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

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

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

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

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

Leslie Anne Miller
Chair, Board of Trustees

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

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

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

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

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

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

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

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

Collecting

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

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

Calligraphy and Chinese Figures

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

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

The Adoration of the Magi

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

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

All about the Benjamins Century Vase

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

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

Video still from Contrapposto Studies, I through VII

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

Since the 1960s, Bruce Nauman’s work has questioned the very definitions of art and artist. Contrapposto Studies I through VII, which refers to a seminal 1968 work in our collection titled Walk with Contrapposto, is a continuation of many of the central themes of his career. Through seven projections and two rooms, the artist walks toward and away from the camera, probing the possibilities of the body as a subject and tool for performance, and exploring the relationship between language and meaning.
Sparked by the reimagining of the South Asian art galleries, we commissioned Pakistani-born painter and multimedia artist Shahzia Sikander to produce a work of art inspired by our lavish eighteenth-century Indo-Islamic manuscript of the Gulshan-i ‘Ishq (Rose Garden of Love). She created a mesmerizing animation set to an original score. The 10-minute, site-specific video is installed in the intimate, dramatic Persian room that forms part of the Hersha H. and Hasu P. Shah Gallery (228).

**Video still from Disruption as Rapture**

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

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

**The Expulsion of the Merchants from the Temple**

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

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

**Triumph of the Round Heads**

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

When asked whether any of his sculptures might become one of the highlights in our collection of old master drawings, William Drutt offered as gifts to the Museum by the Cy Twombly Foundation, 2016-87-1)

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**Chrysanthsmons and Banana Tree**

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

**Interior**

1916, by Edwin Walter Dickinson (Bequest of Daniel W. Dietrich II, 2016-83-3)

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

**Victory**

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

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

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

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

Exhibiting & Publishing

*The Fire that Consumes All before It* (1978), from the series *Fifty Days at Iliam*, and *Anabasis (Bronze)* (2011) in the exhibition *Cy Twombly’s Iliam*. 
Classical Splendor: Painted Furniture for a Grand Philadelphia House
September 3, 2016–January 1, 2017

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

Paint the Revolution: Mexican Modernism, 1910–1950
October 25, 2016–January 8, 2017

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

Wild: Michael Nichols
June 27–September 17, 2017

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

Exhibition Highlights

Bruce Nauman: Contrapposto Studies, I through VII
September 18, 2016–April 16, 2017

Jitish Kallat: Covering Letter
November 13, 2016–March 5, 2017

Design Currents: Oki Sato, Faye Toogood, Zanini de Zanine
November 19, 2016–March 12, 2017

Phulkari: The Embroidered Textiles of Punjab from the Jill and Sheldon Bonovitz Collection
March 12–July 9, 2017

Marcel Duchamp and the Fountain Scandal
April 1–December 9, 2017

Publication Highlights

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

- Krishna’s Earthly Paradise: Two Shrine Hangings from H. Peter Stern, by Danielle Mason and Neeraja Poddar
- American Watercolor in the Age of Homer and Sargent, by Kathleen A. Foster
- Phulkari: The Embroidered Textiles of Punjab from the Jill and Sheldon Bonovitz Collection, edited by Danielle Mason, with essays by Cristin McKnight Sethi and Danielle Mason

For a full list of 2016–2017 exhibitions, including generous donors and organizers, as well as details about the images on this spread, visit philamuseum.org/exhibitions/past.
What does it mean to be a student of the arts?

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

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

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

Renewed funding by the Andrew W. Mellon Foundation will facilitate new ways of teaching local graduate students about museum studies, and we’re teaching the art of observation to medical students through a partnership with the University of Pennsylvania and Temple medical schools. We have our sights set on lifelong learners, too, with a new series called Object Lessons that presents short courses in art history in the galleries, making art education accessible to an even broader audience.
“Summer is a great time for families to slow down and spend quality, creative time at the Museum.”
Emily Schreiner, The Zoë and Dean Pappas Curator of Education, Public Programs

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

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

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

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


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

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

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

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

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

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

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

The way we think about outreach is evolving, but is always centered on the idea that we must create meaningful connections for as many people as possible.
It’s happening. Our plan for the future is unfolding right before our eyes. With a ceremonial groundbreaking in March, we officially launched the Core Project, the next phase of the renovation and expansion of our main building that will dramatically enhance the way visitors experience the Museum for years to come.

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

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

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

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

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

Revitalizing an Indian Manuscript

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

More Conservation Highlights

A Rodin Masterpiece Restored

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

Behind-the-Scenes with the Johnson Collection

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

The Core Project

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

It’s an exceptional project to expand and open up the building—adding more space for art, education, and civic gatherings—without altering its beloved facade and essential character. Many visible changes are already taking place as construction ramps up, but the first results are the demolition of a number of offices and back-of-house spaces to make way for new galleries, an expanded café, and a new restaurant. Expect to see the much-anticipated Vaulted Walkway and the renovated North Entrance adjacent to Kelly Drive open in 2019, with work on the Core Project completed the following year. Happily for our visitors, we’ll remain open through it all.

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

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

“This is about restoring, preserving, and at the same time reimagining the building for Philadelphia’s future.”

