art is made possible through thoughtful funding from The Women’s Committee of the Philadelphia Museum of Art.

The Community Partnership Exhibition highlighted artwork from many of the Museum’s partners, including Inglis House, Magee Rehabilitation, MossRehab, Project HOME, and Spark. “We are thrilled that patients participating in our art therapy program have the opportunity to showcase their work in such a world-class institution,” said Lori Tiberi, M.A., ATR, Art Therapist at Magee Rehabilitation Hospital. “Our patients have benefited tremendously from our partnership with the Philadelphia Museum of Art’s Accessible Program, and we are all grateful to the Museum for involving us in this impressive exhibit.”

The Form in Art program combines art-making studio classes and the study of art history into a unique course for legally blind adults

Annunciation—The Angel
15th century
Tempera on panel
Giovanni dal Ponte (Giovanni di Marco)
Italian (active Florence), 1385–1437
Purchased with the Edith H. Bell Fund
2014-82-1





Interpretation

The goal of interpretation at the Philadelphia Museum of Art is to help visitors find new ways to understand and enjoy the works of art in its collection and exhibitions as well as to learn from these same visitors how we can engage them more effectively. This is no small task, but it begins with a straightforward premise: that the Museum's relationship with its visitors is not a lecture but a conversation, not pedantic, but a shared exploration of all that we have to offer.

An example of this commitment is the recently reinstalled galleries of American Victorian art (110–111). As in the past, these galleries present American painting, sculpture, and decorative arts created in the second half of the nineteenth century. What has changed is that the objects are grouped and interpreted in ways that clearly articulate the cultural ideas and events that shaped the Victorian era in the United States. The object labels and introductory panels were written according to new guidelines developed to ensure that the texts are both accessible and informative for visitors coming to the Museum with varying levels of knowledge about art and history.

The overarching theme for this reinstallation was highlighted in its title, *American Artists on the World's Stage*. Central to the installation are two of the most-celebrated and widely exhibited paintings of the period, both the work of Thomas Eakins: *Portrait of Dr. Samuel D. Gross (The Gross Clinic)* (1875) and *Portrait of Dr. Hayes Agnew (The Agnew Clinic)* (1889). *The Gross Clinic* was acquired by the Philadelphia Museum of Art and the Pennsylvania Academy of the Fine Arts (PAFA) in 2007 with the generous support of

more than 3,600 donors. Since then, the Museum and PAFA have alternated in exhibiting the masterwork. *American Artists on the World's Stage* marks the painting's latest return to the Museum—and the first time *The Gross Clinic* and *The Agnew Clinic* share a gallery space within the American galleries, alongside paintings and sculpture from the same era in the Museum's collection, conversing with one another and providing unprecedented opportunities for analysis, comparison, and interpretation.

Another highlight of the installation is the new placement of John La Farge's lyrical stained glass masterwork *Spring* (1900–1902)—monumental at one hundred by sixty-nine and one-half inches—above the entryway to the gallery. Joining *Spring* is a selection of vases designed and produced by Louis Comfort Tiffany and his studio, further demonstrating the appeal of glass to artists, artisans, and craftspeople about 1900, and the great aesthetic accomplishments that resulted.

The reinstallation of the American Victorian galleries was overseen by Kathleen A. Foster, The Robert L. McNeil, Jr., Senior Curator of American Art and Director, Center for American Art, and David L. Barquist, The H. Richard Dietrich, Jr., Curator of American Decorative Arts, with assistance from their colleagues in the American Art department. In finding new ways to consider, present, and discuss the galleries' holdings, Ms. Foster and Mr. Barquist worked closely with Joshua Helmer, who was appointed to the newly created position of Assistant Director for Interpretation this year, with support provided by the Jessie Ball duPont Fund (see page 91).

Connecting and Collaborating

As discussed in the preceding section of this *Annual Report*, the Museum must continue to serve as an educational resource for the School District of Philadelphia's students and others in K–12 schools throughout the region. Thanks to the visionary commitment and hard work of generations of this institution's staff and volunteers, the Museum plays a leading role in this effort. The task, and the opportunity, that we now face is to broaden these efforts to engage new audiences, especially the young—from schoolchildren through young adults—and encourage them to feel at home at the Museum. This is the responsibility of each and every member of our Board of Trustees and staff, and a particular focus of the work done by the Division of Education and Public Programs in partnership with the departments of Information and Interpretive Technologies, Marketing and Communications, Membership and Visitor Services, and of Joseph Meade, Director of Government and External Affairs.

The popular Pay What You Wish admission policy remains in place on the first Sunday of each month and on Wednesday evenings, when the Museum is open until 8:45 p.m. Pay What You Wish Wednesday Nights (discussed in greater depth on page 57) demonstrate the institution's commitment to developing participatory, interactive programming. Wednesday Night programming often highlights Philadelphia's own vibrant community of artists and takes full advantage of the possibilities offered by the Museum's collection and special exhibitions.

Although the Museum may be best known for its exceptional collection and its exhibitions, it is also a lively venue for music, dance, and theater, thus offering opportunities to experience the wonderful connection between the visual and performing arts. This past year, the popular Friday night Art After 5 program—organized by Sara Moyn, Producer of Evening Programs—continued to present a robust schedule of jazz and world music. Performances were often inspired by the year's major exhibitions, such as *Léger: Modern Art and the Metropolis* and *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910*. Art After 5 served, as well, as a venue for the presentation of a diverse lineup of international music genres including Dixieland jazz and Motown, German cabaret, Eastern European music including Lithuanian jazz, Balkan bands, and klezmer. Other highlights included drag cabaret, Arabic and Korean music, opera, folk-song singing, printing Warhol-inspired T-shirts, and break dancing.

Recognizing that the winter holidays are a prime time for family celebrations, the Museum has organized Holidays at the Museum events in the month of December in recent years, encouraging families to add a visit to Museum as a holiday must-do. The Museum welcomed visitors this past year with a host of festive events, including caroling in the galleries and hands-on art activities. Wednesday Nights at the Museum offered programs ranging from a holiday card-making station and holiday film favorites to First Person Arts StorySlams, which invited visitors to share their personal stories on holiday themes. On Friday nights, Art After 5 presented a Festival of Lights with the West Philadelphia Orchestra,

Dancer Malavika Sarukkai at a Museum event presented by Sruti, the India Music and Dance Society of Philadelphia, with grant support from The Pew Center for Arts & Heritage



Christmas in Mexico, Matt Wilson’s jazzy Christmas Tree-O, and the Mistletoe Hop. Every day between Thursday, December 26, and Wednesday, January 1, the Museum brimmed with holiday activities, including a Winter Family Studio, a holiday family gallery tour, gallery tours focusing on the Christmas story in art, a holiday drawing activity in the Great Stair Hall Balcony, and concerts ranging from the Philadelphia Chorus to Nashirah, the Jewish Chorale of Greater Philadelphia. The week concluded with a New Year’s Day film marathon: *Back to the Future*.

The Mount Pleasant and Cedar Grove historic houses in Fairmount Park were once again beautifully decorated for the holidays. On selected evenings, visitors could experience the houses with the added pleasure of wine and colonial-inspired desserts, with transportation provided via trolley from the Museum’s West Entrance.

A rich array of public programs and performances were presented in conjunction with the year’s exhibitions. Among the many that complemented *Treasures from Korea* were a rare North American performance of Yeongsanjae, the Korean ceremony traditionally held outdoors that reenacts Buddha’s delivery of the Lotus Sutra, one of the most popular and influential Buddhist texts; a Family and Community Day with performances and artists’ demonstrations; two Art After 5 evenings celebrating the exhibition, including a fashion show presented in collaboration with the Art Institute of Philadelphia, as well as a K-Pop demonstration that brought nearly 1,800 visitors to the Museum on a Friday evening; and demonstrations by Korean celebrity chefs. Specially themed Wednesday Nights included a Korean film series curated by Joe Kim, founder of the Philadelphia Asian American Film Festival, and demonstrations by artists from Philadelphia’s acclaimed Clay Studio.

The Museum is committed to strengthening the social fabric of Philadelphia and to enhancing the quality of life of all Philadelphians by building and maintaining partnerships with community organizations, schools, and social service agencies. The Museum’s Division of Education and Public Programs is central

Members of I Love Dance, a New York City-based troupe of seasoned K-Pop dancers, performed during Art After 5 in conjunction with the exhibition *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910*

Stephen Starr Events chef demonstrations offer visitors first-hand tutorials on global cuisine



to this effort, offering programs and educational opportunities that connect diverse communities with the Museum’s rich collection and resources. Damon Reaves, the Museum’s Coordinator of Community Programs, explains that “the role of Community Programs is to make the Museum appealing and accessible to people who think they can’t afford to come here or may feel unwelcome. Our goal is to break down economic and social barriers and bring more people to the Museum to enjoy the arts.”

A particular focus of Mr. Reaves’s work this past year was nurturing a deepening relationship with the city’s Mantua neighborhood, which is just across the Schuylkill River from the Museum, but which has not traditionally been well represented among the Museum’s visitors. Working with the Mantua Civic Association, Mr. Reaves and his colleagues presented drop-in art-making workshops in the area, provided families from Mantua with complimentary admission and transportation to the Museum’s annual Every Family Party, and—building on the Museum’s long-standing, collaborative relationship with Philadelphia’s Free Library system—offered monthly programs at the Free Library’s Mantua branch. In conjunction with Mantua Tulip Planting Day, the Museum helped organize a planter-decorating workshop. Taking Vincent van Gogh—who is widely known for, among many things, his paintings of flowers—as a point of departure and source of inspiration, the Museum’s educators helped children paint planters and plant tulips in the community.

Fulfilling the Museum’s artistic and educational potential and its civic responsibilities depends on communicating clearly about what the Museum is, where it is going, and all that it offers to the community. The Marketing and Communications department, led by Executive Director Jennifer Francis, works directly with a wide and varied range of media outlets. The Editorial and Graphic Design department—with executive direction from Ms. Francis—continued to develop bold graphic identities and engaging verbal content for the Museum’s exhibitions, programs, and general marketing efforts. The Museum extends particular commendations and thanks to Barb Barnett, Senior Graphic



Designer, for her leadership role in working with colleagues in Editorial and Graphic Design and throughout the Museum to determine the Museum's graphic design needs and conceive, install, and manage all that was produced in response during an exceptionally demanding year. The Museum welcomes Luis Bravo, Creative and Brand Engagement Director, who joined the Museum's staff in summer 2014.

The fruits of Marketing and Communications' efforts—achieved in collaboration with curators, executive staff, educators, conservators, and others throughout the institution—were seen in extensive press coverage, among other achievements. The exhibition *Barbara Chase-Riboud: The Malcolm X Steles* received reviews and notice in the *New York Times*, *Washington Post*, *Philadelphia Magazine*, *Philadelphia Inquirer*, 6ABC, and other outlets. Interviews with Ms. Chase-Riboud appeared in *Ebony* and *Yale Alumni Magazine*. *Léger: Modern Art and the Metropolis* garnered substantial attention, including a seven-page feature in *Art and Antiques*, reviews in the *New York Times*, *Washington Post*, and *Wall Street Journal*, travel stories in *Forbes* and the *Newark Star Ledger*, and coverage in the French press. *Léger: A Tale of Two Cities*, a half-hour television special produced by the Museum's broadcast media partner, NBC10, aired in October. *Marc Newson: At Home* was the subject of an extended feature in the *Philadelphia Inquirer* and notices in magazines ranging from *Cultured* to *Wallpaper*.

A media launch for *Treasures from Korea* was presented with the Museum's partners in organizing and presenting the exhibition—the Los Angeles County Museum of Art and the Museum of Fine Arts, Houston—at the Asia Society in New York, and drew journalists from more than forty media outlets, including the *New York Times*, *Art in America*, and the *New Yorker*. Periodicals serving the Korean and Korean-American communities, including *Korea Daily New York*, *Korea Economic Daily*, and *Korea Times Philadelphia*, were also represented. In Philadelphia, a reception for Korean community leaders was held at Seorabol

Staff member Teyona Jackson helps visitors create greeting cards to be distributed with meals via MANNA (Metropolitan Area Neighborhood Nutrition Alliance), as part of the Museum's annual Martin Luther King Jr. Day of Service program

Alex Trebek speaks about *Minerva* during the filming of an episode of *Jeopardy!* at the Rodin Museum

Korean Restaurant in February 2014. The exhibition's press preview featured the performance of a sacred ritual by Buddhist monks and a curator-guided tour of the exhibition. *Treasures from Korea* was featured often, prominently, and positively in local and national press, including *ARTnews*, *Art in America*, and *Antiques and Fine Arts*. A bilingual print supplement was created by the Museum for inclusion in the *Korea Times Philadelphia*.

In spring 2014, press stories highlighted the successful completion of the Lenfest Challenge (see pages 84–85) and the collection-transforming gift of art from Keith and Katherine Sachs. The *Michael Snow: Photo-Centric* exhibition was featured in the *New York Times*, *Newsworks*, *ARTnews*, *Art Matters*, *Photo/arts Magazine*, and *Art in America*, with *ARTforum* devoting the cover and multiple pages to its coverage.

Experiencing the Philadelphia Museum of Art can now take place anywhere, anytime. The Museum has a dynamic and growing presence on Facebook, Twitter, Tumblr, and Instagram, and its newly redesigned website, philamuseum.org, offers a variety of information about the collection, exhibitions, and programs. The Museum's current audiences are actively engaged in social media on a daily basis. Our mission is to bring the Museum to their attention and engage them more fully. Social networking and digital marketing are central to the full range of goals outlined in the Museum's Strategic Vision, but they are especially relevant to expanding audiences and activating the collection and special exhibitions by increasing access to them—on-site and online—and enhancing the experience of the Museum.

Employing technology in ways that can effectively serve the mission of the Museum and engage audiences both at home and abroad is central to the Museum's Strategic Vision for its future. As of June 30, 2014, the Museum had 85,352 Facebook followers, 79,713 Twitter followers, 10,725 Instagram followers, and 163,173 Tumblr followers. Twitter and Facebook received more than 600,000 interactions from more than 310,000 unique users and 277 million impressions. In fiscal year 2014, more than 141,000 users visited the Museum's website from social media. In all, the Museum's website was visited 2.4 million times—with a total of 9 million page views—in fiscal year 2014. The site welcomed 1.7 million new visitors. More than 2.5 million collection and object searches were conducted by website visitors.

These impressive figures testify to the good work—and future potential—of collaborative efforts between the departments of Information and Interpretive Technologies, headed by William Weinstein, The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies; and Marketing and Communications, led by Jennifer Francis. A key area of focus is interactive technologies and their unique abilities to enhance the visitor experience. Ariel Schwartz, who recently joined the Museum's staff as The Kathy and Ted Fernberger Associate Director for Interactive Technology, has a leading role in shaping and implementing these efforts (see page 91).

The Museum's Library—led by C. Danial Elliott, The Arcadia Director of the Library and Archives—continues to digitize and make freely available on the Internet Archive out-of-print Museum exhibition catalogues that have received copyright clearance from our Publishing department. The titles range from *German Art from the Fifteenth to the Twentieth Century* (published in 1936) to *Art in Rome in the Eighteenth Century* and *The Nightingale's Song: Nurses and Nursing in the Ars Medica Collection of the Philadelphia Museum of Art* (both published in 2000). These materials, as well as the Johnson auction catalogues, can be accessed at <https://archive.org/details/philadelphiamuseumofart>.

