

Collecting

Exhibiting
& Publishing

Learning
& Interpreting

Connecting
& Collaborating

Building
& Conserving

Supporting

Volunteering
& Staffing

Philadelphia
Museum of
Art

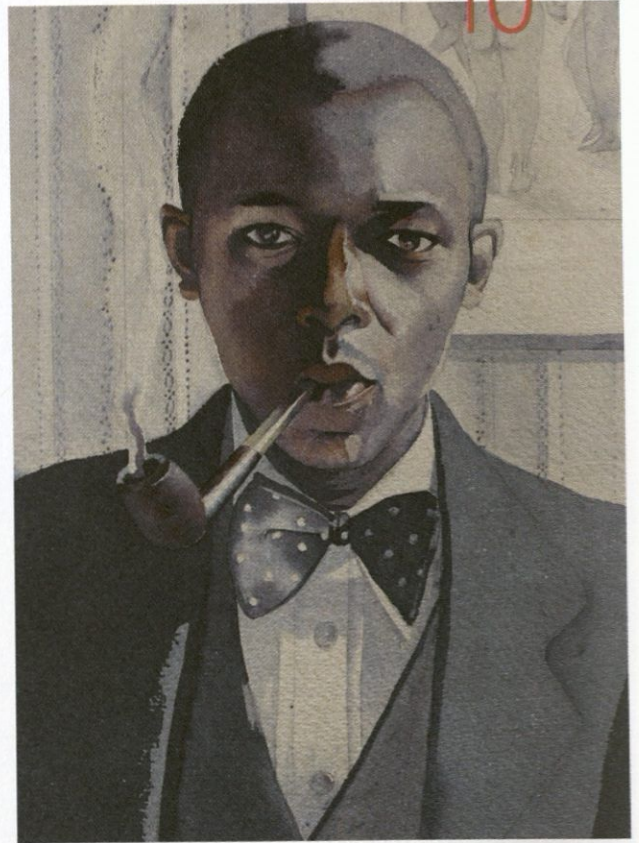
2015 Annual Report



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Cover: *Stacking Chairs*, designed c. 1960–67 by Verner Panton, made 1968–79 by Vitra GmbH, Basel, Switzerland © Vitra, Inc.; **this spread, clockwise from top left:** *Pickle Stand*, 1770–72, by the American China Manufactory (Bonnin and Morris), Philadelphia (Gift of a 7th-generation Philadelphian, 2014-166-1); East Passyunk residents admire *Manne-Porte, Étretat* (1885) by Claude Monet during the summer 2015 installation of *Inside Out*; *Art Splash*; *Smoking My Pipe*, 1934, by Samuel Joseph Brown, Jr. (Public Works of Art Project, on long-term loan to the Philadelphia Museum of Art from the Fine Arts Collection, U.S. General Services Administration); *Nandi, the Sacred Bull of Shiva*, c. 1200–50, India (Purchased with the Joseph E. Temple Fund, 1966-123-1)

Photography by the Philadelphia Museum of Art Photography Studio except page 21, lower right, by Elizabeth Leitzell

A Message from the Chair

This past year has been an astonishing one at the Philadelphia Museum of Art. There's been a dynamic energy in the building, fueled by our Strategic Vision and Facilities Master Plan and felt by all who work in the Museum and those who come to visit.

The Museum is extraordinary. It can be a place of inspiration, education, fun, or simply a refuge for anyone who spends time in our galleries or attends one of our programs. We know that visitors of all ages and with varying levels of exposure to the visual arts experience the Museum in very different but memorable ways. An important component of our Strategic Vision is a commitment to providing greater access for everyone in Philadelphia and the region—to bring more art to more people.

Fiscal year 2015 brought our vision into focus. Diverse exhibitions, from the great retrospective of Paul Strand's photography to *Represent: 200 Years of African American Art*, connected us with new audiences, sparked many important conversations, and allowed us to tap into the unlimited potential of our collection. *Ink and Gold: Art of the Kano* helped us forge stronger bonds with partners in this country and abroad.

As we continue to present lively exhibitions and engaging programs, and take the next steps toward a comprehensive renovation and expansion of our main building, I hope you will continue to work with us to ensure a bright future for the institution, which we believe is the cultural heart of our great city. Thank you for your support.