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

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

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

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

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

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

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

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

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

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

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

Supporting Galleries of South Asian Art

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

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

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

The reinstallation of the Museum’s galleries of South Asian art was made possible by the Estate of Phyllis T. Ballinger, The Women’s Committee of the Philadelphia Museum of Art, Institute of Museum and Library Services, The Pew Center for Arts & Heritage, The Andrew W. Mellon Foundation, William Penn Foundation, Gupta Family Foundation (Usha, B. Ghosh and Leora B. Carpenter Foundation), and The Iluminated Contribution. Generous donors to the initiative include Steve and Gretchen Burke, Mr. and Mrs. Donald Kimelman, Mr. and Mrs. Shantanu RoyChowdhury, Pamela and Ajay Raju, the Jones Wajahat Family, and Shanta Ghosh. Additional support for the Museum’s building project is provided by Hersha, Shanta Ghosh, and Osagie and Losenge Imasogie.
The dreamers and the doers who make visiting the Museum an unforgettable experience deserve recognition beyond words. Behind every achievement, critically acclaimed exhibition, and exciting initiative detailed in this Annual Report is a network of staff and volunteers who enthusiastically bring the best of Philadelphia to the world. These are the talented, hardworking, civic-minded people making the connection between our ambitious vision for the Museum’s future and the work that must be done. By working side by side, we’ve made tremendous strides this year and are continuing a long tradition of forward progress at the Philadelphia Museum of Art.

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

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

The Museum is a meaningful place for work and play because of the people who are dedicated to our mission, and we can’t thank them enough for their commitment. Together, we’re shaping the future of the Museum and the way a new generation of visitors experiences the arts.
Christopher Rall
Weekend Guide
Chris, a financial planning specialist by day, has devoted his weekends to volunteering as a guide since 2003. He demonstrates his unsurpassed commitment to the Museum by representing us at City Hall meetings, in marketing initiatives, and on the Corporate Executive Board, in addition to involving his young children in countless volunteer experiences. During a recent tour, he engaged a seemingly uninterested student visitor by comparing Van Gogh’s *Sunflowers* and *Rain* and says it’s challenges like these—the ones that can make a lasting impact—that he enjoys most.

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

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

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

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

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

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

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

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

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

Robert T. Rambo
Chief Financial Officer
The Year in Numbers

30,873
Visitors during Holiday Week at the Museum who enjoyed programming generously supported by TD Charitable Foundation

32,842
Visitors who participated in last year’s Creative Africa–themed Art Splash, which was presented by PNC Arts Alive

54,490
Visitors to Rodin Museum

6,413
Miles that Marc Chagall’s A Wheatfield on a Summer’s Afternoon traveled to join its siblings in Japan

95
Participants in the Hackathon

58,468
Students served by the Museum through visits, afterschool and out of school programs, and school visits by Museum staff

5,178
Number of guests brought by members to American Watercolor

2,670
Visitors to the all-day Pay What You Wish Open House on March 30

855,309
Followers on social media
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June 30, 2017

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The 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
Endowed Funds

The Robert L. McNeil Senior Curator of American Art Fund
The Ann and Donald W. 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 Foundation Endowment for Scholarly Research and Publications
The Andrew W. Mellon Fund for Scholarly Publications
The Andrew W. Mellon-Anne d’Harnoncourt Postdoctoral Curatorial Fellowship Fund
The Andrew W. Mellon-Maude de Schauensee Postdoctoral Curatorial Fellowship Fund
The Miller-Worley Fund for Excellence in Early American Art
The Kathleen K. Montgomery Associate Curator of Works on Paper Endowment Fund
The Montgomery-Garvan Associate Curator of American Decorative Arts Endowment Fund
The Elizabeth Moran Endowment for American Art
The Helen and Walter Morgan Endowment
The John T. Morris and Lorimer Book Fund
The Martha Hamilton Morris Archivist Endowment Fund
The Martha Hamilton Morris Fund in Support of European Painting before 1900
The Agnes and Jack Mulroney Associate Curator of European Painting and Sculpture before 1900 Endowment Fund
The Neubauer Family Director of Conservation 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 Peter Paone and Alma Alabilikian Fund for Conservation of Paintings (from the fourteenth through twentieth centuries)
The Zoë and Dean Pappas Curator of Education, Public Programs Endowment Fund
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The Joseph J. Rishel Fund for Excellence in European Painting and Sculpture
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 Rossmsllser 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 Keith and Kathy Sachs Fund for Modern and Contemporary Art
The Saul-O’Keefe Endowment for the Acquisition of American Furniture
Endowed Funds

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. F. Sherrerd Endowment for Exhibitions
The Kathleen and John J. Sherrerd Endowment Fund for Education
The Kathleen C. Sherrerd Internship Endowment Fund
The Kathleen C. Sherrerd Senior Curator of Education Endowment Fund
The Theodor Siegl Conservator of Modern and Contemporary Paintings Endowment Fund
The Elizabeth Wandell Smith Fund
The Martha McGreary Snider Curator of Renaissance Art Fund
The Mr. and Mrs. Walter A. Spiro Endowment
The J. Stodgell Stokes Fund
The Cecilia Segawa Seigle Tannenbaum Fund
The George W. B. Taylor Fund
The Techné Founders Endowment
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 C.K. Williams, II, Senior Conservator of Works of Art on Paper Endowment Fund
The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The Anna P. Wiltach Restoration Fund
The Wiltach-Lea Fund
The Wind Foundation Power of Art 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
The Carl Zigrosser Fellowship Endowment Fund
The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The Anna P. Wiltach Restoration Fund
The Wiltach-Lea Fund
The Wind Foundation Power of Art 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
The Carl Zigrosser Fellowship Endowment Fund
We are pleased to list here the spaces in the Museum’s main building, The Ruth and Raymond G. Perelman Building, and the Rodin Museum named in recognition of generous leadership gifts. Every effort has been made to ensure the accuracy and completeness of this list. Please contact David Blackman, Deputy Director of Development, at 215-684-7756 or David.Blackman@philamuseum.org with questions or comments, or if you wish to inquire about opportunities for gifts to name a space at the Philadelphia Museum of Art.