Mr. Elliott retired at the end of fiscal year 2014. He developed new operating methods and oversaw the introduction of new technologies, and guided important acquisitions of fascinating and often quite rare materials pertinent to the Museum and its collection. Most momentously, Mr. Elliott oversaw the transfer of the Library and Archives from the Museum's main building to elegant, welcoming, and efficient new quarters—the design of which he contributed greatly to—in the Perelman Building.

The Archives—guided by Mr. Elliott and Susan K. Anderson, The Martha Hamilton Morris Archivist—benefitted from a second round of Hidden Collections funding from the Council on Library and Information Resources (CLIR). The project was coordinated by the Philadelphia Area Consortium of Special Collections Libraries (PACSCL). PACSCL staff processed the records of the Museum's past directors, including Dalton Dorr, Edwin Atlee Barber, Langdon Warner, Henri Marceau, and Jean Sutherland Boggs. The finding aids for the collections were posted on both the PACSCL/CLIR and the Museum's website.

The Library's reader services staff launched support for educators' and guides' use of iPads in the galleries. Using the Artstor mobile interface, materials in the database can be displayed on tours or during classes. Guides will have vetted sets of contextual images available for their use, relating to particular themes or special exhibitions. Educators will be able to use the same sets or add their own materials. Using contextual media in gallery tours will allow users to see geographic, material, technological, and biographical images related to the works on view.

The Library launched a new portal on its intranet home page for access to its growing collection of e-books and e-journals, funded by generous donations from Museum Trustee and Library Committee Chair Martha Hamilton Morris and John McFadden. Training in using the new software took place in March 2014.

The National Endowment for the Humanities awarded a generous grant from its Humanities Collections and Reference Resources Grant Program to support planning activities that will advance the creation of a Marcel Duchamp Research Portal. The Duchamp Portal is envisioned as the first online research portal to provide access to digital archival materials and resources related to the artist. The Library and Archives will lead this initiative in cooperation with the Association Marcel Duchamp and the Musée National d'Art Moderne and Bibliothèque Kandinsky at Paris's Centre Georges Pompidou. Ms. Anderson and Matthew Affron, The Muriel and Philip Berman Curator of Modern Art, will serve as co-investigators.

The Library received a grant from the Museum's Young Friends to digitize 6,000 35mm color slides. The slides document fifty years of the Museum's exhibition installations, including exhibitions by all curatorial departments and the Education department. The images will be made available to the Museum community via Artstor's Shared Shelf environment, a cloud-based, trusted digital repository. The Archives received funding from The Women's Committee to complete the processing of the records and papers of Anne d'Harnoncourt.

Harlequin
c. 1922
Gouache with gold and silver paint on cardboard
Emilio Amero
American (born Mexico),
1901–1976
Purchased with the J.
Stoddell Stokes Fund
2014-76-1





Pay What You Wish Wednesday Nights

A major initiative recently undertaken by the Museum is the constellation of programs now offered on Wednesday nights, when admission is pay what you wish and the main building is open until 8:45 p.m. Pay What You Wish Wednesday Nights are driven by an overarching goal: to heartily and imaginatively welcome visitors to explore the Museum's main building and its remarkable collection in exciting and illuminating new ways. Make Stuff, a drop-in art making workshop, offers visitors the time, place, and encouragement for personal creativity. Yoga sessions position participants for nurturing a healthy mind and spirit in a healthy body. The Museum supplies instructions and materials for art-inspired games in the galleries with friends or other Museum visitors. Presentations and appearances by regional artists, musicians, and local cultural organizations make for unique encounters in the galleries. Once-a-month stroller tours introduce infants—with their parents and caregivers—to the Museum. And monthly Night Owl Read and Look events for children ages three through seven include a pre-bedtime story, art project, and imaginative play in the galleries.

Among the highlights of Pay What You Wish Wednesday in summer 2014 were performances presented in conjunction with the Museum's Summer of Shakespeare program. Every Wednesday night in July, Revolution Shakespeare presented Orson Welles's

play *Five Kings* (1938) in a unique five-part, episodic format. Welles created, directed, and starred in *Five Kings*, an adaptation of *Henry IV Parts 1 and 2*; *Henry V*; and Holinshed's *Chronicles*, a primary source Shakespeare used for a number of his plays. Revolution Shakespeare's streamlined version of *Five Kings* was the first such adaptation in more than seventy years. Also on Wednesday Nights, The Philadelphia Shakespeare Theatre performed two interpretations of *Romeo and Juliet* in a single evening, as well as *Hip Hop Hamlet*. Shakespeare in Clark Park presented an audience-participatory performance of *Henry IV*. Some one thousand people visited the Museum during each "Summer of Shakespeare" Wednesdays Night, with as many as three hundred attending the performances.

We congratulate and thank Elizabeth (LiLy) Milroy, The Zoë and Dean Pappas Curator of Education, Public Programs; Jenni Drozdek, Museum Educator, Adult Public Programs; and their colleagues in the Division of Education and Public Programs for their innovation and creativity in conceiving of and developing this new dimension of the Museum experience.

Wednesday Nights are generously funded by the William Penn Foundation.

To learn more, visit philamuseum.org/wednesdaynights.

Building

In spring 2014, the Museum took a dramatic step forward toward an imperative goal: the renovation, improvement, and expansion of the main building. With the opening of the exhibition *Making a Classic Modern: Frank Gehry's Master Plan for the Philadelphia Museum of Art*, the Museum brought to public attention the product of seven years of planning by Mr. Gehry and his colleagues. Following a rigorous selection process, Gehry Partners were engaged by the Museum in 2006 to design a new Facilities Master Plan for the Museum's iconic landmark building atop Fairmount, which first opened to the public in 1928 and has long been one of the city's most prominent landmarks.

The Facilities Master Plan provides a comprehensive blueprint for the renewal, improvement, and expansion of the Museum's main building. The task presented to Mr. Gehry and his colleagues was complex. It required a sophisticated knowledge of the complex functions of an art museum, an understanding of how the visitor experience could be improved, and broad sympathy for the character of a building that is much beloved by the public.

The Museum's main building has been a work in progress since the architects' plans were approved in 1917. Construction began in 1919 and the exterior was completed in 1928, but it took more than four decades to finish all the galleries, classrooms, offices, and public spaces needed to house the Museum's growing collection. Over the past decade, the main building and its many uses have been augmented and enhanced. Recommendations made by architects and engineers at VITETTA, following a comprehensive study and analysis of the building spaces and systems, launched a major project to repair the exterior of the Museum. The facade was thoroughly cleaned, repointed, and repaired, as was the roof and its terracotta sculptural detail. This planning, in addition, set the stage for other projects, such as Anne d'Harnoncourt Drive, the Art Handling Facility, and the Facilities Master Plan.

The design created by Mr. Gehry and his partners is exceptional for its clarity and its sensitivity to context. It offers a persuasive vision of the future of this institution, one that embraces the need to change as well as the need to preserve the best of the past.

The following section examines the objectives of this project and what the new plan will accomplish.

The new underground galleries will be lit in part by a skylight in the East Terrace and enlivened by sunken gardens. Rendering © Gehry Partners, LLP

Making a Classic Modern: Frank Gehry’s Master Plan for the Philadelphia Museum of Art

Goals of the Facilities Master Plan

The brief—or set of objectives—given to the architectural firms being considered for the job of developing a new master plan for the Philadelphia Museum of Art began with the pressing need to renovate a building that is now nearly ninety years old. It also required them to modify the program, or distribution of activities within the building in response to the different ways in which museums work today. In addition, the architects were asked to address six key goals:

Preserve the architectural integrity of one of Philadelphia’s most beloved landmarks.

Reorganize the interior of the Museum to make it more welcoming for visitors and easier to navigate.

Improve the Museum’s setting by making it a destination for visitors where they can enjoy a wide range of activities and views of Fairmount Park and the center of the city.

Enliven the Museum’s interior with natural light and improve orientation.

Dramatically increase the amount of space available for the display of the Museum’s collections and special exhibitions.

Confirm the Museum’s commitment to education through the creation of a state-of-the-art learning center and auditorium.

Frank Gehry

Frank Gehry, whose firm was selected to develop the new Facilities Master Plan, has been described as “the most important architect of our age.” During a career spanning more than five decades, he has forged an approach to design that is defined by a distinctive artistic vision and a rare sensitivity to the needs of his clients.



A Walk through the Facilities Master Plan

A key objective of the Facilities Master Plan is to improve the way visitors enter and find their way through the building. To achieve this, the design calls for opening up the central east-west axis in the Museum's central pavilion. This will provide a clear path from the West Entrance into the very heart of the building, then down to the Forum and the new galleries beneath the East Terrace.

1 Exterior Upgrades: West

The approach to the West Entrance has been redesigned to more effectively separate pedestrians and vehicle traffic. Better access will also be developed for visitors with physical disabilities. The parking lots flanking the West Entrance will be modified to create a stronger visual connection between the Museum and Fairmount Park and to make the Museum appear as if it is rising from a landscaped base.

2 West Entrance

As visitors approach the West Entrance, bronze-framed glass doors will offer a view into the Museum's interior, a small, but important gesture to make it more welcoming and approachable. The current entrance vestibule, which is dark and cramped, will be modified to open up directly into Lenfest Hall and will be illuminated by skylights.

3 Lenfest Hall

One of the great public spaces in the Museum, Lenfest Hall will be completely renovated and outfitted with an elevator to provide additional access to the balconies above and new bathrooms below. The wall beyond the stairs leading to the Great Stair Hall will be removed to provide direct access to the Forum and the galleries proposed for beneath the East Terrace.

4 The Forum

Among the most dramatic of the proposed changes is the removal of the Museum's auditorium to accommodate a new public area located directly beneath the Great Stair Hall. Provisionally titled the Forum, this space will simplify circulation on the ground floor and create a physical and visual connection to the floors below. The architectural elements and materials used in this space will be consistent with those of the original building, with the exception of an elegant glass bridge and staircase at the eastern end.

5 Vaulted Walkway

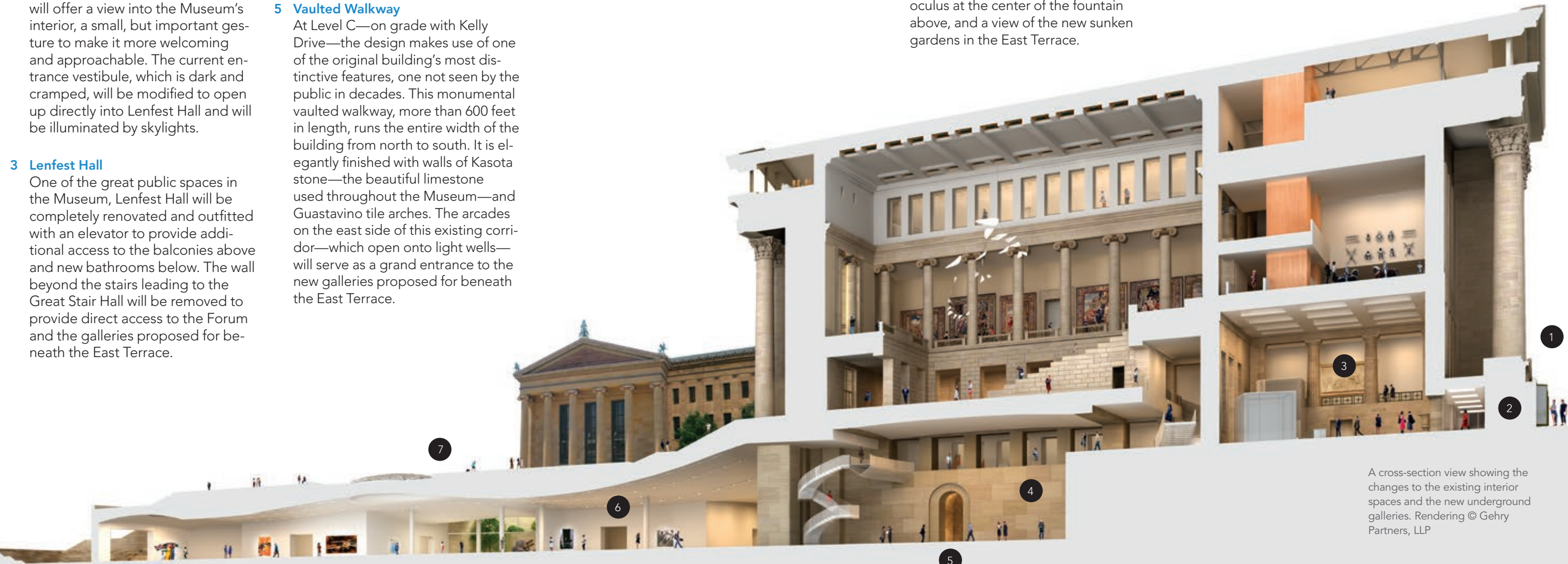
At Level C—on grade with Kelly Drive—the design makes use of one of the original building's most distinctive features, one not seen by the public in decades. This monumental vaulted walkway, more than 600 feet in length, runs the entire width of the building from north to south. It is elegantly finished with walls of Kasota stone—the beautiful limestone used throughout the Museum—and Guastavino tile arches. The arcades on the east side of this existing corridor—which open onto light wells—will serve as a grand entrance to the new galleries proposed for beneath the East Terrace.

6 Level C Galleries

The expansion proposed for the Museum will be largely unseen on the exterior. New galleries will be built beneath the East Terrace and provide 55,000 square feet of additional exhibition space. The opening of the central axis through the Museum's central pavilion will be extended into this new space all the way to the steps leading up from Eakins Oval to the East Terrace. The new galleries will be among the tallest (with ceilings ranging from twenty-four to twenty-eight feet) and most light-filled in the entire Museum. They will feature skylights, including a broad oculus at the center of the fountain above, and a view of the new sunken gardens in the East Terrace.

7 Exterior Upgrades: East

The changes proposed to the East Terrace have, by design, been kept to a minimum. These will include the enlargement of the fountain and the introduction of sunken gardens. Required by building code, the new stair towers at the eastern ends of the building will be simple in form and clad in the same Kasota stone used throughout the Museum.



A cross-section view showing the changes to the existing interior spaces and the new underground galleries. Rendering © Gehry Partners, LLP

New Spaces for Core Activities

In addition to opening up the center of the Museum and providing new galleries beneath the East Terrace, the Facilities Master Plan calls for the renovation of aging building systems and the conversion of a significant amount of “back of house” space to public functions. Among the changes proposed are a new entrance on Kelly Drive (Level C), the construction of a new auditorium under the northwest corner of the Museum, the addition of new galleries adjacent to the Forum, and the creation of a new Learning Center.

1 Kelly Drive Entrance and North Entrance

Long used solely as the entrance to the Museum’s loading dock, this tall, arched doorway will be restored to its original function as a public entrance. Visitors entering from Kelly Drive will find themselves in a monumental lobby ornamented with classical columns and clad in Kasota stone. This elegant public space will provide direct access to the vaulted walkway that runs the width of the building and beyond to the Forum and new galleries beneath the East Terrace.

2 Auditorium

A new auditorium will be built under the northwest corner of the Museum. This state-of-the-art, 299-seat facility will serve as a venue for a variety of programs for all ages, including musical, dance, and theatrical performances.