Constance H. Williams

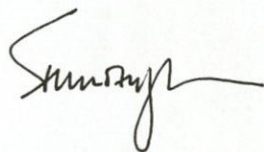
Constance H. Williams
Chair, Board of Trustees

A Message from the Director and the President

Fiscal year 2015 was marked by several ambitious initiatives that reflect our shared vision for the future Philadelphia Museum of Art—from the implementation of the renewal and eventual expansion of our landmark main building and the continuing stewardship of our collection, to the development of special exhibitions that are designed to engage new audiences. As we pause to reflect on all that we've accomplished and take measure of the many different activities that have occurred here during the past year, we're reminded once again that a great museum is more than the sum of its parts. It is a place to discover and nurture the creative spirit.

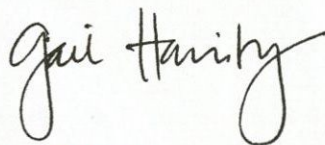
We exercised our own creativity this year, expanding the definition of what it means to be a museum by making it a place for discovery. To do that we began by bringing our collection to audiences throughout the city and the region. Funded by the Knight Foundation, *Inside Out* brought sixty-one high-quality replicas of Museum masterpieces to neighborhoods throughout Greater Philadelphia. Friends picnicked next to Claude Monet's *Japanese Footbridge* in Media and families strolled through Philadelphia's East Passyunk neighborhood, stopping to admire Diego Rivera's *Sugar Cane*. Back at the Museum, we expanded programs like Art Splash, making us a top summer destination for artistic adventure and exploration. And we continued to experiment with another frontier altogether, the digital space, by enhancing installations of our collection with new interactive tools such as *Art and Wonder: A Cabinet of Collections*.

Our hope is that we were able to help each and every one of our visitors learn how to find joy in the visual arts, a lifelong gift that this Museum can give to people of all ages and backgrounds. Thank you for your commitment to working side by side with us to achieve this worthy goal. We look forward to making next year just as momentous.



Timothy Rub

The George D. Widener Director
and Chief Executive Officer



Gail Harrity

President and Chief Operating Officer



Collecting

Strengthening one of this country's finest collections is at the heart of our mission, as it represents both what we are now and our aspirations for the future. How this collection came into being and how it continues to grow today is truly a Philadelphia story. Many of our more than 238,000 works came from generous donors in the city and region.

Our collection is local as well as international in its significance. One of this year's most important acquisitions, an elegant pickle stand (see the table of contents) designed to grace a dining table in colonial America, was made in Philadelphia in the early 1770s by one of this country's first porcelain factories. An outstanding example of the Chinese-influenced style that delighted the English-speaking world in the second half of the eighteenth century, it is a testament to the skill and entrepreneurial spirit of early American craftsmen.

Two centuries later and seemingly worlds apart, Chinese artist Ai Weiwei formed the profile of Marcel Duchamp, a key figure in early twentieth-century art, by bending a wire hanger, which he later mounted in a box crafted in the tradition of the finest Chinese furniture. This newly acquired work, *Hanging Man* (1986; see page 28), also finds itself at home in the Museum, which has the world's largest collection of Duchamp's work as well as vast holdings of Asian art. The work was purchased with funds contributed by Marion Boulton Stroud.

That these two very different works fit so well here is a tribute to the breadth of our collection and the organic way it has grown over the course of nearly 140 years. They, like all of this year's acquisitions, demonstrate our commitment to collecting in ways that, ultimately, reflect the creative spirit.

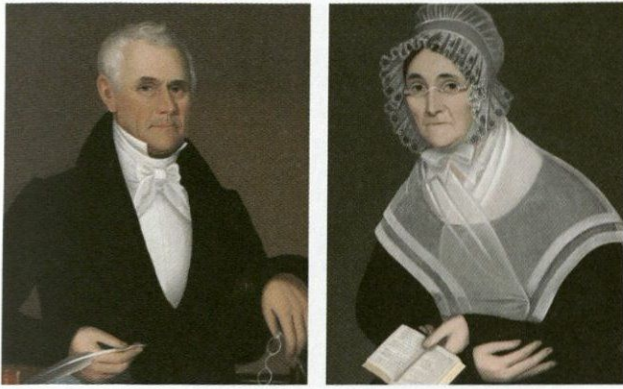
*Trying to find our spot off in that light,
light off in that spot (detail), 2014, by Jayson
Musson (Gift of Arthur Dantchik, 2014-83-1)*

"The distinctive character of our collection is due largely to transformational gifts, almost all of which have come from Philadelphians who cared deeply about both this institution and their city."