Gisela and Dennis Alter Gallery (176)
The Annenberg Galleries (150–165a)
The Arcadia Special Collections Room
ARCO Chemical Company Gallery (252)
Baldeck Gallery (238)
Baldeck Garden (244)
George E. Bartol III Conservation Laboratories
Muriel and Philip Berman Gallery
Gerri L. Black & Dorothy "Dot" Gallos Gallery (173)
Marion Angell Boyer and Francis Boyer Gallery (269)
Lois Green Brodsky Gallery (188)
Robert and Julie J. Bryan Concourse
The Ellen and Ron Caplan Gallery (224)
Nancy S. and Benjamin Coates Gallery (Rodin)
Abigail Rebecca Cohen Study Room (Perelman Building)
Colket Gallery (151)
Collab Gallery for Modern and Contemporary Design
Given by Lisa Roberts and David Seltzer (Perelman Building)
Anne d’Harmoncourt Galleries (182–183)
Anne d’Harmoncourt Sculpture Garden
Dorrance Special Exhibition Galleries
The Dr. Sadhan C. Dutt and Mrs. Barati Dutt Gallery (231)
Stephanie and Meyer Eglin Gallery (165)
Alice Jones Eshleman and William Thomas Vogt Gallery (162)
Fernberger Family Gallery (108)

Field Gallery
Patricia Sinnett Flammer Gallery (102)
Gray Charitable Trust Gallery I (184–185)
Gray Charitable Trust Gallery II (163)
Albert M. Greenfield Visual and Digital Resources Center (Perelman Building)
F. Otto and Dorothy W. Haas Gallery (292)
Hamilton Family Gallery (271)
Dorrance H. Hamilton Center for Costume and Textiles (Perelman Building)
Dorrance H. Hamilton Garden (Rodin)
Hollis Scholar’s Study (240, 240a)
Hollis Baldeck Gallery (239)
Lynne and Harold Honickman Gallery
The Osagie and Losenge Imasogie Gallery (225)
Joan and Victor Johnson Gallery (115)
Kevy and Hortense Kaiserman Gallery (168)
Kretzschmar von Kienbusch Galleries (245–249)
Knight Foundation Gallery (204)
Berton and Sallie Korman Galleries (120–123)
The Jane and Leonard Korman Gallery
Harriet and Ronald Lassin Gallery (153)
Lenfest Hall
Julien Levy Gallery (Perelman Building)
Maneely Family Gallery (Rodin)
The McCausland Gallery (116)
The Robert L. McNeil Galleries
Named Spaces

The McNeil Presidential China Gallery (106)
Martha Hamilton and I. Wistar Morris III Scholars Study
(Perelman Building)
Ann Newman Gallery (113)
Zoë and Dean Pappas Gallery (Rodin)
The Park Family Gallery (219)
Ruth and Raymond G. Perelman Building
Pollack Gallery (275)
Provident National Bank Gallery (118)
Resnick Rotunda (161)
Edwin P. and Rita Rome Gallery (233)
Barbara B. Rubenstein Gallery (254)
Keith L. and Katherine Sachs Galleries (166–189)
Keith L. and Katherine Sachs Gallery (177)
Hersha H. and Hasu P. Shah Gallery (228)
Kathleen C. Sherrerd Galleries (103–105a)
SmithKline Beecham Gallery (244)
Joan Spain Gallery (Perelman Building)
Joan and John Thalheimer Paintings Conservation Studio (Perelman Building)
Toll Gallery (152)
Tuttleman Gallery (174)
Wachovia Education Resource Center
(Perelman Building)
Lila Wallace–Reader's Digest Fund Galleries (200–201)
Women's Committee Foyer (Perelman Building)
Women's Committee Gallery (164)
William P. Wood Gallery of Indian Art (227)
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Collections Project Manager
Catherine Herbert+
Coordinator of Collections Research and Documentation
Anastasia Hughes
Administrative Assistant

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Kathleen A. Foster
The Robert L. McNeil, Jr., Senior Curator of American Art, and Director, Center for American Art
Lisa Morra
Administrative Assistant
David Barquist
The H. Richard Dietrich, Jr., Curator of American Decorative Arts
Alexandra A. Kirtley
The Montgomery-Garvan Curator of American Decorative Arts
Jessica Todd Smith
The Susan Gray Detweiler Curator of American Art, and Manager, Center for American Art
Elisabeth Agro
The Nancy M. McNeil Curator of American Modern and Contemporary Crafts and Decorative Arts
Carol Eaton Soltis+
Project Associate Curator
Rosalie K. Hooper
Project Curatorial Assistant
Gina Lewis
National Endowment for Humanities Research Assistant
Sophia York Meyers
Collections Assistant
Emily Katherine Torbert
Barra Fellow
Michael Pratt
Center for American Art Summer Fellow
Julia Silverman
Center for American Art Summer Fellow
Silver Fellow
Cynthia Veloric+
Researcher, American Painting and Sculpture
Beatrice Garvan
Silver Researcher, Curator Emerita of American Decorative Arts