Learning Center (not pictured)

The Museum’s ongoing commitment to education is reflected in the proposal for a new Learning Center. Devoted to a wide range of activities, it will be the first center of its kind in the Museum’s history and a key to the Museum’s efforts to welcome and engage new audiences.

3 Great Stair Hall

The Great Stair Hall, one of the most beautiful interiors in the entire city, will be carefully restored, improved acoustically, and equipped with new lighting. Its clerestory windows will be opened for the first time in decades, once again allowing this grand space to be illuminated with natural light.

4 Loft

Daringly, and economically, the Master Plan proposes to capture space on the top floor of the Facilities Museum’s central pavilion. The new “loft” areas will offer spectacular views of the city and Fairmount Park through pediments no longer covered with brick, but filled with glass.





Overall plan © OLIN

“It’s all about the art.” —Frank Gehry

One of the most important goals of the Facilities Master Plan is to provide more space for the display of the Museum’s collection. Nearly every area will benefit from this ambitious effort, which calls for the addition of 78,000 square feet of gallery space, both within the main building and in the proposed expansion beneath the East Terrace. Existing galleries will be enhanced with state-of-the-art lighting, security, and climate control systems. Original finishes will be restored, while new galleries will be designed specifically for special exhibitions as well as the Museum’s holdings of American, Asian, and modern and contemporary art.

Next Steps

The Facilities Master Plan designed by Frank Gehry and his partners for the Philadelphia Museum of Art is comprehensive: when completed, it will leave no part of the building untouched and will ensure that it will continue to serve the needs of visitors and the collection well into the future. Given the plan’s ambitious scope, implementation will have to be segmented into several parts. This approach is intended to provide considerable flexibility in deciding when and in what sequence the various parts of the plan are implemented. Although no detailed timetable—or cost estimate—has been established for the completion of the Facilities Master Plan in its entirety, which is likely to take ten to fifteen years, funds are now being raised for the realization of the next phase. Called the Core Project, this will transform the visitor experience: it will replace the present auditorium with a new public space, provisionally titled the Forum, just below the Great Stair Hall; restore and reopen the historic public entrance at the Kelly Drive level; and renovate Lenfest Hall, which serves as the entrance on the west side of the Museum. It will also upgrade building systems and improve energy efficiency. It is estimated that the Core Project phase will cost approximately \$150 million.

Conserving

Diana, the Goddess of the Hunt, has reigned as a divine presence in the Museum's Great Stair Hall since 1932. In spring 2014, *Diana*—the beloved, thirteen-foot-high sculpture that is one of the most widely admired works by the celebrated sculptor Augustus Saint-Gaudens—reemerged after a remarkable transformation. This was the culmination of an extensive and comprehensive treatment in which Museum conservators made structural repairs to the statue's copper skin, removed its dark green surface finish, and replaced this with gold leaf. Restored to her original appearance, *Diana* gleams brilliantly once again through the support of Bank of America and the efforts of the Museum's Conservation department. The restoration of *Diana* marked a milestone in the Museum's history and is a highly visible and prominent example of the depth and breadth of knowledge, experience, and talent of the Museum's conservators. The project is highlighted on pages 74–75.

A second especially noteworthy event in the care of the collection during fiscal year 2014 was The Aronson Senior Conservator of Paintings and Vice Chair of Conservation Mark Tucker's completion of the extraordinarily challenging restoration of Antonello da Messina's superb 1474 *Portrait of a Young Man*, a great treasure of the European paintings collection. Its treatment ultimately required nearly a thousand hours of conservation work to stabilize and reinforce its frail wood panel support, clean its surface of discolored seventy-year-old varnish and retouching, and restore it to the highest professional standard. The retouching of old paint losses alone required more than four hundred hours of exacting work. As soon as the restoration was completed, the portrait traveled to a loan exhibition of the artist's work in Rovereto, Italy, where it was seen by more than ninety thousand visitors. The restoration and loan, regarded by the exhibition organizers as a landmark event, were reported in the international press and in a feature article in the Italian newspaper *Corriere della Sera*. This treasure of the European paintings collection returned to the Museum in early 2014, and now, handsomely installed in gallery 213a, will be a revelation both for those who know and those who are just discovering the brilliance of this artist.

Funding from The Women's Committee of the Philadelphia Museum of Art allowed the Museum to accept an unusual and generous offer from colleagues at the Metropolitan Museum of Art: a consulting visit by one of their senior conservators, George Bisacca, an internationally recognized specialist in the study and conservation of paintings on wood panels. Such paintings—which are especially sensitive to changes in temperature and humidity and therefore susceptible to damages such as warping, splitting, and shrinkage—often present complex challenges. Bisacca, trained in Florence, and a member of the Metropolitan Museum's staff for more than three decades, has assisted leading museums around the world. There are more than nine hundred European paintings on wood panels in the Philadelphia Museum of Art's collection. Among them are some of the greatest masterpieces of Italian and Netherlandish Renaissance painting, including Sandro Botticelli's *Legend of Mary Magdalene*; Jan van Eyck's *Saint Francis of Assisi Receiving the Stigmata*, and Rogier van der Weyden's *The Crucifixion, with the Virgin and Saint John the Evangelist Mourning*—and pictures from Holland's Golden Age, such as Rembrandt van Rijn's *Head of Christ*.

Antonello da Messina's *Portrait of a Young Gentleman* (1474) after treatment by Museum conservators (John G. Johnson Collection, 1917, cat. 159)



Diego Rivera's fresco *Liberation of the Peon* after treatment

Theodor Siegl Conservator of Paintings Suzanne Penn (back) and consulting project conservators Katey Corda (center) and Kiernan Graves (front) survey *Sugar Cane*, another Rivera fresco

Howard Roberts's *La Première Pose* before and after conservation

Bisacca worked with Philadelphia conservation and curatorial staff to survey selected panel paintings in the Museum’s holdings, providing an assessment of their condition and stability, and advise on treatment needs. Funding from The Women’s Committee underwrote all costs related to this project, which makes an important contribution to the understanding and optimum care of a number of the most distinguished works of art in the Museum’s collection.

An important multiyear paintings conservation initiative carried out under the direction of Suzanne Penn, The Theodor Siegl Conservator of Paintings, has been the technical study and conservation treatment of the Museum’s Diego Rivera frescoes *Liberation of the Peon* and *Sugar Cane*. Examination and analysis showed that these “portable” frescos, painted in New York for a 1931 exhibition of Rivera’s work at the Museum of Modern Art, had long ago suffered breaks and cracks, with many parts of the painted plaster layer having become precariously loose. For the treatment project, extensive essential repairs were carried out, and the removal of many decades’ accumulation of soot and grime revealed a paint surface of striking freshness. A major benefit of this project, which was generously funded by the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation and anonymous donors, is that the frescoes are at long last structurally stable enough to allow them to be moved to other locations within the Museum to be seen in new gallery contexts and to their best advantage.

An extensive treatment of American artist Howard Roberts’s marble sculpture *La Première Pose* (1873–76) was carried out by Raina Chao, The Andrew W. Mellon Fellow in Objects Conservation, as part of the reinstallation of the American Victorian galleries (see pages 46–47). The surfaces of the sculpture had been heavily soiled from handling and dust and grime accumulated over more than a century. The treatment included cleaning the entire sculpture, thereby revealing finely carved details and subtle and masterful variations in surface texture. The sculpture’s display height was changed to match its installation at the Centennial Exhibition held in Philadelphia in 1876, visible in an archival photograph. The treated sculpture was reinstalled in the galleries, its condition and manner of display more reflective of the artist’s original intent.



The Museum’s conservators of decorative arts and sculpture treated nineteen ceramic objects in support of a new permanent installation of Chinese Song dynasty ceramics in gallery 235, including an extraordinary russet colored Dingware wine bottle and a selection of previously unexhibited gravepillows. The treatments ranged from surface cleaning to complex structural and aesthetic repairs. As part of the ongoing Museum Rejuvenation initiative, conservator Melissa Meighan supervised work to return the gallery floor to its original finish. Through these combined efforts the gallery is an excellent showcase for this new presentation of the Museum’s East Asian collection.

Preparing works in the collection for exhibition are key and often monumental responsibilities of the Museum’s conservators. In advance of *Paul Strand: Master of Modern Photography* (October 21, 2014–January 4, 2015), 315 photographs were surveyed for condition, and of those 125 were identified for treatment. Eleven photographs were analyzed using X-ray fluorescence to determine whether the metal salt image material was palladium or platinum. Extensive but, fortunately, relatively minor treatment required by the photographs has been accomplished to date by Associate Conservator Scott Homolka and Graduate Intern Rebecca Pollak, working with Nancy Ash, The Charles K. Williams, II, Senior Conservator of Works of Art on Paper. Work on some of the few photographs that require more complex treatments was completed by conservators of photographic materials at the Conservation Center for Art and Historic Artifacts, Philadelphia.

Ms. Ash and Samuel H. Kress Fellow Eliza Spaulding continued work with curator Innis Howe Shoemaker, The Audrey and William H. Helfand Senior Curator of Prints, Drawings, and Photographs, in preparation for *Full Circle: Works on Paper by Richard Pousette-Dart* (October 21, 2014–January 4, 2015). The works on paper made by Pousette-Dart throughout his career are among the most technically complex of the pieces he created in any medium. Seventy-eight works on loan to the Museum from the artist’s estate and two from the Museum’s collection were surveyed for condition and studied to determine techniques and materials of manufacture. Sixteen works received relatively minor stabilization treatment



and three received more extensive treatment to consolidate extensive areas of flaking or detaching paint. Technical examination resulted in a fully illustrated catalogue essay, *Richard Pousette-Dart Up Close: Materials and Technique*, by Ms. Ash and Ms. Spaulding.

Behrooz Salimnejad, The Elaine S. Harington Senior Conservator of Furniture and Woodwork, guided two particularly notable initiatives over the past fiscal year. Thanks to a generous grant from the Institute of Museum and Library Services, new compact storage was acquired and installed at the Museum’s off-site storage facility. The new shelving increased the storage capacity for design and craft furniture by 1,344 square feet—a nearly 50 percent increase—resulting in the safe and secure storage of 550 furniture holdings while allowing the Museum increased capacity for future acquisitions. During the move, the furniture was examined, dusted, and minor treatments were done as necessary.

In December 2013, the Museum completed a seventeen-month building envelope and systems renovation at Cedar Grove, which, with Mount Pleasant, is one of two historic houses in Fairmount Park administered by the Museum. Mr. Salimnejad directed the project. Furniture and woodwork conservation staff participated in the management of the renovation, which included a full repointing of the masonry, complete restoration of original windows and doors, new roofs on the main house and porch, and a complete electrical and cable rewiring. Cedar Grove is installed with a rich collection of early American furniture and decorative arts, much of which descended through the house’s owners to the Museum. Conservation staff helped to reinstall these objects following the project’s completion. This project was generously supported by the William B. Dietrich Foundation, The Women’s Committee of the Philadelphia Museum of Art, Mrs. Edward Sickles, and the Sickles Charitable Trust.

Project Conservator Debra Breslin is completing the documentation and conservation of 126 firearms from the Kretschmar von Kienbusch Collection of Arms and Armor. The project, which began in 2012, has been generously funded by the Institute of Museum and Library Services. The firearms consist of matchlock,



Behrooz Salimnejad, The Elaine S. Harington Senior Conservator of Furniture and Woodwork, at Cedar Grove

Alexandra Alevizatos Kirtley, The Montgomery-Garvan Associate Curator of American Decorative Arts (center), Peggy Olley, Associate Conservator of Furniture and Woodwork (left), and Project Conservator Stephanie Hulman (right) with a chair owned by Philadelphia merchant William Waln

wheel-lock, flintlock, and percussion pistols; long guns; and rifles representing the gun-making centers of Europe from the sixteenth century through the nineteenth century. Ms. Breslin has disassembled, documented, and treated more than ninety firearms constructed of various woods and metals, and decorated with exquisite materials including silver, gold, ivory, bone, and tortoiseshell. The stabilization of these remarkable objects and the documentation of their construction and materials will ensure their future preservation.

Furniture and woodwork conservators are completing a multiyear project to study and conserve a set of furniture designed by British-born architect B. Henry Latrobe and painted by decorative artist George Bridport for the drawing room of Philadelphia merchant William Waln and his wife Mary Willcocks Waln. The furniture was part of Latrobe’s overall decorative program for the Waln’s celebrated “mansion,” which stood on the corner of Seventh and Chestnut Streets in Philadelphia and is a cornerstone of the Museum’s early nineteenth-century American art collection. Project Conservator Peggy Olley and fellow members of the conservation team are working closely with Alexandra Alevizatos Kirtley, The Montgomery-Garvan Associate Curator of American Decorative Arts, on all aspects of the treatment and research in preparation for the exhibition *Latrobe, Bridport, and the Modern Drawing Room*, which will focus on the new understanding and interpretation of the Waln’s furniture and their house that has come forth from this multifaceted conservation treatment. The set will also serve as an anchor for the planned reinstallation of the American art collection in new galleries. This multiyear project has been generously supported by the Richard C. von Hess Foundation, The Women’s Committee of the Philadelphia Museum of Art, and the Henry Luce Foundation with additional funding from the Washington Decorative Arts Forum and Forbes and Sara Maner.



Augustus Saint-Gaudens's *Diana* (1892–93) after conservation treatment

Diana Again Gleams in Gold

The treatment of Augustus Saint-Gaudens' *Diana*, begun in June 2013, was completed in June 2014, with a grant from the Bank of America Art Conservation Project, which supports the conservation of historically or culturally significant works in museums around the world. Saint-Gaudens's graceful figure originally ornamented the tower of New York's Madison Square Garden, designed by Stanford White. Brightly gilded and installed in 1893 above electric flood lights, the sculpture glittered for miles as one of the highest points in Manhattan. Many were shocked at the time by the figure's nudity, but the work became an emblem of the gay nineties, the best-known work of an artist then recognized as the country's finest sculptor. When the building was demolished in 1925, the sculpture was placed in storage until 1932. It was then acquired by the Philadelphia Museum of Art and placed in its Great Stair Hall where it remains today.

The regilding project involved several phases of preparation. It included art historical research on the manufacture and appearance of the sculpture in the 1890s, which was followed by assessment and documentation of the current structural condition of the sculpture's sheet copper and armature, including the rotating mechanism of the weather vane. Testing was carried out to determine the optimal corrosion removal methodology, to evaluate potential surface preparations to ready it for the application of gold leaf, and to analyze any residual gold leaf to determine the alloy and color for the new gilding.

The resulting treatment plan consisted of corrosion removal, surface preparation for the application of gold size, and the laying of leaf, followed by adjustments necessary to improve the appearance and lighting of the sculpture. The work was directed by Andrew Lins, The Neubauer Family Chair of Conservation, and Senior Conservator of Decorative Arts and Sculpture and carried by Adam Jenkins (on contract) with Alisa Vignalo (on contract), aided by Sally Malenka, The John and Chara Haas Conservator of Decorative Arts and Sculpture, and Kate Cuffari, Raina Chao, Christina Simms, Melissa Meighan, and Debra Breslin. Analytical support was provided by Mr. Lins and conservation scientists Beth Price and Haddon Dine. The conservation team worked in close consultation with Kathleen A. Foster, The Robert L. McNeil, Jr., Senior Curator of American Art, and Director, Center for American Art, and her curatorial colleagues in the American Art department.