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



A Shaiva Saint, 11th to 13th century, India (Gift of Mr. and Mrs. Elliott H. Eisman, 2014-109-1)



Portraits of James Ketcham and Lois Belding Ketcham

(details), 1825–30, by Ammi Phillips (Gift of Richard and Marsha Rothman, 2014-152-1,2)

An itinerant painter with no known formal training, Ammi Phillips created these stunning portraits of a respected couple from Upstate New York. James, a merchant, postmaster, and county assemblyman, gazes directly at the viewer as if interrupted from his work. Lois wears a fabulously detailed lace cap and holds an open Bible, conveying her devotion as a church leader.



Mont Sainte-Victoire

(detail), 1902–6, by Paul Cézanne (Bequest of Mrs. Helen Tyson Madeira, 1977-288-1)

The craggy profile of Mont Sainte-Victoire dominates the landscape in Aix-en-Provence, France, where Paul Cézanne lived and worked. He returned to this motif throughout his career, painting eleven views of the iconic mountain between 1902 and 1906. This painting, bequeathed to us by Helen Madeira, had been promised to the Museum since 1977. As of 2015 it formally entered the collection, joining works that were a bequest from Mrs. Madeira's parents, Mr. and Mrs. Carroll S. Tyson, Jr.



Pinewood Bowl and Earthenware Bowl

2014, by Anders Ruhwald (Purchased with funds contributed by The Women's Committee and The Craft Show Committee of the Philadelphia Museum of Art, 2015-4-1a,b)

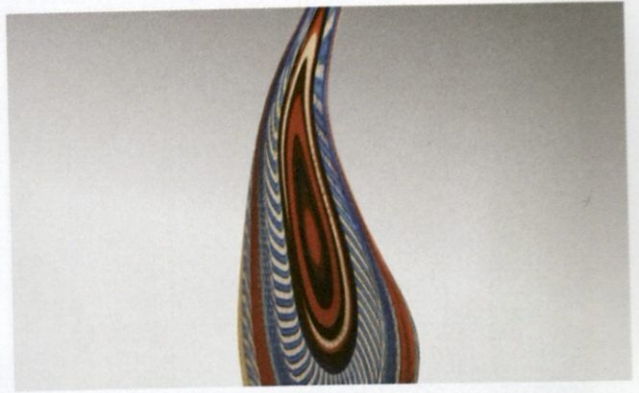
Anders Ruhwald plays with the scale, surfaces, and colors of common domestic objects to infuse them with new purpose and unexpected meaning. With these fire-charred and smoldered bowls—one wood, the other ceramic—he explores the delicate relationship between construction and destruction.



Neighbors

(detail), 1951, by Charles Sheeler (Gift of C. K. Williams, II, 2015-8-2)

Combining views of Rockefeller Center and Saint Patrick's Cathedral, this is mid-twentieth-century Manhattan as depicted by one of the great American modern painters. Charles Sheeler first captured the elements of this painting in photographs, then recombined and superimposed them in paint, resulting in a mosaic of the quintessential modern metropolis.



Dinosaur

(detail), 2002, by Lino Tagliapietra (Promised gift of Geraldine Dattilo Jawer and Edward Jawer)

Since the invention of *cristallo* (lead glass) in the fifteenth century, Venice has been the unrivaled center for artistry in glass. A promised gift from Geraldine and Edward Jawer includes sixteen exceptional examples of Venetian glass spanning two centuries and including works by the most important glass artists working in Venice today. One highlight is *Dinosaur*, a work created by Venetian artist Lino Tagliapietra.



Untitled

(detail), 1965, by Eva Hesse (125th Anniversary Acquisition. Gift of Sarah-Ann and Werner H. Kramarsky, 2014-87-1) © The Estate of Eva Hesse. Courtesy Hauser & Wirth.