Contemporary Art
Carlos Basualdo
The Keith L. and Katherine Sachs Senior Curator of Contemporary Art
Moira Jean Connolly
Administrative Assistant

Costume and Textiles
Dilys Blum
The Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles
Kristina Haugland
The Le Vine Associate Curator of Costume and Textiles and Supervising Curator for the Study Room
Stephanie Pereira Feaster
Departmental Assistant
Barbara Darlin
Cathy Coho+
Collections Assistants
Rachel Wolfe
Administrative Assistant

East Asian Art
Felice Fischer
The Luther W. Brady Curator of Japanese Art and Senior Curator of East Asian Art
Museum Staff

Jessica Kwasniak
Administrative Assistant
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 Curator of Korean Art
Diandian Li
Research Associate

European Decorative Arts
Kathryn Bloom Hiesinger
The J. Mahlon Buck, Jr. Family Senior Curator of European Decorative Arts after 1700
Brian Fagan
Departmental Assistant
Rebecca Murphy
Departmental Assistant
Dirk H. Breiding
The J. J. Medveckis Associate Curator of Arms and Armor
Jack Hinton
Associate Curator of European Decorative Arts and Sculpture
Donna Corbin
The Louis C. Madeira IV Associate Curator of European Decorative Arts
Colin Fanning
Curatorial Fellow in European Decorative Arts and Sculpture
Mary Anne Dutt Justice
Project Curator for Dutch Ceramics

European Painting, the John G. Johnson Collection, and the Rodin Museum
Jennifer Thompson
The Gloria and Jack Drosdick Curator of European Painting and Sculpture and Curator of the John G. Johnson Collection
Emily Rice
Departmental Assistant
Matthew Afton
The Muriel and Philip Berman Curator of Modern Art
Christopher Atkins
The Agnes and Jack Mulroney Associate Curator of European Painting and Sculpture, and Manager of Curatorial Digital Programs and Initiatives
Mark Castro
Project Assistant Curator
Ashley McKeown
Senior Collections Assistant
Julia Valiela
Andrew W. Mellon and Maude de Schauensee Postdoctoral Curatorial Fellow

Prints, Drawings, and Photographs
Innis Shoemaker
The Audrey and William H. Helfand Senior Curator of Prints, Drawings and Photographs
Elaine Wilson
Departmental Administrator
John Ittmann
The Kathy and Ted Fernberger Curator of Prints
Ann Percy+
The Mainwaring Curator of Drawings
Peter Barberie
The Brodsky Curator of Photographs, Alfred Stieglitz Center

Shelley R. Langdale
Associate Curator of Prints and Drawings
Amanda Bock
The Lynne and Harold Honickman Assistant Curator of Photography
Jane Landis
Coordinator of Collections
Teresa Nutter
Department Assistant
Sharon Hildebrand
Head Preparator
Joshua Rickards
Preparator
Eileen Owens
Suzanne Andrée Curatorial Fellow
Danielle Canter
Margaret R. Mainwaring Curatorial Fellow
Tyler Shine
The Dr. Constance E. Clayton Fellow
Erin Florence
Research Fellow, Photography

South Asian Art
Darielle Mason
The Stella Kramrisch Curator of Indian and Himalayan Art
Leslie Essogolou
Departmental Assistant

Conservation
Mark Tucker
The Neubauer Family Director of Conservation
Renee Ward
Conservation Administrator
Molly Juliette Silberman
Records Coordinator

Decorative Arts and Sculpture
Sally Malenka
The John and Chara Haas Senior Conservator of Decorative Arts and Sculpture
### Museum Staff