This project was funded through Bank of America's global Art Conservation Project, one of twenty-five initiatives in seventeen countries selected for grant funding in 2013. Since 2010, the Bank of America Art Conservation Project will have funded the conservation of more than fifty-seven projects in twenty-five countries.

More than eighty online outlets in the United States and Canada have run the Associated Press article and/or photo announcing the completion of the regilding project. Visit philamuseum.org/conservation/21.html to learn more about the sculpture's fabrication and treatment.

Supporting

Foremost among each year's fundraising goals is meeting the Museum's annual operating needs while also advancing a host of strategic initiatives and priorities. The combined philanthropy of leadership donors in unrestricted operating support for fiscal year 2014 totaled more than \$6.3 million. Funds raised for all purposes exceeded \$72 million. Our heartfelt thanks to our Trustees, Chairman's Council, Associates, Corporate Partners, and family foundations, and to the Pennsylvania Council on the Arts for their continued and critically needed support of the Museum's operating needs.

In addition to providing significant contributions for unrestricted operations, the Museum's distinguished Board of Trustees gives generously across all areas: endowment, acquisitions, exhibitions, conservation, education, technology initiatives, capital projects, and a host of other Museum priorities. Trustee commitments in fiscal year 2014 for all purposes surpassed \$40.3 million. The Museum is deeply grateful for their leadership and dedicated service.

We extend our most sincere thanks to Anja Levitties for her exemplary service over the last three years as co-chair of the Associates Advisory Committee and an ex-officio member of the Board. In partnership with former co-chair Charlie Ingersoll, current co-chair Reggie Pakradooni, and their fellow members of the Advisory Committee, Ms. Levitties has guided Leadership Annual Giving's efforts to enhance programmatic offerings and has helped to increase revenue by 10 percent in support of the Museum's annual budget. The efforts of the Associates Advisory Committee, in partnership with Development staff, resulted in Chairman's Council and Associates membership that totaled 475 and 183 households, respectively.

The Museum thanks Orlando Esposito of PNC, who has also generously agreed to extend his term as Corporate Executive Board (CEB) co-chair for an additional year, serving in fiscal year 2015 with Jim Pagliaro of Morgan Lewis, who is now entering his second year as co-chair. Mr. Esposito, Mr. Pagliaro, and the members of the CEB raised nearly \$900,000 this year through the Corporate Partners program. Beyond securing unrestricted support, the CEB also undertook initiatives to increase corporate participation at the Museum, advising on exhibition sponsorship and other special purpose partnership opportunities. Leveraging the knowledge and expertise of the Museum's CEB members in designing outreach and enhanced membership benefit experience strategies strengthened the Museum's ties to the business community. Total corporate investment for all purposes this year exceeded \$2.1 million.

Corporate supporters of the Museum's education initiatives, and the programs they supported in fiscal year 2014, include Cooke & Bieler, Music in the Galleries; Dow Chemical Company, Art Speaks; Lincoln Financial Group, Distance Learning and Teen Programs; Target, Art Speaks; and TD Charitable Foundation, Art Speaks. Contributions made to the Museum through the Educational Improvement Tax Credit (EITC) program, which encourages businesses to support organizations that offer innovative educational improvement programs for K-12 public schoolchildren, totaled \$199,000. EITC supporters included ACE Group, Artay, Inc., Comcast Corporation, Elliott-Lewis Corporation, Republic Bank, Towers Watson, and Universal Health Services, Inc.

Weinballett
(**Wine Ballet**) (detail)
1991

Oil on canvas

Georg Baselitz
German, born 1938
Gift of The Katherine and
Keith L. Sachs Art Foundation
2013-157-2
© Georg Baselitz



Aby led by Jessica Sharpe, Director of Visitor Operations and Interim Director of Membership, the Membership and Visitor Services department is responsible for serving and increasing Museum membership. In a year characterized by the continued implementation of new technologies and efforts to enhance the visitor experience throughout the Museum’s campus, the department achieved a membership total of 45,095 households, contributing revenues in excess of \$5 million.

Ensuring the financial stability and annual budget support critical to every aspect of the Museum’s activities, a strong endowment is key to the Museum’s current and future success. This year saw the successful completion of The Lenfest Challenge, which exceeded its original goal by securing the permanent endowment of twenty-nine positions and raising \$55 million. Beyond addressing a critical financial need, this far-reaching investment pays tribute to the achievements of the Museum’s acclaimed and professional staff. See page 86 for a list of donors to The Lenfest Challenge.

The Museum’s endowment grew substantially in fiscal year 2014 through gifts, bequests, and strong investment returns. For a complete list of the Museum’s named endowment funds, see pages 87–89.

The Museum’s collection is among the world’s most distinguished, the product of the stewardship of curatorial staff and Museum leadership, working with dedicated volunteer Departmental Advisory Committees. Responding to special fundraising efforts this year, committee members participated in a number of important initiatives, including the purchase of works of art. We applaud the commitment of all our committee members. Their generosity and that of other individuals with a passion for art significantly strengthened their respective departmental acquisition funds, enabling curatorial staff to respond decisively when opportunities for important purchases arise.

And Europe Will Be Stunned
2007–2011
Three-channel video and sound installation
Yael Bartana
Israeli, born 1970
Purchased by the Philadelphia Museum of Art with funds contributed by Nancy M. Berman and Alan Bloch and the Philip and Muriel Berman Foundation, and the Committee on Modern and Contemporary Art; and Walker Art Center, T. B. Walker Acquisition Fund
2013-190-1a–c

Iordache Ciaocata, Bicz, Romania
1960 (negative); 1960 (print)
Gelatin silver print
Paul Strand
American, 1890–1976
The Paul Strand Collection, purchased with the Annenberg Fund for Major Acquisitions and other Museum funds
2013-76-164
© Paul Strand Archive/Aperture Foundation



Honorary Trustee Nancy M. Berman and Alan J. Bloch and the Philip and Muriel Berman Foundation made possible the purchase of Israeli artist Yael Bartana’s contemporary video trilogy *And Europe Will Be Stunned*. Ms. Berman and Mr. Bloch also made a generous pledge toward completion of the digitization of the Berman Collection of European prints. Thanks are due to Sarah Coulson for her commitment toward acquiring the “Fox and Grapes” Dressing Table (see page 19).

The Museum is grateful to Contemporary Art Committee member Jessica Berwind for her commitment to advancing the new Contemporary Caucus initiative, launched with early support from The Pew Center for Arts & Heritage. This cross-departmental planning effort will ultimately result in an integrated approach to the role that contemporary art, related programming, and contemporary perspectives on historic collections should play within an encyclopedic museum. Planning activities will include a series of workshops, roundtable discussions, and lectures led by distinguished guest speakers conducting innovative work in the field in order to provide varied perspectives on the potential of a comprehensive art museum as a site for contemporary art and programs.

Through the generous support of visionary donors and an ongoing fundraising initiative, the Museum is now home to nearly four thousand prints that compose the most comprehensive collection of work by legendary modern photographer Paul Strand. The Paul Strand Collection at the Philadelphia Museum of Art constitutes the largest and most important repository of the photographer’s work to be found anywhere. It holds, for specialist scholars and Museum visitors, a singular opportunity to experience the genius of Paul Strand, examine the development and evolution of his unique artistic vision and, in doing so, explore the trajectory of photography as a primary modern creative medium.

This collection-transforming accomplishment for the Museum was showcased in *Paul Strand: Master of Modern Photography* (October 21, 2014–January 4, 2015). The Museum is still actively raising the funds needed to complete this acquisition and expects to have fulfilled this goal by the end of the 2014 calendar year. All who appreciate photography and value the Museum’s mission to preserve, enhance, interpret, and extend the reach of its great collection are invited to join a group of philanthropic leaders—including Trustee Lynne Honickman and Harold Honickman, Marguerite Lenfest and Chair Emeritus H. F. (Gerry) Lenfest, and Marjorie and Jeffrey Honickman—who are helping to make possible this remarkable resource for the study and appreciation of Paul Strand at the Philadelphia Museum of Art. In the past fiscal year, major new contributions to this initiative were made by Trustee Barbara B. Aronson and Theodore R. Aronson, Dr. Andrea M. Baldeck, Ruth and Peter Laibson, and Constance and Sankey Williams, among others.

Lynne and Harold Honickman made an additional generous investment in photography at the Museum when they launched a challenge grant to support technology initiatives in the Strand exhibition. A total of fifty-eight donors exceeded the goals of the challenge with \$157,200 raised, including gifts from Veritable, LP, The PepsiCo Foundation, Jeffrey A. Beachell, Leigh and John Middleton, Mr. and Mrs. Stewart A. Resnick, Constance and Sankey Williams, John Alchin and Hal Marryatt, Lois G. and Julian A. Brodsky, Steve and Gretchen Burke, David and Julia Fleischner, Mr. and Mrs. Robert A. Fox, Mr. and Mrs. Berton E. Korman, Ira M. Lubert, Lisa D. Kabnick and John H. McFadden, Bruce and Robbi Toll, an anonymous donor, and other generous supporters. Also supporting the exhibition are grants from the Terra Foundation for American Art, The Robert Mapplethorpe Foundation, The Horace W. Goldsmith Foundation, The Women’s Committee of the Philadelphia Museum of Art, and The Center for American Art at the Philadelphia Museum of Art. One of two grants for *Paul Strand* from the Terra Foundation was a “Convening Grant for Internationally Collaborative Exhibitions,” a program dedicated to enabling international teams of curators and scholars to meet in person during the planning phase of an exhibition to develop and refine ideas for the project. A second grant from the Terra Foundation provided support for implementation of the exhibition in Philadelphia and its international tour.

The Museum’s diverse special exhibitions, the interpretation and presentation of its permanent collection, and the publications that accompany them begin in the imaginations of curators and on the drawing boards of installation designers, but come to life only through the foresight and generosity of individual, institutional, and corporate donors. The concerted effort, often spanning several years, of Development and curatorial staffs, working closely with volunteer fundraisers, has made significant progress in securing resources for exhibition needs throughout the Museum’s galleries and in diversifying and expanding our donor base. Of the \$5.8 million in funds raised this fiscal year toward exhibition goals, more than \$845,000 was contributed by first-time participants in this core component of the Museum’s mission. Sponsors and major donors to fiscal year 2014 exhibitions are acknowledged on page 124.



Hyunsoo Woo (second from right), The Maxine and Howard Lewis Associate Curator of Korean Art, with guests at the *Treasures from Korea* gala

Barbara Chase-Riboud’s *Malcolm X #3*, in the exhibition of Ms. Chase-Riboud’s work



The Museum was deeply honored by the tremendous outpouring of support for the groundbreaking exhibition *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910*. PECO and the Exelon Foundation continued their partnership with the Museum through lead sponsorship of the Philadelphia presentation of the exhibition. Building on early support from The E. Rhodes and Leona B. Carpenter Foundation and a planning grant from the National Endowment for the Humanities (NEH), additional support came from the Korea Foundation, the Henry Luce Foundation, the Seol Won Foundation, and again, the NEH. These contributions, along with support from a number of other generous individual and institutional donors, helped make possible this traveling exhibition and the accompanying catalogue, website, and public programs. The NEH, an independent federal agency, is one of the largest funders of humanities programs in the United States. Through the category of America’s Historical and Cultural Organizations Grants, the NEH first awarded the Museum a planning grant for the exhibition in 2012 to support a scholars’ day in Philadelphia, international travel, and the development of educational programs and interpretive resources. One year later, the NEH awarded its highest and most competitive level of funding, the Chairman’s Special Award, to support *Treasures from Korea*. The NEH reserves this much coveted award for projects of international significance that feature collaboration between multiple partners, are expected to reach a large national audience and address important humanities ideas in new ways. The Korea Foundation, based in Seoul, awarded the Museum a Cultural and Arts Exchange grant, advancing its efforts to introduce Korea’s culture and arts to the world through support of exhibitions and cross-cultural exchange projects. The Henry Luce Foundation provided funding through its Asia Program, which supports projects that foster cultural and intellectual exchange between the United States and the countries of East and South-east Asia. Dr. Young Yang Chung, a New York–based textile historian and founder of the Seol Won Foundation US, announced a first-time grant to the



Museum to support the exhibition. Together, these grantmakers support the Museum’s commitment to introduce the public to art from around the world through international collaborations.

For nearly a quarter century, The Andy Warhol Foundation for the Visual Arts has been one of the leading funders of contemporary art in the United States, supporting “the creation, presentation and documentation of contemporary visual art, particularly work that is experimental, . . . or challenging in nature.” A generous grant from the foundation supported the exhibition *Barbara Chase-Riboud: The Malcolm X Steles*, which brought to the Museum an extraordinary series of challenging and thought-provoking works by visual artist, novelist, and poet Barbara Chase-Riboud.

The Museum salutes leadership donors of funds received this year for future exhibitions. The Japan Foundation and The E. Rhodes and Leona B. Carpenter Foundation recently announced significant grants in support of *Ink and Gold: Art of the Kano* (February 16–May 10, 2015) that, together with The Women’s Committee of the Philadelphia Museum of Art’s grant for the exhibition catalogue, builds on leadership support from Maxine and Howard Lewis, the Toshiba Corporation, and Toshiba International Foundation. *Discovering the Impressionists: Paul Durand-Ruel and the New Painting* (June 24–September 13, 2015) received generous grant support from the Robert Lehman Foundation, The Women’s Committee of the Philadelphia Museum of Art, Christie’s, and John G. and Gloria Drosdick, in addition to an anonymous gift.



The Every Family Party sparked young visitors’ imaginations with activities related to this year’s “Cityscapes” theme

The Conservation department cares for the vastly diverse works of art that compose the Museum’s collection, monitoring their condition, and ensuring their readiness for display. Major support this year for conservation projects includes funding from The Richard C. von Hess Foundation for work on the William and Mary Waln Furniture collection and from Bank of America to support the yearlong project to restore Augustus Saint-Gaudens’s *Diana*, the centerpiece of the Museum’s Great Stair Hall. The Museum is deeply grateful to Trustee Emerita Edith R. Dixon, dedicated member of the Museum’s European Decorative Arts Committee, for her gift to fund restoration of the eighteenth-century French *Tapestry showing Psyche’s Arrival at Cupid’s Palace* by François Boucher, bequeathed to the Museum by Eleanor Elkins Rice.

The Museum’s resolute commitment to education is matched by equally dedicated individual and institutional donors. The enormous variety and scope of educational programming at the Museum is designed to engage an ever-widening audience and to ensure that each visitor’s experience of the Museum and its great collection is personal and meaningful. The William Penn Foundation awarded the Museum a substantial grant to support, in part, Pay What You Wish Wednesday Night audience development initiatives; expanding the Museum’s programming partnerships to include collaborations with Live Arts, practicing artist organizations in the city, and area colleges and universities; and increasing marketing for evening programs. Particular emphasis will be placed on efforts to engage and better understand a target constituency of individuals between eighteen and thirty-five. The grant will enable the Division of Education and Public Programs as well as Marketing and Communications to add staff positions and to conduct a focused evaluation of programs offered on Wednesday nights.