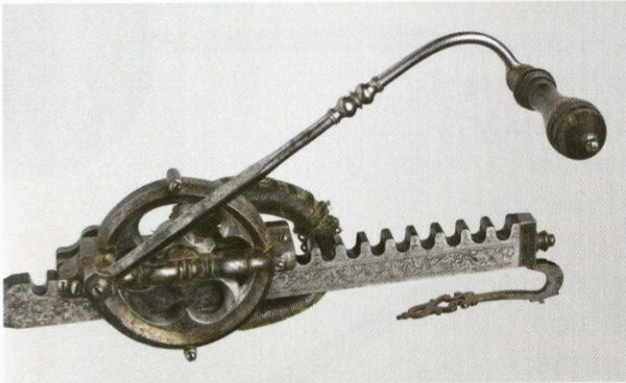
Although her life was tragically brief, Eva Hesse achieved a lasting reputation for creating sculpture made of unusual materials, and drawings that cycled through distinctly different modes. This is a fascinating example of her "machine parts" drawings, inspired by the industrial materials she found in an abandoned textile mill in Essen, Germany, where she and her husband spent 1964–65 as guest artists.



Famille Pignatelli

(detail), 1987 (negative), 1989 (print), by Patrick Faigenbaum (Purchased with funds contributed by the Friends of the Alfred Stieglitz Center, 2015-50-1)

Patrick Faigenbaum is best known for a series titled *Roman Portraits*, which captures the city's noble families in their homes. Like photographer Paul Strand, of whose work the Museum has extensive holdings, Faigenbaum is meticulous in using staging and lighting to tell a story. His style and artistry are evident in this selection from the series.



Crossbow Winder

(detail) 1737, Germany (Purchased with funds contributed in honor of Maximilian and Alexander Saga, 2015-68-1)

First developed around 1400, crossbow winders, or crics, were required to pull back the bow-string of powerful crossbows, especially those fitted with steel bows, in order to ready the weapon for a shot. This outstanding example is one of only a few intricately decorated winders from eighteenth-century Germany. Its beauty and quality testify to the ongoing importance of crossbow shooting competitions.

Collecting Highlights

Pickle Stand

1770–72, made by the American China Manufactory (Bonnin and Morris) (Gift of a 7th-generation Philadelphian, 2014-166-1)

Hoping to rival English imports, Philadelphians Gousse Bonnin and George Anthony Morris established America's second porcelain factory in 1770. Our Museum is now home to four of the twenty pieces recovered to date from this factory. This exquisite pickle stand is composed of more than seventy-two individual elements, including three scallop shells on the first tier.

Hanging Man

1986, by Ai Weiwei (Purchased with funds contributed by Marion Boulton Stroud in memory of Anne d'Harnoncourt and in honor of Timothy Rub, Gail Harrity, Carlos Basualdo, John Tancock, and Innis Shoemaker, 2015-62-1a,b)

Chinese artist and activist Ai Weiwei has openly criticized his government on matters of censorship and human rights. *Hanging Man* presents the profile of another subversive artist, Marcel Duchamp, in a bent wire hanger on a wooden box. The Museum is home to the world's greatest collection of works by Duchamp, an iconoclast who has inspired generations of provocative artists, including Weiwei.

Exceptional Fashion, 1964–2012

A bequest from the late Kathy Field and a gift presented by her husband, Martin, included some eighty garments and ensembles representing her amazing eye for style. Creations by thirty-five designers, including Pierre Cardin, Christian Lacroix, Yves Saint Laurent, Emanuel Ungaro, Giorgio Armani, Chanel, and Dior strengthen existing holdings, while others, such as Roberto Cavalli and Narciso Rodriguez, are now represented. The stellar gift also included shoes—notably by Manolo Blahnik and Jimmy Choo—as well as hats, bags, and sunglasses.

Water Container

17th century (Edo Period, 1615–1868), Japan (Purchased with the Henry B. Keep Fund, 2015-61-1)

The tea ceremony is so central to classical Japanese culture that those especially accomplished in performing the ritual were celebrated with their names bestowed on innovative ceramics. Oribe ware, of which this handsome water container (see page 29) is an example, was named for tea master Furuta Oribe (1544–1615). Oribe departed from the existing preference for a rustic, understated style of tea bowl, favoring instead experimental wares featuring bold decorative patterns.

Exhibiting & Publishing

Everything we do at the Museum focuses on a singular pursuit: engaging our visitors with outstanding examples of the visual arts past and present. We do this in many ways, most notably through special exhibitions that will appeal to many different interests and tastes. This year's exhibitions were much more than just presentations of beautiful and fascinating objects. They told stories, shared perspectives on other cultures, created memorable connections, and sparked lively conversations.