<table>
<thead>
<tr>
<th>Paintings</th>
<th>Costume and Textiles</th>
<th>Scientific Research and Analysis Laboratory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teresa Lignelli</td>
<td>Sara Reiter</td>
<td>Beth Price</td>
</tr>
<tr>
<td>The Aronson Senior Conservator of Paintings</td>
<td>The Penny and Bob Fox</td>
<td>Senior Scientist</td>
</tr>
<tr>
<td>Cynthia Albertson</td>
<td>The Theodor Siegl Conservator</td>
<td>Cathleen Duffy</td>
</tr>
<tr>
<td>of Modern and Contemporary Paintings</td>
<td>of Costume and Textiles</td>
<td>Conservation Scientist</td>
</tr>
<tr>
<td>Christopher Maynard Ferguson</td>
<td>Bernice Morris</td>
<td></td>
</tr>
<tr>
<td>Conservation Framer</td>
<td>Associate Conservator</td>
<td></td>
</tr>
<tr>
<td>Lucia Bay</td>
<td>Martina Ferrari</td>
<td></td>
</tr>
<tr>
<td>Project Assistant Conservator</td>
<td>Fellow</td>
<td></td>
</tr>
<tr>
<td>Emily Johanna Bunker+</td>
<td>Lisa Stockebrand+</td>
<td></td>
</tr>
<tr>
<td>Framing Technician</td>
<td>Conservation Technician</td>
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<tr>
<td>Fiona Rutka</td>
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<tr>
<td>Conservation Fellow</td>
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<tr>
<td>Anthony Ranalli+</td>
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<tr>
<td>Conservation Technician</td>
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<tr>
<th>Works of Art on Paper</th>
<th>Photography</th>
<th>Conservation Maintenance</th>
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<tbody>
<tr>
<td>Nancy Ash</td>
<td>James Jason Wierzbicki</td>
<td>Matthew Evans</td>
</tr>
<tr>
<td>The Charles K. Williams, II, Senior Conservator of Works of Art on Paper</td>
<td>Conservation Photographer</td>
<td>Supervisor of Conservation Maintenance</td>
</tr>
<tr>
<td>Rebecca Pollak+</td>
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<td>Matthew Evans</td>
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<tr>
<td>Conservation Fellow</td>
<td></td>
<td>Supervisor of Conservation Maintenance</td>
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<tr>
<td>Scott Homolka</td>
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<td>Maintenance</td>
</tr>
<tr>
<td>Conservator</td>
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<td>Stephanie Carrato+</td>
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<tr>
<td>Joanna Hurd+</td>
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<td>Carol Ha+</td>
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<tr>
<td>Conservation Technician</td>
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<td>Hilary Wang+</td>
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<tr>
<th>Furniture and Woodwork</th>
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<th>Conservation Technicians for Gallery and Storage Maintenance</th>
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</thead>
<tbody>
<tr>
<td>Behrooz Salimnejad</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Elaine S. Harrington Senior Conservator of Furniture and Woodwork</td>
<td></td>
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### Development

<table>
<thead>
<tr>
<th>Individual Giving and Gifts of Works of Art</th>
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</thead>
<tbody>
<tr>
<td>David Blackman</td>
</tr>
<tr>
<td>Deputy Director of Development, Individual Giving</td>
</tr>
<tr>
<td>Alison Malehorn</td>
</tr>
<tr>
<td>Development Assistant, Individual Giving</td>
</tr>
<tr>
<td>Jane Allsopp</td>
</tr>
<tr>
<td>Danielle Smereczynski</td>
</tr>
<tr>
<td>Principal Gifts Officers</td>
</tr>
<tr>
<td>Mary Assini</td>
</tr>
<tr>
<td>Ann Kirschner</td>
</tr>
<tr>
<td>Eileen Matchett+</td>
</tr>
<tr>
<td>Eric Roberts</td>
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<tr>
<td>Katherine Sprissler-Klein</td>
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<tr>
<td>Major Gifts Officers</td>
</tr>
<tr>
<td>Lindsay Poulin</td>
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<tr>
<td>Major Gifts Assistant</td>
</tr>
<tr>
<td>Emily Urban</td>
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<tr>
<td>Elizabeth Walmsley</td>
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<tr>
<td>Development Officers</td>
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<tr>
<td>Lauren Hanak</td>
</tr>
<tr>
<td>Campaign Coordinator</td>
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<tr>
<td>Marygrace Gilmore</td>
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<tr>
<td>Planned Giving Officer</td>
</tr>
<tr>
<td>Rebecca Rose</td>
</tr>
<tr>
<td>Development Assistant, Planned Giving &amp; Gifts of Works of Art</td>
</tr>
<tr>
<td>Open Position</td>
</tr>
<tr>
<td>Director, Leadership Annual Giving</td>
</tr>
<tr>
<td>Julia Newman</td>
</tr>
<tr>
<td>Manager of Leadership Annual Giving</td>
</tr>
<tr>
<td>Giving, Chairman’s Council</td>
</tr>
<tr>
<td>Ashley Stahl</td>
</tr>
<tr>
<td>Manager of Leadership Annual Giving, The Associates</td>
</tr>
</tbody>
</table>

+ part-time
Museum Staff

Jane Hayden
Development Assistant, Leadership
Annual Giving

Institutional Support
Nico Hartzell
Director of Institutional Support
Elizabeth Kaeser
Jacquelann Killian
Genevieve Richardson
Grants Managers
Rachel Dooley
Development Assistant, Institutional Support
Elizabeth Tawadros
Director of Corporate Relations
Susie Kwon
Corporate Relations Manager
Michele Pierson
Development Assistant, Corporate Relations

Donor Engagement and Communications
Kate Brett
Director of Donor Engagement
Julia Czech
Lucy Mason
Lauren McCardel
Managers of Donor Engagement
Marie Philbin
Development Assistant, Donor Engagement
Caroline New
Director of Donor Communications
Zachary Vickers
Development Writer
Alexa Linton
Development Assistant, Donor Engagement and Communications

Development Operations
Marcy Serkin
Deputy Director of Development, Development Operations

James Andrews
Director of Development Services
Jessamyn Falcone
Manager of Development Services
Adam Goral
Phoebe Hallowell
Development Services Coordinators
Ethan Polson
Development Assistant, Gift Processing and Acknowledgement
Sarah Cadbury
Director of Prospect Research and Management
Kristy Kingan
Lauren Woodring
Prospect Research Analysts
Jason Miller
Development Operations Assistant