PNC Arts Alive renewed its support as lead sponsor of the family friendly Art Splash program in summer 2014, held in the main building. This year’s Art Splash, “Meet the Masterpieces”, was also generously supported by The Women’s Committee of the Philadelphia Museum of Art, Sondra and Martin Landes, Jr., Jaimie and David Field, Elizabeth Kapnek Grenald, Mrs. Eugene W. Jackson, Mr. and Mrs. John M. Thalheimer, and John and Theresa Rollins. The Victory Foundation is supporting Family Celebrations: quarterly events exploring arts-based themes that connect to special exhibitions, the Museum’s collections, and seasonal events. Harriet and Larry Weiss made a significant investment in our programs and resources for children and families, with support of the Read and Look programs and new activity guides for families to engage in creative play in the galleries.

With the theme “Cityscapes,” the 2013 Every Family Party, co-chaired by Mona Ross Berman and Dr. Janice Gault, was presented by PNC Arts Alive and supported by Lead Sponsors Allen/Trio Tire and Service and the McConnon Family, along with many other generous donors. The Museum was transformed into a make-believe city inspired by the exhibition *Léger: Modern Art and the Metropolis*. The bold art of Fernand Léger came alive with music and dancing, engaging interactive performances, hands-on art activities, and kid-friendly food. Proceeds benefit the Museum’s award-winning Division of Education and Public Programs, which serves more than 85,000 schoolchildren and 200,000 adults each year.

Lenfest Challenge Inspires Visionary Support for the Museum's Human Capital

The key word to describe The Lenfest Challenge, like Gerry and Marguerite Lenfest themselves, is partnership—meaningful, enduring partnership rooted in mutual respect and commitment. True partners in all areas of life, Gerry and Marguerite believe passionately in the power of working with others. They designed their transformative endowment initiative at the Philadelphia Museum of Art as an invitation to like-minded partners to celebrate the talent and achievements of our acclaimed professional staff, and to strengthen the Museum for the future.

As former Chair of the Board and now Chair Emeritus, Gerry has been a staunch champion of building our operating endowment. He and Marguerite have demonstrated again and again their deep commitment to the Museum and to a strategy of principled investment in the vital priorities that are key to securing its future. To this end, they established The Lenfest Challenge in 2008 as a \$27 million matching grant program with the express purpose of raising the resources necessary to endow twenty-nine senior and mid-level staff positions. Structured as a 1:1 match, the challenge offered interested donors the opportunity to name in perpetuity the position of their choice by making a gift that, when matched by The Lenfest Challenge at an equal amount, totaled the full endowment level of the position.

Ultimately, The Lenfest Challenge addresses what must be a guiding principle for any institution that wishes to remain vibrant and relevant: to attract and retain the best and the brightest. The Museum houses an extraordinary collection of art—cared for, studied, presented to the public, and loved by an equally extraordinary collection of people. To hold an endowed position is a sign of esteem, an honor that carries real weight and links the name of a staff member with that of an eminent benefactor, memorializing that donor's generosity to the Museum.

The response to Gerry and Marguerite's invitation was extraordinary: twenty-nine positions endowed through the generosity of twenty-seven donors; the initiative's \$54 million goal was surpassed, with ultimately more than \$55 million raised in endowment support. The Lenfest Challenge encouraged nineteen individuals, couples, and families to make their largest-ever gifts to the Museum. We are profoundly grateful to the Lenfests and all the far-sighted individuals who joined with them to bring this effort to its successful close.

Beyond their partnerships with Gerry and Marguerite, our Lenfest Challenge donors are forging new and mutually rewarding connections with those staff members whose roles they have chosen to support, exploring new opportunities, new areas of interest, and new ways to advance their work. And the story doesn't end here. The inspiration and momentum of The Lenfest Challenge continue, as does the Museum's determination to engage new partners, to complete the roster of endowed positions across all areas, and to ensure that the Museum's financial foundation remains strong and secure.



Pictured, staff endowed through The Lenfest Challenge: front row, left to right: Donna Corbin, Alice O. Beamesderfer, Teresa Lignelli, H. Kristina Haugland, Barbara A. Bassett, Jennifer Thompson; second row: Emily Schreiner, Ainsley Cameron, Alexandra Alevizatos Kirtley, Susan K. Anderson, Nancy Ash, Suzanne Penn, Kathryn Bloom Hiesinger; third row: Beth A. Price, Sally Malenka, Ann Percy, Sherry Babbitt, Peter Barberie; back row: Christopher Atkins, John W. Ittmann, William Weinstein, Elizabeth Milroy, Jack Schlechter, Carlos Basualdo, Mark S. Tucker; not pictured: Erica Battle, Hiromi Kinoshita, Sara Reiter, and Ariel Schwartz.

Donors to the Lenfest Challenge

In order of commitment, received 2008–2013

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

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

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

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

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

Anonymous
Senior Scientist

Lois G. and Julian A. Brodsky
The Brodsky Curator of Photographs, Alfred Stieglitz Center

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

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

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

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

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

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

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

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

The Wyncote Foundation
Recommended by Frederick R. Haas
The John and Chara Haas Conservator of Decorative Arts and Sculpture

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

Margaret R. Mainwaring
The Mainwaring Curator of Drawings

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

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

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

Daniel W. Dietrich II
The Theodor Siegl Conservator of Paintings

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

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

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

Mr. and Mrs. Dean C. Pappas
The Pappas-Sarbanes Deputy Director for Collections and Programs

Mrs. John P. Mulroney
The Agnes and Jack Mulroney Associate Curator of European Painting and Sculpture

John Alchin and Hal Marryatt
The John Alchin and Hal Marryatt Associate Curator of Contemporary Art

Ira Brind and Stacey Spector
The Ira Brind and Stacey Spector Associate Curator of South Asian Art

The Arlin and Neysa Adams Endowment Fund

The John Alchin and Hal Marryatt Associate Curator of Contemporary Art Endowment Fund

The Alexandra Q. Aldridge Book Fund

The Gisela and Dennis Alter Endowment for the Senior Curatorship of European Painting

The Gisela and Dennis Alter Endowment for Twentieth-Century Art

The Fund for American Decorative Arts

The Annenberg Endowment for Special Exhibitions

The Arcadia Director of the Library and Archives Endowment

The Arcadia Library Endowment

The ARCO Chemical Company Endowment

The Aronson Senior Conservator of Paintings Endowment Fund

The Baldeck/Hollis Endowment for East Asian Art

The James M. and Joe M. Ballengee Endowment

The Irma and Herbert Barness Endowed Lecture Fund

The BARRA Foundation American Art Fellowship Fund

The Bough-Barber Endowment for Ceramics Acquisitions

The Rose Susan Hirschhorn Behrend Lecture Endowment

The Edith H. Bell Fund

The Muriel and Philip Berman Curator of 20th Century Art Endowment

The Gertrude Schemm Binder Conservation Endowment

The Julius Bloch Memorial Fund

The Luther W. Brady, Jr. Endowment for Japanese Art Research Support

The Mrs. Henry W. Breyer, Jr. Endowment

The Ira Brind and Stacey Spector Associate Curator of South Asian Art Endowment Fund

The Brodsky Curator of Photographs Endowment Fund

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

The Laura and William C. Buck Endowment for Special Exhibitions

The Edward G., Jr. and Althea De Baun Budd Fund

The Ruth M. and Tristram Colket Endowment

The Douglass J. Cooper Endowment

The James D. Crawford and Judith N. Dean Acquisition Endowment Fund for the Department of Prints, Drawings, and Photographs

The Barbara Rex Darsey Fund for Modern and Contemporary Art

The Dorothy J. Del Bueno Endowment

The Dorothy J. Del Bueno Endowment for Curatorial Fellowships

The Elizabeth P. and Reid M. Denis Endowed Fund for Japanese Art

The H. Richard Dietrich, Jr. Endowment Fund for American Decorative Arts

The H. Richard Dietrich, Jr., Associate Curator of American Paintings and Sculpture Fund

The Robert and Eda G. Diskant Memorial Endowment

The Gloria and Jack Drosdick Associate Curator of European Painting and Sculpture and the Rodin Museum Endowment Fund

The Gloria and Jack Drosdick Fund for Excellence in European Painting and Sculpture

The Katharine Levin Farrell Fund

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

The Kathy and Ted Fernberger Curator of Prints Endowment Fund

The First Union Bank Endowment

The Penny and Bob Fox Conservator of Costume and Textiles Endowment Fund

The Annette and Jack Friedland Endowment

The Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles Endowment Fund

The GlaxoSmithKline Endowment Fund

The Horace W. Goldsmith Foundation Fellow Endowment Fund

The Harry and Betty Gottlieb Endowed Fund for Contemporary American Crafts

The Harry and Betty Gottlieb Endowed Fund for Photography

The Gray Charitable Trust Endowment

The Albert M. Greenfield Foundation Endowment Fund for Education

The Richard D. Greenfield, Esq. Endowment

The Greenspun-Blair Fund

The John and Chara Haas Conservator of Decorative Arts and Sculpture after 1700 Fund

The Phoebe W. Haas Fund for Costume and Textiles

The Elaine S. Harrington Senior Conservator of Furniture and Woodwork Endowment Fund

The Thomas Skelton Harrison Endowment for the Acquisition of American Painting

The Gregory Harvey and Emily Wallace Fund for Decorative Arts

The Audrey and William H. Helfand Senior Curator of Prints, Drawings, and Photographs Endowment Fund

The Audrey Helfand Acquisition Fund

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

The Audrey H. Helfand Memorial Fund for Portraiture

The Hannah and Welles Henderson Associate Curator of Chinese Art Fund

The Hannah and Welles Henderson Fund for Far Eastern Art

The Mr. and Mrs. J. Welles Henderson Endowment Fund

The Margaretta S. Hinchman Purchase and Maintenance Fund

The Hollis Endowment for East Asian Art

The Hollis Endowment for East Asian Art Acquisitions

The Hollis Endowment for East Asian Art Educational Programming

The Hollis Endowment for East Asian Art Research Assistance

The Lynne and Harold Honickman Endowment for Prints, Drawings, and Photographs

The Lynne and Harold Honickman Associate Curator of Photography Endowment Fund

The Honickman Fund for Photography Excellence

The Jerome Jacobs Endowment for the Acquisition of European Painting

The Kaiserman Family Fund for Modern and Contemporary Art

The Kevy K. and Hortense M. Kaiserman Foundation Endowment

The James and Agnes Kim Foundation Fund

The Fiske and Marie Kimball Fund

The Leonard and Norma Klorfine Foundation Endowed Fund for Contemporary Craft

The Berton and Sallie Korman Associate Curator of Education for Family and Community Learning Endowment Fund

* deceased

Named Galleries

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 Kelly M. O’Brien, Executive Director of Development, at 215-684-7354 or kobrien@philamuseum.org with questions or comments, or if you wish to inquire about opportunities for gifts to name a space at the Philadelphia Museum of Art.

The Jane and Leonard Korman Endowment for Twentieth Century Art
The Stella Kramrisch Curator of Indian and Himalayan Art Fund
The Stella Kramrisch Indian and Himalayan Art Fund
The Kremer Fund
The Marthe La Vallee-Williams Fund for Community Outreach
The Le Vine Associate Curator of Costume and Textiles and Supervising Curator for the Study Room Endowment Fund
The Margery P. and B. Herbert Lee Fund for Library Acquisitions
The Margery P. and B. Herbert Lee Fund for Library Conservation
The Gerry Lenfest Fund
The Marguerite and Gerry Lenfest Endowment
The Maxine and Howard Lewis Associate Curator of Korean Art Endowment Fund
The Maxine and Howard Lewis Endowment for Far Eastern Art
The Christian R. and Mary F. Lindback Endowment for Education
The Sueyun and Gene Locks Endowment Fund for East Asian Art
The Louise Lux-Sions Endowment for the Acquisition of works of art under K’Ang-His, Ch’ing Dynasty
The Madeira-Tyson Fund
The Helen T. and Louis C. Madeira Endowment
The Louis C. Madeira IV Associate Curator of European Decorative Arts Endowment Fund
The Margaret R. Mainwaring Endowment for Curatorial Fellowships
The Margaret R. Mainwaring Endowment
The Mainwaring Curator of Drawings Endowment Fund

The Mandeville Rozet Fund
The Charles and Mary McGregor Mather Endowment Fund for European Paintings
The Joseph F. McCrindle Endowment for Art Education
The Joseph F. McCrindle Endowment for Prints and Drawings
The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies Fund
The John H. McFadden, Jr. Fund
The Henry P. McIlhenny Endowment Fund
The Henry P. McIlhenny Endowment Fund for Acquisitions
The John D. McIlhenny Senior Curator of European Decorative Arts Fund
The John D. McIlhenny Endowment Fund
The Robert L. McNeil Assistant Curator and Manager of the Center for American Art Fund
The Robert L. McNeil Center for American Art Fund
The Robert L. McNeil Endowment for American Art and Material Culture
The Robert L. McNeil Senior Curator of American Art Fund
The Anne and David McPhail Endowment
The John J. Medveckis Associate Curator of Arms and Armor Fund
The J. J. Medveckis Endowment for Prints, Drawings, and Photographs
The Meese Fund
The Andrew W. Mellon Foundation Conservation Fund
The Andrew W. Mellon Foundation Endowment for Conservation Fellows
The Andrew W. Mellon-Anne d’Harnoncourt Postdoctoral Curatorial Fellowship Fund

The Andrew W. Mellon-Maude de Schauensee Postdoctoral Curatorial Fellowship Fund
The Andrew W. Mellon Foundation Endowment for Scholarly Research and Publications
The Andrew W. Mellon Fund for Scholarly Publications
The Montgomery-Garvan Associate Curator of American Decorative Arts Endowment Fund
The Elizabeth Moran Endowment for American Art
The Helen and Walter Morgan Endowment
The John T. Morris and Lorimer Book Fund
The Martha Hamilton Morris Archivist Endowment Fund
The Martha Hamilton Morris Fund in Support of European Painting
The Agnes and Jack Mulronev Associate Curator of European Painting and Sculpture Endowment Fund
The Neubauer Family Chair of Conservation and Senior Conservator of Decorative Arts and Sculpture Endowment Fund
The Ann Newman Endowment Fund for American Art
The John A. Nyheim Endowment Fund
The Estate of Barrie May O’Gorman Painting Conservation Endowment
The Zoë and Dean Pappas Curator of Education, Public Programs Endowment Fund
The Pappas-Sarbanes Deputy Director for Collections and Programs Endowment Fund
The Park Family Director of Installation Design Endowment Fund
The Peck Curator of Prints Endowment Fund
The Staunton B. and Lola Downin Peck Fund
The S. B. Pennebaker Endowment for the Acquisition of European and American Decorative Arts

The Rosalind M. Perry Lecture Endowment
The William T. Ranney Director of Publishing Endowment Fund
The Mary and Francis Rasmus, Sr., Fund
The Richardson Fund
The Lisa S. Roberts and David W. Seltzer Endowment Fund in Support of the Collab Design Excellence Award Exhibition
The George and Gene Rochberg Endowment Fund
The Rodin Fund
The Rossmassler Fund
The Marsha and Richard Rothman Fund
The Barbara and Mark Rubenstein Endowment for European Decorative Arts
The Keith L. and Katherine Sachs Curator of Contemporary Art Endowment Fund
The Saul-O’Keefe Endowment for the Acquisition of American Furniture
The Ella B. Schaap Endowment for Dutch Tiles and Ceramics
The Elias Schwartz Endowment for Japanese Acquisitions
The Robert Montgomery Scott Endowment for Exhibitions
The Edgar Viguers Seeler Fund
The Milton Selig Memorial Conservation Fund
The Senior Scientist Endowment Fund
The Kathleen and John J. Sherrerd Endowment Fund for Education
The Kathleen C. Sherrerd Senior Curator of Education Endowment Fund
The Kathleen and John J. F. Sherrerd Endowment for Exhibitions
The Kathleen C. Sherrerd Internship Endowment Fund
The Theodor Siegl Conservator of Paintings Endowment Fund
The Elizabeth Wandell Smith Fund

The Mr. and Mrs. Walter A. Spiro Endowment
The Stokes Fund
The Cecilia Segawa Seigle Tannenbaum Fund
The George W. B. Taylor Fund
The Joseph E. Temple Fund
The Joan and John Thalheimer Conservator of Paintings Endowment Fund
The Robbi and Bruce Toll Endowment Fund for European Paintings
The Deborah Troemner Fund for Guides Program
The Dean C. Walker, Jr. Fund
The Harriet and Larry Weiss Endowment for the Education Department
The George D. Widener Director Endowment Fund
The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The Anna P. Wilstach Restoration Fund
The Wilstach-Lea Fund
The Bernice McIlhenny Wintersteen Fund
The Ann and William Wolgin Endowment
The Jack and Muriel Wolgin Endowment
The William P. Wood Endowment Fund for Indian Art
The Elizabeth Gadsden Woodward Endowment
The D. Robert Yarnall, Jr. Endowment Fund
The Maria Yasinsky and Anthony Murowany Endowment for Ukrainian-European Art
The Young Friends Fund

Alter Gallery (176)
Annenberg Galleries (150–164)
ARCO Chemical Company Gallery (252)
Baldeck Gallery (238)
Baldeck Garden (244)
George E. Bartol III Conservation Laboratories
Muriel and Philip Berman Gallery
Marion Angell Boyer and Francis Boyer Gallery (269)
Lois Green Brodsky Gallery (188)
Abigail Rebecca Cohen Study Room (Perelman Building)
Coates Gallery (Rodin)
Colket Gallery (151)
Collab Gallery for Modern and Contemporary Design, Given by Lisa Roberts and David Seltzer (Perelman Building)
Anne d’Harnoncourt Gallery (182–183)
Anne d’Harnoncourt Sculpture Garden
Dorrance Galleries
Stephanie and Meyer Eglin Gallery (165)
Alice Jones Eshleman and William Thomas Vogt Gallery (162)
Fernberger Family Gallery (108)
Patricia Sinnett Flammer Gallery (102)
Gray Charitable Trust Gallery I (184–185)
Gray Charitable Trust Gallery II (163)
Albert M. Greenfield Visual and Digital Resources Center (Perelman Building)
F. Otto and Dorothy W. Haas Gallery (292)
Dorrance H. Hamilton Center for Costume and Textiles (Perelman Building)
Dorrance H. Hamilton Garden (Rodin)
Hollis Baldeck Gallery (239)
Hollis Scholar’s Study (240)
Lynne and Harold Honickman Gallery
Joan and Victor Johnson Gallery (115)
Kevy and Hortense Kaiserman Gallery (168)
Knight Foundation Gallery (204)

Berton and Sallie Korman Galleries (120–123)
Kretzschmar von Kienbusch Galleries (245–249)
Harriet and Ronald Lassin Gallery (153)
Lenfest Hall
Julien Levy Gallery (Perelman Building)
Maneely Family Gallery (Rodin)
John Howard McFadden Collection (277–280)
Martha Hamilton and I. Wistar Morris Scholars Study
Ann Newman Gallery (113)
Zoë and Dean Pappas Gallery (Rodin)
Ruth and Raymond G. Perelman Building
Pollack Gallery (275)
Provident National Bank Gallery (118)
Resnick Rotunda (161)
Barbara B. Rubenstein Gallery (254)
Keith L. and Katherine Sachs Galleries (166–189)
Keith L. and Katherine Sachs Gallery (171)
Kathleen C. Sherrerd Galleries (103–105)
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)

Staffing and Volunteering

The Philadelphia Museum of Art's staff and volunteers are among its most valuable assets. The Museum's continued growth and success depend on the skills, talents, and knowledge of those who work or volunteer their time for the institution. Its commitment to providing the highest-quality visitor experience is supported by every employee and volunteer—regardless of the specifics of her or his responsibilities. The many and varied positions listed in the preceding discussion of The Lenfest Challenge suggest the breadth of the activities performed by Museum staff.

The Museum has welcomed numerous new faces over the past year. Some staff members have changed positions within the Museum. And others are pursuing new opportunities elsewhere, but will always be considered members of the Museum family. While we cannot discuss every such change in these pages, we are happy to report on several new positions—and introduce the individuals who hold them—to provide insight to key objectives and initiatives.

"The goal of interpretation is finding where knowledge and curiosity meet," says Joshua R. Helmer, who was recently appointed Assistant Director for Interpretation, a new position in the creative, ambitious, and energetic Division of Education and Public Programs. Mr. Helmer is working to design and develop richer content and new interpretive methods for understanding the Museum's collection and special exhibitions. Mr. Helmer earned a master's degree in the history of art from Syracuse University, where he launched a comprehensive effort to modernize the university's two large, introductory art history courses, incorporating the use of technology into classes in which there had previously been little. The Assistant Director for Interpretation is the institution's first full-time interpretive staff position and has been fully funded, in its first two years, by a generous grant from the Jessie Ball duPont Fund of Jacksonville, Florida, and a gift from an anonymous individual donor. Mr. Helmer first joined the Museum staff in 2013 as a Kress Interpretive Fellow in the department of European Painting.

Employing technology to best serve art and people is central to the Museum's Strategic Vision for its future. A key area of focus is interactive technologies and their unique abilities to enhance the visitor experience. Ariel Schwartz, who recently joined the Museum's staff as The Kathy and Ted Fernberger Associate Director for Interactive Technology in the department of Information and Interpretive Technologies, has a leading role in shaping and implementing these efforts. Mr. Schwartz has been a museum professional for more than twenty years, leading in the creation of large-scale interactive systems for the Getty Center, Los Angeles; the United States Holocaust Memorial Museum, Washington, DC; the National Geographic Society Museum, Washington, DC; the IBM Gallery of Science and Art, New York City; and the National Museum of Australia, Canberra. Mr. Schwartz is also a television producer, most recently executive producer of the PBS historical cooking series *A Taste of History*, which received four Emmy Awards. A graduate of the Pennsylvania State University, he began his television career in *Newsweek* magazine's broadcast division.

First Copper (detail)
1973

Etching and aquatint

Sam Francis

American, 1923–1994

Gift of the Sam Francis Foundation, 2013-175-1

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Dr. Felice Fischer, The Luther W. Brady Curator of Japanese Art and Senior Curator of East Asian Art, received one of Japan's most prestigious honors in the world of culture. In a ceremony at the Museum, Dr. Fischer was named to the Order of the Rising Sun, Gold and Silver Rays, in recognition of her contributions to cultural exchange in the field of art and for deepening the appreciation of Japanese culture in the United States. The Order of the Rising Sun, created in 1875, was the first national decoration awarded by the Japanese government. It is given to distinguished Japanese and non-Japanese individuals in the fields of international relations, culture, and the environment. Dr. Fischer is a distinguished historian of East Asian art who has served at the Museum since 1972. She has organized more than thirty exhibitions, published extensively—including award-winning exhibition catalogues—and is an active leader in Japanese cultural organizations in Japan and the United States.

Timothy Rub, the Museum's George D. Widener Director and Chief Executive Officer, recently completed his tenure as president of the American Association of Museum Directors (AAMD), which serves a membership of nearly 250 of this country's leading museums. He was elected president of the AAMD in May 2013, and during the past year has played a leadership role in the field as it continues to address the changing role of art museums in American society. Concerned about the elimination of arts education in many school districts, Mr. Rub is working with colleagues across the country to strengthen the art museum's civic role as an educational resource that fosters lifelong learning.

A dedicated community of volunteers provides essential support to the Museum, greeting visitors, providing tours of the Museum and the Park Houses, and assisting various departments. Some 512 volunteers contributed 83,037 hours in service to the Museum in fiscal year 2014.

The Museum's Weekday Guides, Weekend Guides, and Park House Guides introduced (or reintroduced) 52,523 individuals to the Museum's collection and exhibitions during the course of 4,301 tours and special events carefully conceived to convey insights and information in an engaging and interactive manner. We thank Ann Guidera-Matey, Manager of Volunteer Services, for coordinating the efforts of this essential corps of knowledgeable and devoted individuals, and the Division of Education and Adult Programs—led by Marla K. Shoemaker, The Kathleen C. Sherrerd Senior Curator of Education—which trains the Museum Guides and oversees the various docent programs.

The Museum was honored to welcome seven talented and dedicated individuals to its Board of Trustees: Dr. Andrea M. Baldeck, Kimberly H. Gray, Anne F. Hamilton, Larry Magid, Bonnie McCausland, Ajay Raju, and Marsha Rothman. Sharing a deep commitment to the institution, Philadelphia, and its art community, the Trustees' engagement with the Museum and its governance is invaluable.





Internship Program Cultivates Future Arts Professionals

Held annually during summer break, the Museum Studies internship program provides undergraduate and graduate students with an invaluable cultural, professional, and personal experience. Through work and learning, Museum Studies interns gain a practical understanding of the inner workings of a major metropolitan museum. The nine-week, Monday-to-Friday program promotes an awareness of careers in the field through experiences not available in most academic settings.

The Museum selects a diverse group of talented young people from a highly competitive international pool of candidates. Interns are placed—per their interest and the Museum’s needs—in departments representing the full breadth of activity of a major arts institution.

Each week, interns work for three-and-one-half days in a Museum department; the balance of their time is spent in the Museum Studies colloquium. The colloquium includes gallery talks with Museum curators; open discussions with top-level leadership, including the Museum’s director, president, and Trustees; demonstrations led by Museum conservators; behind-the-scenes tours with installation designers; and conversations with the director and staff of nearly every Museum department.

In summer 2014, forty-five young women and men took part in the Museum Studies program. They represented thirty-five colleges in eleven US states. In addition, the group included students from China and Russia.

A Calendar of Exhibitions and Events

2013: July

- 5 **Art After 5** AfroTaino Productions presents Irene Diaz and TivaTiva
- 8 **Teacher Seminar** Visual Arts as Source for Teaching
- 10 **Wednesday Nights** Hidden Histories
- 10 **Film** *Rembrandt* (1936)
- 10 **Wednesday Nights** "Biting Commentary: Artists' Expressive Manipulation of Etching Techniques" with Curator Shelley Langdale
- 10 **Chef Demonstration** Grilling Season
- 12 **Art After 5** Uri Gurvich Quartet, in partnership with the Consulate General of Israel to the Mid-Atlantic Region
- 13 **First Look: Collecting for Philadelphia** July 13–September 8, 2013
- 17 **Wednesday Nights** Neighborhood Night Out with Candy Coated



- 17 **Film** *Vincent and Theo* (1990)
- 19 **Art After 5** Carolyn Malachi
- 24 **Wednesday Nights** Make Stuff: Make a Shield
- 24 **Wednesday Nights** "Photogravure Masterpieces" with Curator Peter Barberie
- 24 **Film** *Frida* (2002)
- 26 **Art After 5** Tribute to Larry McKenna
- 31 **Wednesday Nights** Make Stuff: Make a Mobile
- 31 **Film** *Pollock* (2000)

August

- 2 **Art After 5** The Silk Road
- 7 **Wednesday Nights** "Dining with US Presidents" with David Barquist
- 9 **Art After 5** Paul Jost and Tony Miceli

- 14 **Wednesday Nights** Hidden Histories
- 14 **Wednesday Nights** "Foodie Art" with Ah-Young Kim
- 16 **Art After 5** Tim Warfield
- 21 **Wednesday Nights** "Talking Tapestries: The Conservation of Large-Scale Woven Works of Art" with Sara Reiter and Bernice Morris
- 23 **Art After 5** Jaleel Shaw
- 28 **Wednesday Nights** Hidden Histories
- 28 **Wednesday Nights** "Behind the Seams: Working with the Costume and Textiles Collection" with Laura Camerlengo and Laura Mina

- 28 **Wednesday Nights** "The Art of Travel" with Katie Pfohl
- 30 **Art After 5** Arpeggio Jazz Ensemble

September

- 4 **Film** *Before Sunrise*
- 4 **Wednesday Nights** "Portraits with a Purpose: Grief, Glamour, Politics, and Memory" with Carol Soltis
- 6 **Art After 5** The Underwoods
- 11 **Wednesday Nights** Conversation with artist Barbara Chase-Riboud
- 11 **Wednesday Nights** Hidden Histories
- 13 **Art After 5** Terell Stafford



- 14 **Barbara Chase-Riboud: The Malcolm X Steles** September 14, 2013–January 20, 2014
- 15 **Fairmount Park Historic Houses** Caring for Old Homes
- 18 **Conservator Talk** Color, Texture, and Harmony: The Interior Restoration of the Rodin Museum
- 18 **Film** *Taxi Driver*
- 18 **Wednesday Nights** "Arms and Armor Conservation" with Debra Breslin and Kate Cuffari

- 20 **Lecture** Landscape and Revelation: The Enchanted World of German Romantic Prints
- 20 **Art After 5** Philadelphia United Jazz Festival and Celebration
- 21 **Fairmount Park Historic Houses** New Research in the Stories of the Workers
- 21 **The Enchanted World of German Romantic Prints** September 21–December 29, 2013
- 22 **Family Celebration** Harvest Moon Festival

- 25 **Film** *In the Mood for Love*
- 25 **Wednesday Nights** Hidden Histories
- 25 **Wednesday Nights** "Thresholds" with Barbara Bassett
- 27 **Art After 5** Denise King
- 28 **College Day** A Citywide Celebration of Arts and Culture
- 29 **Workshop** Intaglio Printing with Plaster

October

- 2 **Course** The Language of Film
- 2 **Film** *It Happened One Night*
- 2 **Wednesday Nights** "Beauty Adorned: Painting and Jewelry from Courtly India" with Ainsley Cameron
- 3 **Course** The Art of War
- 3 **Course** What Is Modern Art? What Is Contemporary Art?
- 4 **Lecture** Japan and the Culture of the Four Seasons: Nature, Literature, and the Arts
- 4 **Art After 5** Daniel Isengart
- 9 **Wednesday Nights** "The Secret Lives of Paintings" with Mark Castro and Catherine Herbert
- 11 **Art After 5** Motown Meets Jazz
- 12 **Concert** Music in the Galleries: Contrasts

- 14 **Léger: Modern Art and the Metropolis** October 14, 2013–January 5, 2014
- 16 **Curator Talk** Marbles, Plasters, and Bronzes: Making Sense of Rodin's Materials



- 16 **Wednesday Nights** Chitra Ganesh: Invoking the Ghost Effect
- 18 **Art After 5** Rhenda Fearington
- 20 **Fairmount Park Historic Houses** Upstairs/Downstairs: Stories of the Workers
- 20 **Family Celebration** Party in Paris
- 23 **Film** *City Symphonies*
- 23 **Wednesday Nights** "Monsters in East Asian Architecture" with Diandian Li