Education
Marla K. Shoemaker
The Kathleen C. Sherrerd Senior Curator of Education
Jason Little
Office Manager
Joshua Helmer
Assistant Director for Interpretation
Rachel Nicholson
Collections Interpreter

Volunteer Services
Victoria Fletcher
Manager of Volunteer Services
Maria Morales
Education Assistant for Volunteer Services
Rebecca Winnington
Museum Guides Coordinator
Jacob Looney
Assistant for Guides and Interns

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

Justina Barrett
Museum Educator, Site Manager for Historic Houses
Justyna Drozdek
Manager of Adult Learning
Justine Kelley
Education Assistant for Public Programs
Elizabeth Baill
Manager of Family Gallery Learning
Cynthia Cosio
Manager of Family Studio Learning
Leigh Dale
Gregory Stuart
Museum Educators
Claire Oosterhoudt
Manager of Evening Programs
Catherine Ricketts
Coordinator of Evening Programs
Heather McMordie
Studio Monitor
Roslyn Don+
Cecilia Dougherty+
Joseph Iacona+
David Krevolin+
Susan Liedke+
Doris Nogueira-Rogers+
Diane Pieri+
Stephane Rowley+
Aki Sare+
Samantha Spirito+
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Pablo Cerdera+
Molly Copeland+
Mary Fluehr+
Brooke Giles+
Lynn Golden+
Benjamin Hoffman+
Ashley Limes Castellana+
Alexandra Pinero de Rivera+
Dana Shafer+
Lauren Sharp+
Stephanie Smith+
Melissa Speck+
Victoria Szafara+

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Museum Staff

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Gina Buoncristiano+
Student Center Coordinator
Ah-Young Kim
Manager of School Visits
Suzannah Niepold
Manager of Teacher Services
Teyona Jackson
Coordinator of Delphi Programs
Lindsey Bloom+
Samantha Eusebio+
Jean French+
Rebecca Hoening+
Diane Marimow+
Devon Marie Meves+
Lynda O’Leary+
Adam Rizzo+
Katharine Seed+
James Stein+
Museum Educators
Sarah Shaw
Wachovia Education Resource Center Coordinator
Suzanne F. Wells
Director of Exhibition Planning
Yana Balson
Associate Director of Exhibition Planning
Cassandra DiCarlo
Exhibition Planning Associate

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

Construction
Jane Lawson-Bell
Capital Project Manager
Michelle Nichols
Administrative Assistant
Charles Williams
Capital Project Engineer
Jeanine Kline
Facilities Project Manager
James Keenan
Construction Manager
Robert Venezia
Senior Gallery Technician
Nigel Benjamin
Thomas Curtin
Krzysztof Heljak
Donald Himman
Lothar Koch
Kevin Lederer
William Motz
Joseph Naimoli
Charles Nelson
James Torpey
Gallery Maintenance Technicians
Elizabeth Paolini
Seamstress

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

Exhibition Design
Jack Schlechter
The Park Family Director of Installation Design
Jorge Galvan
Exhibition Assistant
Andrew Slavinskas
Lighting Designer
Helen Cahng-Rickards
Jillian Matthews
James Montgomery
Exhibition Designers

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

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

Construction
Jane Lawson-Bell
Capital Project Manager
Michelle Nichols
Administrative Assistant
Charles Williams
Capital Project Engineer
Jeanine Kline
Facilities Project Manager
James Keenan
Construction Manager
Robert Venezia
Senior Gallery Technician
Nigel Benjamin
Thomas Curtin
Krzysztof Heljak
Donald Himman
Lothar Koch
Kevin Lederer
William Motz
Joseph Naimoli
Charles Nelson
James Torpey
Gallery Maintenance Technicians
Elizabeth Paolini
Seamstress

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Nigel Benjamin
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Krzysztof Heljak
Donald Himman
Lothar Koch
Kevin Lederer
William Motz
Joseph Naimoli
Charles Nelson
James Torpey
Gallery Maintenance Technicians
Elizabeth Paolini
Seamstress
## Museum Staff

### Facilities and Maintenance
- **Manager of Facilities Operations**
  - Richard Reinert
- **Loading Dock Clerk**
  - Anthony Coleman

### Protection Services
- **Director of Protection Services**
  - Andrew M. Wurst
- **Deputy Director of Protection Services**
  - Warren Peter Duane
- **Manager**
  - Michael Francis Maniero
  - Alexander W. Jones
  - Alicia Smith+
  - David Luther Staaby
  - George Baylor
  - James Dever
  - Josephine Beulah
  - Dorelle Davis
  - Joseph Fabritz
  - Walter Lunsford+
  - Eric McCaulley+
  - James Thorpe+
  - James J. McGrath

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  - Alan O’Connor
  - Jane Keytanjian+
  - John O’Leary+
  - Michael Powell
  - Joseph E. Jones
  - John O’Leary+
  - Michael Francis Maniero
  - Safety and Protection Services
  - Manager
  - Alexander W. Jones
  - Loading Dock Clerk
  - Anthony Coleman
  - Loading Dock Supervisor
  - Joseph E. Jones
  - John O’Leary+
  - Michael Powell
  - Alicia Smith+
  - David Luther Staaby
  - Shift Supervisors
  - George Baylor
  - James Dever
  - Senior Site Supervisors
  - Josephine Beulah
  - Dorelle Davis
  - Joseph Fabritz
  - Walter Lunsford+
  - Eric McCaulley+
  - James Thorpe+
  - Site Supervisors
  - James J. McGrath
  - Perelman Building Senior Supervisor
  - Richard Pelullo
  - Perelman Building Shift Supervisor
  - Louise Floyd+
  - Angel Gonzalez
  - Nelson Hammond
  - Bernadine Tucker
  - Security Officers
  - John Brownsey
  - Thomas Gleason+
  - Bernard Goldstein+
  - Museum Drivers