- 25 **Lecture** Global Water Challenges, Issues, and Solutions
- 25 **Art After 5** Ciné-Cabaret
- 30 **Film** *The Inhuman One (L'Inhumaine)*: A Ciné-Concert

Eternal Springtime, modeled 1884, cast 1885, by Auguste Rodin (Gift of Paul Rosenberg, 1953-26-1)

- 30 **Course** Alfred Hitchcock: The Early Years
- 30 **Wednesday Nights** Dr. Sketchy's Anti-Art School
- 30 **Wednesday Nights** "Angels in America" with Kathleen A. Foster
- 31 **Course** Art in the Age of Faith
- 31 **Course** The Armchair Painter: Henri Matisse

November

- 1 **Artist Lecture** Rineke Dijkstra, Hans den Hartog Jager, and Peter Barberie
- 1 **Art After 5** Roaring 20s Dance Party
- 3 **The Surrealists: Works from the Collection** November 3, 2013–March 2, 2014
- 6 **Film** *The Great Puzzle: Creation and Legacy of Ballet mécanique*
- 6 **Wednesday Nights** "America at War" with Katie Pfohl
- 6 **Wednesday Nights** CITYWIDE Meet and Greet
- 8 **Art After 5** Lithuanian Jazz
- 9 **Concert** Music in the Galleries: Three Musicians
- 9 **Family Event** Every Family Party: Cityscapes
- 13 **Film** *The Hidden Life of Objects: Animated Film*
- 13 **Wednesday Nights** Cecily and Gwendolyn's Fantastical Philadelphia Adventure
- 13 **Wednesday Nights** Chef Demonstration: Sweet Escape-Holiday Confections with Frederic Larre
- 15 **Lecture** Léger, Le Corbusier, and Paris futur
- 15 **Art After 5** Orrin Evans
- 16 **Symposium** Reconsidering Paris in the 1920s: Fernand Léger in an Expanded Context
- 20 **Wednesday Nights** "The City in Art" with James Stein

- 20 **Wednesday Nights** From Student to Future Designer: A Look at the Collab Student Competition
- 22 **Artist Lecture** Marc Newson
- 22 **Art After 5** Americans in Paris
- 23 **Marc Newson: At Home** November 23, 2013–April 20, 2014

December

- 4 **Holiday Program** Ugly Sweater Party
- 4 **Film** *Elf* with an introduction by producer Todd Komarnicki
- 4 **Wednesday Nights** “All That Glitters Is Not Gold” with Izzie Fuqua
- 5 **Course** Transforming Paris

- 7 **Concert** Music in the Galleries: Winter’s Horizon
- 8 **Family Celebration** Let It Snow!
- 11 **Holiday Program** StorySlam: Re-Gifting, with First Person Arts
- 11 **Wednesday Nights** “Stories and Symbols: Unlocking Meaning in Indian Art” with Mekala Krishnan

- 13 **Art After 5** Christmas in Mexico
- 14 **Live Cinema/Fiona Tan: Inventory** December 14, 2013–May 11, 2014
- 14 **Holiday Program** Caroling through the Galleries with the Pennsylvania Girlchoir
- 15 **Concert** Philadelphia Chamber Music Society featuring Augustin Hadelich

- 18 **Wednesday Nights** “Namaste: Three Images of Mercy” with Marla Shoemaker

- 20 **Art After 5** Christmas Tree-O
- 26 **Holiday Event** Winter Family Studio

- 26 **Holiday Program** Holiday Drawing Activity with Local Artists

- 26 **Concert** Nashirah: The Jewish Chorale of Greater Philadelphia

- 27 **Concert** Upper Darby High School Encore Singers

- 27 **Art After 5** The Mistletoe Hop

- 28 **Concert** St. Thomas Gospel Choir of the African Episcopal Church of St. Thomas

- 29 **Concert** Singing City

- 30 **Concert** Haddonfield Memorial High School Madrigal Singers

- 31 **Concert** First Unitarian Church of Philadelphia Choir

2014: January

- 1 **Concert** Philadelphia Chorus
- 1 **Film** Back to the Future marathon
- 3 **Art After 5** South African Dance Party
- 8 **Wednesday Nights** “The Masterpieces” with Joshua R. Helmer
- 10 **Art After 5** Venissa Santi
- 12 **Family Celebration** Asian New Year: Year of the Horse



- 15 **Wednesday Nights** Surrealist Film Classics presented by Matthew Affron

- 17 **Art After 5** East Gipsy Band

- 18 **Concert** Music in the Galleries: Dialogues

- 20 **Family Celebration** Martin Luther King, Jr. Day of Service

- 24 **Art After 5** Zenia and The Natural Experience

- 26 **Gallery Program** What Oozed Through the Staircase: A Winter Afternoon of Surrealist Writing and Music

- 29 **Wednesday Nights** Make Stuff: Bead Knitting

- 31 **Art After 5** Improvisations: Michael Snow and Thollem McDonas

February

- 1 **Michael Snow: Photo-Centric** February 1–April 27, 2014
- 1 **Conversation** In Dialogue: Michael Snow: Photo-Centric

- 2 **Family Celebration** Arms and Armor

- 5 **Film** The Films of Michael Snow: *Wavelength*, *Standard Time*, and *One Second in Montreal*

- 6 **Course** Introduction to Korean Art and Culture

- 7 **Art After 5** Mood Indigo: A Harlem Renaissance Retrospective

- 7 **Film** The Films of Michael Snow *See You Later (Au Revoir)* and *To Lavoisier, Who Died in the Reign of Terror*

- 8 **Concert** Music in the Galleries: Foreign Correspondence

- 9 **Family Celebration** Be Our Valentine

- 12 **Film** The Films of Michael Snow *Reverberlin*

- 12 **Wednesday Nights** STARR Chef Demonstration: Food as an Artistic Aphrodisiac with Chef Gerald Drummond



- 14 **Art After 5** Love Lounge

- 16 **Fairmount Park Historic Houses** Trolley Tour: Slavery and Freedom in Early America

- 19 **Wednesday Nights** A Twist on Tech with Hive76

- 21 **Art After 5** Joanna Pascale

- 23 **Lecture** The Calder Family and Other Critters

- 26 **Korean Drama Series** *Sungkyunkwan Scandal*

- 26 **Wednesday Nights** In Dialogue: Objects of Desire with Jean-Michel Rabaté and Adelina Vlas

- 28 **Art After 5** David Sánchez

- 28 **Special Event** Yeongsanjae ceremony, in conjunction with *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910*

March

- 1 **Lecture** A Celebration of William Daley’s Life and Work

- 2 **Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910** March 2–May 26, 2014

- 2 **Special Event** Yeongsanjae ceremony in conjunction with public opening of *Treasures from Korea*

- 6 **Course** Art of the Italian Renaissance

- 6 **Course** Modern Masters: Picasso

- 7 **Art After 5** Cocktail Party

- 9 **Concert** Philadelphia Chamber Music Society performance featuring Julietta Curenton

- 14 **Art After 5** Mimi Jones

- 15 **Family Celebration** Celebrate Korea

- 16 **Film** *A State of Mind* (2004) with filmmaker Daniel Gordon

Lockheed Lounge, 1988, designed by Marc Newson (Lent by Carnegie Museum of Art, Pittsburgh) Photography © Karin Catt

- 24 **Artist Lecture** Sculpture and Mindfulness with Antony Gormley

- 27 **Holiday Program** Holiday Card-Making Station

- 29 **Art After 5** La Vie Parisienne

- 5 **Fairmount Park Historic Houses** Holiday Open House

- 6 **Fairmount Park Historic Houses** “Home for the Holidays” Tour and Reception

- 6 **Art After 5** Festival of Lights with West Philadelphia Orchestra

- 11 **Film** *Love Actually*

- 11 **Wednesday Nights** In Dialogue: Fiona Tan and Carlos Basualdo

16 Fairmount Park Historic Houses Trolley Tour: A Glorious Enterprise: The Centennial Fair and Fairmount Park

19 Curator Talk Rodin's Hands: Exploring the Sculptor's Use of Partial Figures

19 Wednesday Nights Animal Takeover

19 Wednesday Nights STARR Chef Demonstration: An Introduction to Korean Food

21 Lecture King Henri IV and the Role of the Queen in Seventeen-Century French Art and Architecture

21 Art After 5 Mazel Tov Cocktail

22 Symposium The 19th Annual Graduate Student Symposium on the History of Art

22 Concert Music in the Galleries: Four Score and Six

26 Wednesday Nights On Scents and Sensations: An Embodied Participatory Experience, led by Adelina Vlas and Jeanne Jaffe

28 Art After 5 K-Pop Dance Party and Fashion Show

April

2 Korean Film Series *Chi-hwa-seon (Painted Fire)* (2002)

2 Course The Language of Film

2 Wednesday Nights Fairmount Arts Crawl Meet and Greet

3 Course Art and Design: What's the Difference?

4 Lecture Behind the Scenes: The Making of *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910*

4 Art After 5 Cosmo Baker

4 Korean Pop-Up Restaurant

5 Course Art and Ethics: 1900–present

6 Lecture Saintly Brides and Bridegrooms: The Mystic Marriage in Northern Renaissance Art

9 Korean Film Series *Sunny* (2011)

9 Wednesday Nights “The Masterpieces” with Joshua R. Helmer

9 Wednesday Nights Dance Performance by Malavika Sarukkai

11 Lecture Tradition and Socialism: Art and Archaeology in North Korea

11 Art After 5 Center City Jazz Festival Presents: A Great Night in Philadelphia

12 Concert Music in the Galleries: Departures

16 Korean Film Series *Spring, Summer, Fall, Winter . . . and Spring* (2003)

“Paloma” Cigarette Dress, Fall/Winter 2013 (Eccentric Lady Collection), designed by Gerlan Jeans in collaboration with Degen, New York (On loan from Gerlan Jeans)



16 Wednesday Nights Make Stuff: Pinch Pots

16 Wednesday Nights Wheel-Throwing Demonstration

16 Chef Demonstration Breath of the Dragon: Molecular Gastronomy

18 Art After 5 Kavita Shah

23 Korean Film Series *Planet B-Boy* (2008)

23 Wednesday Nights Shakespeare's Birthday Celebration

25 Art After 5 Yeahwon Shin

26 Fairmount Park Historic Houses Healing in Historic Gardens at Cedar Grove

27 Patrick Kelly: Runway of Love April 27–December 7, 2014

27 Gerlan Jeans ♥ Patrick Kelly April 27–December 7, 2014

27 Fairmount Park Historic Houses Trolley Tour: East Meets West over Tea

30 Korean Film Series *The Yellow Sea* (2010)

30 Conservator Talk Conservation Treatment of *The Burghers of Calais* and Other Bronzes

30 Wednesday Nights Make Stuff: Think Inside the Box

30 Wednesday Nights In Dialogue: *Objects of Desire*

May

2 Lecture On the Relationship Between Big and Small and on the Nature of Being Between: The Work of Byron Kim

2 Art After 5 Bearded Ladies Warhol Cabaret

4 Workshop Ritual Ware and Vessels in Clay

7 Wednesday Nights Make Stuff: Atmospheric Painting

9 Lecture Birth or Merit? Social Status in Joseon Korea

9 Art After 5 The Jöst Project

10 Course Art and Science

16 Wednesday Nights Make Stuff: Design a Snuff Box

16 Art After 5 Farah Siraj

18 Fairmount Park Historic Houses Trolley Tour: A Woman's Place

18 Fairmount Park Historic Houses Spring Festival at Mount Pleasant Plantation

21 Chef Demonstration Comfort Food Inspired by Patrick Kelly

23 Art After 5 Teen Dance Party

24 Artificial Light: Flash Photography in the Twentieth Century May 24–August 3, 2014

Udo Kier and Unidentified Woman, May 1973, by Andy Warhol (Gift of the Andy Warhol Foundation for the Visual Arts, Inc., 2014-2-1[155]) © Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

24 Picasso Prints: Myths, Minotaurs, and Muses May 24–August 3, 2014

28 Wednesday Nights Make Stuff: Make a Folding Screen

30 Art After 5 Eleanor Dubinsky

June

5 Lecture For Instruction and Amusement: The History of Philadelphia's Museums

6 Art After 5 Martha Graham Cracker

8 Fairmount Park Historic Houses The Morris Family Brewers: A Taste and Tour

11 Wednesday Nights The Philadelphia Shakespeare Theatre presents *Romeo and Juliet*

13 Art After 5 Elle Gyandoh

15 Fairmount Park Historic Houses Trolley Tour: Preparing for Revolution

18 Chef Demonstration Summer Grilling

11 Wednesday Nights The Philadelphia Shakespeare Theatre presents *Hip-Hop Hamlet*

20 Art After 5 Michael Pedicin

27 Art Splash: Meet the Masterpieces

27 Art After 5 Art Splash Family Dance Party





Whether sharing the news about the acquisition of a great work of art, the presentation of a groundbreaking exhibition, the success of a popular program, a treasure carefully conserved, or a generous gift that helps us engage new visitors, this has been a story about connecting. We connect in so many ways, but the most essential—the most human—is through the hand's touch. Many hands have made possible the staggering and complex range of the Museum's achievements during the past fiscal year.

It is always wonderful, and wise, to step back to take stock of all that has been achieved. Taking a moment to pause also provides us with an opportunity to appreciate, to evaluate, and to learn. As important as it is to look back and remember all that has been accomplished, an annual report is also a statement of our goals for the future—continued renewal and improvement. If past is prelude, then the Museum—thanks to all those who care for it—has a very bright future.

Timothy Rub

The George D. Widener Director and Chief Executive Officer

Gail Harrity

President and Chief Operating Officer

Roses (detail)
1875

Oil on canvas

**George Cochran
Lambdin**

American, 1830-1896

Purchased with the
Center for American
Art Fund

2013-129-1

Financial Statements

Fiscal year 2014 was another strong year financially for the Museum with net assets growing \$98.7 million (14.2%) from \$693.9 million at June 30, 2013 to \$792.6 million at June 30, 2014. This increase was due primarily to gifts and grants designated for long-term investment, capital expenditures and art purchases of \$48.4 million and an outstanding return of 18.3% earned on the Museum’s endowment investments. The Lenfest Challenge matching grant was completed with seven new endowments established for senior and mid-level staff positions and gifts and grants of \$16.1 million were received in support of the Museum’s capital program. The Museum’s endowment investments grew by \$69.5 million (18.2%) from \$382.0 million at June 30, 2013 to \$451.5 million at June 30, 2014 due to an investment return of \$74.1 million and cash gifts and collections on pledges of \$16.0 million, offset by spending for current activities and other changes of \$20.6 million.

The Museum had an unrestricted operating surplus of \$.6 million before depreciation and amortization of \$7.9 million in fiscal year 2014, comparable to the unrestricted operating surplus in fiscal year 2013.

Total unrestricted operating revenue and support increased by \$1.3 million (2.4%) from \$54.0 million in fiscal year 2013 to \$55.3 million in fiscal year 2014, reflecting an increase in endowment support of \$1.0 million, an increase in City appropriations for operations of \$.9 million, and an increase in net assets released from restrictions to fund operating expenses of \$1.4 million, offset by a reduction in earned income of \$1.8 million and a reduction in unrestricted contributions for operations of \$.2 million. Attendance decreased 7.5% from 680,608 in fiscal year 2013 to 629,662 in fiscal year 2014 and members decreased 16.7% from 54,165 at June 30, 2013 to 45,095 at June 30, 2014.