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

### Interactive Technology
- **Associate Director for Interactive Technology**
  - Peter Alt
- **Interactive Developer**
  - Guy-David Bru
- **Web Developer**
  - Jasmine Patel
- **Senior Interactive Designer**
  - Cynthia Rodriguez
  - Cyber: Foundation for Interactive Technology
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  - Interactive Project Manager

### Human Resources
- **Director of Human Resources**
  - Nancy Brennan
  - Meredith Clayton
  - Benefits and Compensation Manager
  - Rebecca Vincent
  - Human Resources Manager
  - Michael Phan
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  - Human Resources Associates

### Information Management
- **Assistant Director for Collections Information**
  - Rita Colomy
- **Server and Storage Systems Manager**
  - Donna SanFelice+
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  - Renee Bomgardner
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  - Thor Bloedel
  - Project Technical Specialist
  - Susan Nowlan
  - Imaging Manager

### Systems Management
- **Associate Director for Systems Management**
  - Aaron Eccles
  + part-time
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Audio-Visual Services Manager
Aaron Billheimer
Audio-Visual Systems Specialist
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Paris Hunter
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Coordinator of Outgoing Loans
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Installations Coordinator
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James Coyne
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Hiro Sakaguchi
Joseph Troiani
Noah Yoder
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Packer
Rebecca Kolodziejczak
Mount Fabrication Technician

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The Arcadia Director of the Library and Archives

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The Martha Hamilton Morris Archivist
Mary Wassermann
Librarian for Collection Development and Management
Karina Wratschko
Digital Initiatives Librarian
Margaret Huang
Digital Archivist
Richard Sieber
Librarian for Reader Services
Conna Clark
Image Rights Manager
Rose Chiang
Associate Archivist and Records Manager
Alexander Vallejo
Library and Archives Specialist
Lorena Boylan+
Project Cataloger

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Marketing Manager
Morgan Gengo
Manager of Marketing and Audience Development, Evening Programs
Chessia Kelley
Associate Director of Digital Marketing Communications
Laura Coogan+
Marketing Planner
Caitlin Mahony
Marketing Assistant
Norman Keyes, Jr.
Director of Communications
Joy Deibert
Press Officer
Shen Shellenberger
Administrative Assistant

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Jessica Sharpe
Director of Visitor Operations and Membership
Kerry DiGiacomo
Director of Audience Research
Laura Weiss
Audience Research Associate
Sofia Vivado
Departmental Assistant

+ part-time
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*Director of Membership*
Erin Morris  
*Manager of Strategic Analysis*
Katie Cannon  
*Senior Marketing and Communications Manager*
Shirley Levitt  
*Telemarketing Manager*
Debra Myers  
*Manager of Member Services*
Logan Bolger  
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Christian Tenney  
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Marcus Catanese+  
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Mary Ann Quillen+  
Ruth Rump+  
Marta Williamson+  
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*Director of Visitor Services*

**Angela Thompson**  
*Manager of Systems and Analysis*
Adrienne Belford  
Megan Breaks  
Amanda Komarnicki  
David Pires  
Managers of Visitor Services
Emily Barrale  
Systems Associate
Hazel Yvonne (Bonnie) Moore+  
Assistant Supervisor
Lucy Mills-Taylor  
Central Reservations Senior Agent
Kayla Ackelson  
Colby Ball  
Madeline Barbush+  
Ruth Barkai  
Cassandra Chalfant  
Rachel Clauss  
Rachel Dressel  
Hailey Etheredge+  
Mirit Falkowski  
Miranda Heins+  
Sydney Holt+  
Rachel Kiskaddon  
Elizabeth Kornecki+  
Grace Meredith  
Tressa Moffett  
Amanda Monroe+  
Jennifer Nelson  
Siri Nesheim+  
Emma Perloff  
Kelsey Rhodes  
Rhys Sandberg+  
Megan Semanik  
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Costantino Spinosa  
Hannah Wagner+  
Laura Williams+  
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Katherine Arnold+  
Callie Connors+  
Lauren Fabens-Lassen+  
Caritas Kerby+  
Elizabeth Marlowe+  
Brittany Mitchell+  
Holly Mutascio+

**Nicole Myles+**  
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Zy’Mir Blythe  
Samir Faulkner+  
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Christian Petty-Joyn+  
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Parking Attendants

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Shari Feldman  
*Group Sales Manager*
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*Director of Registration*
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Nancy Leeman
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Manager of Retail Operations

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Visual Merchandiser and Sales Facilitator

Barbara Azuelos
Merchandise Planner and Allocator

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Choti Weiler
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Director of Special Events

Christina DiSciullo
Special Event Assistant

Rosemary Alemi
Senior Event Planner

Lauren Hunter
Event Planner

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Director & Craft Show Manager

Devan Andre
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Fiscal Year 2017

Classical Splendor: Painted Furniture for a Grand Philadelphia House

September 3, 2016–January 1, 2017
The exhibition was made possible by The Richard C. von Hess Foundation and The Laura and William C. Buck Endowment for Exhibitions, as well as Linda H. Kaufman, Stiles Tuttle Colwill, Kathy and Ted Fernberger, Leslie Miller and Richard Worley, Boo and Morris Stroud, and other generous donors.

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Conservation support was provided by The Andrew W. Mellon Foundation, The Richard C. von Hess Foundation, Henry Luce Foundation, and The Women’s Committee of the Philadelphia Museum of Art.

Bruce Nauman: Contrapposto Studies, I through VII
September 18, 2016–April 16, 2017
Support for this exhibition was provided by The Pew Charitable Trusts, The Daniel W. Dietrich II Fund for Excellence in Contemporary Art, and by Isabel and Agustín Coppel.

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

Generous donors to this initiative include Steve and Gretchen Burke, Sailesh and Manidipa Chowdhury, Mr. and Mrs. Donald Kimmelman, Mr. and Mrs. Shantanu RoyChowdhury, Pamela and Ajay Raju, the Jones Wajahat Family, Paritosh M. and Srimati Chakrabarti, Drs. Julia A. and Eugene P. Ericksen, Ira Brind and Stacey Spector, Lyn M. Ross, Dennis Alter, Andrea Baldeck M.D., Tushar and Amrita Desai, Shanta Ghosh, David Haas, Dr. Krishna Lahiri, David and Jean Yost, and others.

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

Paint the Revolution: Mexican Modernism, 1910–1950

October 25, 2016–January 8, 2017
This exhibition was co-organized by the Philadelphia Museum of Art and the Museo del Palacio de Bellas Artes, Mexico City.

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

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

The accompanying catalogue in English and Spanish was made possible by the Mary Street Jenkins Foundation.

The English language edition was additionally supported by the Davenport Family Foundation, The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art, and by Furthermore: a program of the J.M. Kaplan Fund.

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Exhibition travel courtesy of American Airlines

The Museum gratefully acknowledges Media Partner Time Out.

The Museum recognizes community outreach partners the Consulate of Mexico in Philadelphia and the Mexican Cultural Center.
Lino Tagliapietra: Painting in Glass
October 29, 2016–July 16, 2017
Support for this exhibition was provided by The Leonard and Norma Klorfine Foundation Endowed Fund for Modern and Contemporary Craft, the Center for American Art at the Philadelphia Museum of Art, and other generous donors. Assistance with fine art transportation was provided by the Lino Tagliapietra Murano Studio and Jim Schantz of Schantz Galleries, Stockbridge, Massachusetts.

Jitish Kallat: Covering Letter
November 13, 2016–March 5, 2017
This exhibition was made possible by The Pamela and Ajay Raju Foundation.

Design Currents: Oki Sato, Faye Toogood, Zanini de Zanine
November 19, 2016–March 12, 2017
This exhibition was made possible by Lisa Roberts and David Seltzer. Additional support was provided by Collab—a group that supports the Museum's modern and contemporary design collection and programs.

Transportation services were provided by ESPASSO and Friedman Benda.

The Collab Design Excellence: New Generation Award Gala was generously sponsored by Morgan Stanley.

American Watercolor in the Age of Homer and Sargent
March 1–May 14, 2017
This exhibition was made possible by The Henry Luce Foundation, The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, The Pew Charitable Trusts, the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation, The Robert Montgomery Scott Endowment for Exhibitions, The Harriet and Ronald Lassin Fund for Special Exhibitions, The Center for American Art at the Philadelphia Museum of Art, Ball Family Foundation, The Jill and Sheldon Bonovitz Exhibition Fund, Mr. and Mrs. William C. Buck, Kathy and Ted Fernberger, Marguerite and Gerry Lenfest, Leslie Miller and Richard Worley, Marsha and Richard Rothman, Clarice Smith, Boo and Morris Stroud, Winsor & Newton, and other donors.

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

Phulkari: The Embroidered Textiles of Punjab from the Jill and Sheldon Bonovitz Collection
March 12–July 9, 2017
This exhibition was made possible by Jill and Sheldon Bonovitz, The Coby Foundation, Ltd., and The Stella Kramrisch Indian and Himalayan Art Fund.

Marcel Duchamp and the Fountain Scandal
April 1–December 3, 2017
This exhibition was made possible by the Young Friends of the Philadelphia Museum of Art.

Cy Twombly’s Iliad
May 20–October 8, 2017
Support for this exhibition was provided by The Daniel W. Dietrich II Fund for Excellence in Contemporary Art.

Wild: Michael Nichols
June 27–September 17, 2017
Support for this exhibition was provided by The Pew Charitable Trusts with additional support from Leslie Miller and Richard Worley, National Geographic, Lyn M. Ross, Lynne and Harold Honickman, Donna D. and Marvin Schwartz, Mr. and Mrs. Jeffrey Anderson, Barbara B. and Theodore R. Aronson, The Jill and Sheldon Bonovitz Exhibition Fund, Mrs. Susannah D. Rouse, Constance and Sankey Williams, an anonymous donor, and other generous donors.
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