Total operating expenses, excluding depreciation and amortization, increased \$1.3 million (2.5%) from \$53.4 million in fiscal year 2013 to \$54.7 million in fiscal year 2014 reflecting an increase in expenses for curatorial, educational, technology and digital media initiatives, as well as an increase in the value of City provided utilities, offset by a reduction in expenses in wholesale and retail operations and membership programs.

Investments in property and equipment amounted to \$10 million in fiscal year 2014, representing primarily the continuing design and development related to future phases of the Museum’s Facilities Master Plan.

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

Robert T. Rambo
Chief Financial Officer

Apple, Livorno, Italy
1985
Gelatin silver print, toned
Ruth Thorne-Thomsen
American, born 1943
Gift of Ray K. Metzker
and Ruth Thorne-Thomsen
2013-150-94



Philadelphia Museum of Art

Statement of Financial Position

June 30, 2014 (with comparative amounts for 2013)

	2014	2013
Assets:		
Cash and cash equivalents	\$49,003,901	69,402,097
Short-term investments	15,048,901	—
Accounts receivable and accrued income, net	1,842,395	1,187,795
Inventories and supplies	2,484,550	2,546,099
Prepaid expenses and other assets	3,869,007	3,533,196
Contributions and grants receivable, net	69,857,879	49,573,230
Funds held in trust by others	11,423,491	9,817,759
Endowment investments	451,468,293	382,041,487
Property and equipment at cost, less accumulated depreciation and amortization of \$69,234,512 in 2014 and \$61,382,708 in 2013	266,524,596	264,469,235
Collections	—	—
Total assets	\$871,523,013	782,570,898
Liabilities and net assets		
Liabilities:		
Accounts payable and accrued expenses	\$12,346,359	18,063,562
Obligations under split-interest agreements	2,280,522	2,425,970
Notes payable	58,535,000	60,690,000
Contractual obligations	4,751,065	6,260,766
Deferred revenue	1,047,706	1,236,697
Total liabilities	78,960,652	88,676,995
Net assets:		
Unrestricted net assets	317,115,526	302,334,676
Temporarily restricted net assets	177,780,293	115,072,746
Permanently restricted net assets	297,666,542	276,486,481
Total net assets	792,562,361	693,893,903
Total liabilities and net assets	\$871,523,013	782,570,898

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

Philadelphia Museum of Art

Statement of Activities

Year ended June 30, 2014 (with comparative totals for 2013)

	Unrestricted	Temporarily restricted	Permanently restricted	Total 2014	2013
Operating revenue and support:					
Endowment, trusts, and estates income	\$16,161,541	2,564,892	—	18,726,433	17,726,076
Contributions and grants	5,963,965	12,117,854	—	18,081,819	13,487,941
Gifts, grants, and other revenue for special exhibitions and publications:					
Net assets released from restrictions	4,635,649	(4,635,649)	—	—	—
Other revenue for special exhibitions and publications	127,021	—	—	127,021	80,778
Memberships	5,197,755	—	—	5,197,755	6,034,265
Admissions	3,890,785	—	—	3,890,785	4,135,206
Sales of wholesale and retail operations	2,566,108	—	—	2,566,108	2,771,330
City appropriations for expenses:					
Funding provided for operations	2,550,000	—	—	2,550,000	2,300,000
Value of utilities provided	3,500,000	—	—	3,500,000	2,900,000
Other revenue and support	3,312,696	323,449	—	3,636,145	4,166,410
Net assets released from restrictions to fund operating expenses	7,405,181	(7,405,181)	—	—	—
Total operating revenue and support	55,310,701	2,965,365	—	58,276,066	53,602,006
Operating expenses:					
Curatorial, conservation, and registrarial	8,298,709	—	—	8,298,709	7,809,069
Education, library, and community programs	6,104,543	—	—	6,104,543	5,753,584
Special exhibitions and publications	4,740,845	—	—	4,740,845	4,703,640
Cost of sales and expenses of wholesale and retail operations	2,802,290	—	—	2,802,290	3,197,042
Development, public relations, membership, and visitor services	9,505,303	—	—	9,505,303	9,602,754
General and administrative	7,967,950	—	—	7,967,950	7,619,980
Building and security	14,640,229	—	—	14,640,229	13,944,552
Interest and debt expense	689,358	—	—	689,358	766,230
Total operating expenses before depreciation and amortization	54,749,227	—	—	54,749,227	53,396,851
Operating surplus (deficit) before depreciation and amortization	561,474	2,965,365	—	3,526,839	205,155
Depreciation and amortization	7,902,723	—	—	7,902,723	6,950,895
Change in net assets from operations	(7,341,249)	2,965,365	—	(4,375,884)	(6,745,740)
Nonoperating revenue, support, gains, and losses:					
Gifts and grants designated for long-term investment, capital expenditures, and art purchases	2,321,037	26,489,846	19,574,329	48,385,212	40,931,291
Proceeds from sales of art objects	784,658	—	—	784,658	2,870,510
Endowment and trust income for art purchases	—	1,220,620	—	1,220,620	1,120,401
Acquisitions of art objects	(2,530,948)	—	—	(2,530,948)	(6,397,243)
Net assets released from restriction to fund nonoperating activities	10,636,610	(10,636,610)	—	—	—
Investment return (less than) in excess of amounts distributed under spending policy	12,039,164	42,516,548	1,605,732	56,161,444	27,306,923
Change in fair value of interest rate exchange agreements and effect of interest rate swaps	(761,508)	—	—	(761,508)	1,151,983
Other	(366,914)	151,778	—	(215,136)	(419,471)
Change in net assets	14,780,850	62,707,547	21,180,061	98,668,458	59,818,654
Net assets at beginning of year	302,334,676	115,072,746	276,486,481	693,893,903	634,075,249
Net assets at end of year	\$317,115,526	177,780,293	297,666,542	792,562,361	693,893,903

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

Philadelphia Museum of Art

Statement of Cash Flows

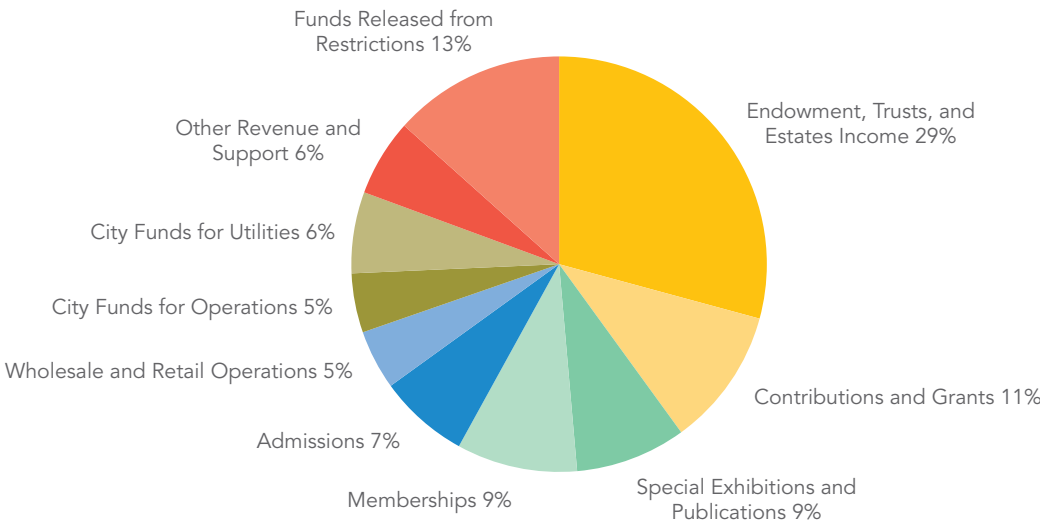
Year ended June 30, 2014 (with comparative amounts for 2013)

	2014	2013
Cash flows from operating activities:		
Change in net assets	\$98,668,458	59,818,654
Adjustments to reconcile change in net assets to net cash used in operating activities:		
Depreciation and amortization	7,902,723	6,950,895
Gifts designated for long-term investment, capital expenditures, and art purchases	(29,342,290)	(28,368,697)
Endowment and trust income for art purchases	(1,220,620)	(1,120,401)
Proceeds from sales of art objects	(784,658)	(2,870,510)
Acquisitions of art objects	2,530,948	6,397,243
Net realized and unrealized losses (gains) on long-term investments	(74,227,915)	(44,605,560)
Amortization of debt discount on contractual obligations	110,041	142,242
Changes in assets and liabilities:		
Accounts receivable and accrued income, net	(654,600)	(325,349)
Inventories and supplies	61,549	(115,073)
Prepaid expenses and other assets	(335,811)	(957,491)
Contributions and grants receivable, net	(20,284,649)	(13,101,549)
Accounts payable and accrued expenses	(5,717,203)	(7,743,639)
Obligations under split-interest agreements	(145,448)	(141,129)
Contractual obligations, net of discount	271,924	4,540,930
Deferred revenue	(188,991)	(356,202)
Net cash used in operating activities	(23,356,542)	(21,855,636)
Cash flows from investing activities:		
Investments in property and equipment	(9,958,084)	(22,857,155)
Proceeds from sales of art objects	784,658	2,870,510
Acquisitions of art objects	(2,530,948)	(6,397,243)
Purchase of investments	(82,786,716)	(60,498,251)
Proceeds from sales of investments	70,933,192	67,815,638
Net cash used in investing activities	(23,557,898)	(19,066,501)
Cash flows from financing activities:		
Gifts designated for long-term investment, capital expenditures, and art purchases	29,342,290	28,368,697
Endowment and trust income for art purchases	1,220,620	1,120,401
Proceeds of notes payable	500,000	—
Payments on long-term debt	(2,655,000)	(2,570,000)
Payments on contractual obligations	(1,891,666)	(3,800,000)
Net cash provided by financing activities	26,516,244	23,119,098
Net decrease in cash and cash equivalents	(20,398,196)	(17,803,039)
Cash and cash equivalents, beginning of year	69,402,097	87,205,136
Cash and cash equivalents, end of year	\$49,003,901	69,402,097

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

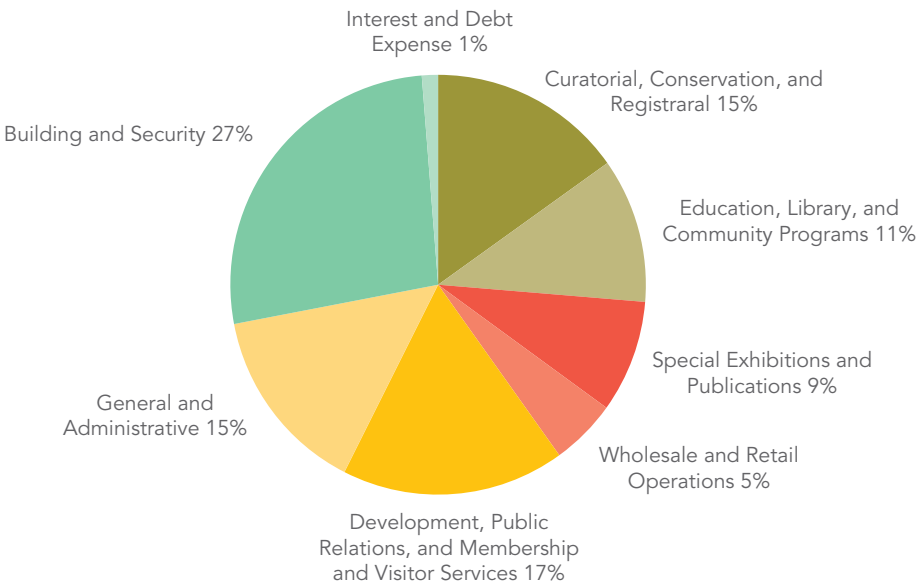
2014 Unrestricted Operating Revenue and Support

\$55,310,701



2014 Unrestricted Operating Expenses Before Depreciation and Amortization

\$54,749,227



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Hiromi Kinoshita
The Hannah L. and J. Welles Henderson Associate Curator of Chinese Art
Kyoko Kinoshita
Project Associate Curator
Hyunsoo Woo
The Maxine and Howard Lewis Associate Curator of Korean Art
Diandian Li
Research Associate
Audrey Culp
Departmental Assistant
Dr. Huang Xiaofeng
J.S. Lee Memorial Fellow in Chinese Painting
Maxine Lewis
Curatorial Associate

European Decorative Arts and Sculpture before 1700

Dirk H. Breiding
The J. J. Medveckis Associate Curator of Arms and Armor
Jack Hinton
Associate Curator of European Decorative Arts and Sculpture
Brian Fagan
Departmental Assistant

European Decorative Arts and Sculpture after 1700

Open position
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Kathryn Bloom Hiesinger
The J. Mahlon Buck, Jr. Family Senior Curator of European Decorative Arts after 1700

Donna Corbin
The Louis C. Madeira IV Associate Curator of European Decorative Arts
Erica L. Warren
Curatorial Fellow in European Decorative Arts
Rebecca Murphy
Administrative Assistant
Mary Anne Dutt Justice
Curatorial Associate for Dutch Ceramics

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

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The Muriel and Philip Berman Curator of Modern Art
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Adjunct Curator of the John G. Johnson Collection
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Ashley Boulden
Exhibition Assistant

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John W. Ittmann
The Kathy and Ted Fernberger Curator of Prints

Ann Percy+
The Mainwaring Curator of Drawings
Peter Barberie
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Exhibition Assistant, Paul Strand: A Retrospective
Jacqueline van Rhyn+
Exhibition Assistant, Full Circle: Works on Paper by Richard Pousette-Dart

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Assistant Curator of South Asian Art
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The Surrealists: Works from the Collection

The exhibition was supported in part by the Arlin and Neysa Adams Endowment.

Marc Newson: At Home

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Live Cinema/Fiona Tan: Inventory

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Michael Snow: Photo-Centric

The exhibition was generously supported by The Kathleen C. and John J. F. Sherrerd Fund for Exhibitions, Jack Shainman Gallery, and Daniel W. Dietrich II.

Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910

The exhibition was organized by the National Museum of Korea, the Philadelphia Museum of Art, the Los Angeles County Museum of Art, and the Museum of Fine Arts, Houston.

The exhibition was made possible by the National Endowment for the Humanities, the E. Rhodes and Leona B. Carpenter Foundation, and the Korea Foundation. Transportation assistance was provided by Korean Air.

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Patrick Kelly: Runway of Love

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Art Splash: Meet the Masterpieces

Art Splash was presented by PNC Arts Alive. Additional generous support was provided by The Women’s Committee of the Philadelphia Museum of Art, Sondra and Martin Landes, Jr., Jaimie and David Field, Elizabeth Kapnek Grenald, Mrs. Eugene W. Jackson, Mr. and Mrs. John M. Thalheimer, and John and Theresa Rollins. Family Celebrations at the Philadelphia Museum of Art are supported by The Victory Foundation.

Front cover: Buddhist monks from the Bongwon-sa Temple in Seoul, Korea, perform elements of the Yeongsanjae ceremony in the Great Stair Hall, in conjunction with the exhibition *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910*. Photograph by Constance Mensh

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Additional photography by Elizabeth Leitzell pp. 1 (top right), 6, 40, and 66

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