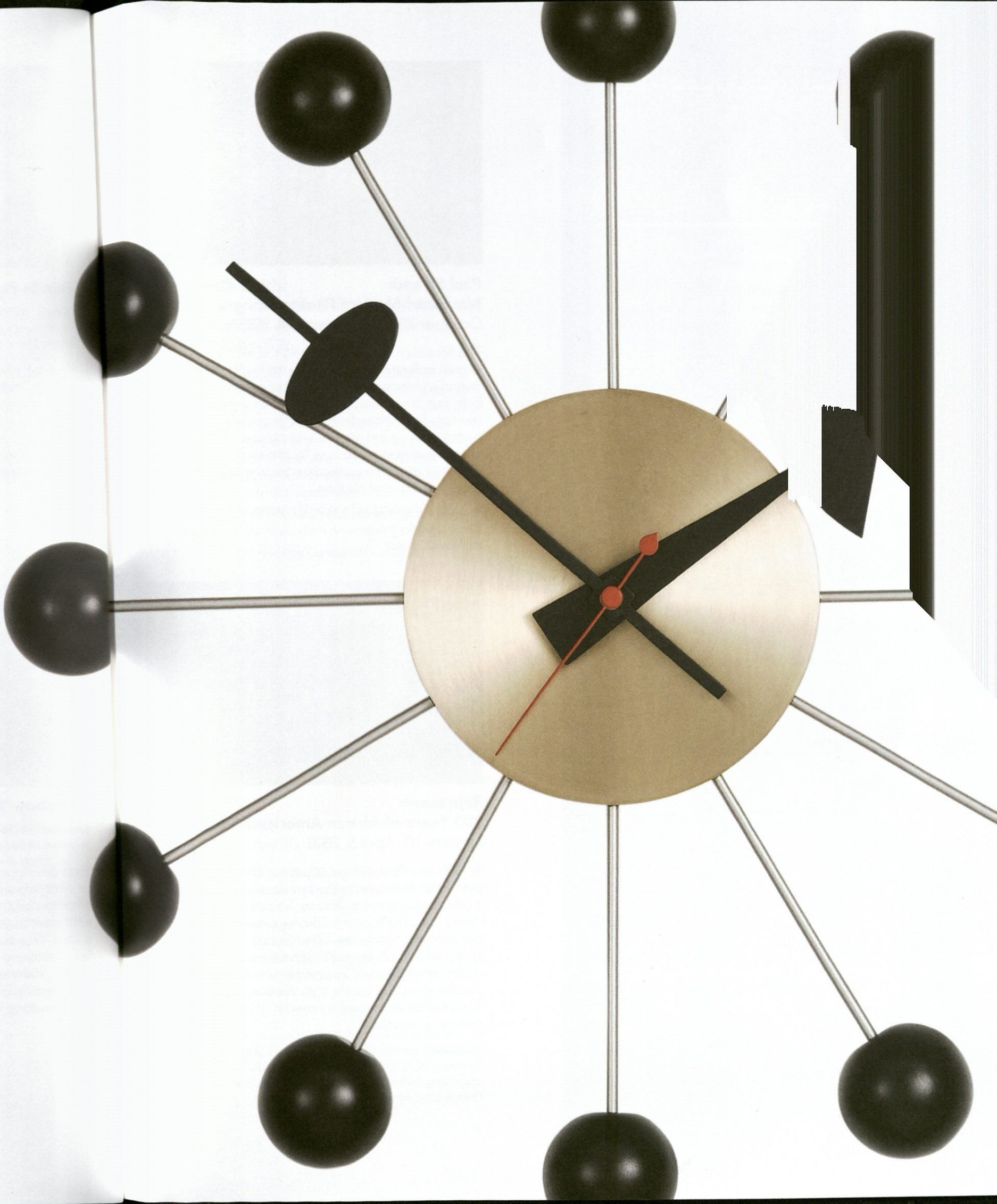
Context is everything. For this reason we're constantly thinking about how to present our collection in new ways to today's visitors. Each new installation yields fresh meanings, and represents an opportunity to bring great works of art from the past into conversation with the present.

Paul Strand: Master of Modern Photography revealed to new audiences the work of one of the greatest figures in the history of the medium and how his artistry and innovative approach to style and subject matter defined a new path for modern photography. *Represent: 200 Years of African American Art* gathered works of all kinds by great artists such as Henry Ossawa Tanner, Jacob Lawrence, Kara Walker, and the quilters of Gee's Bend, to retell the stories of African American life. *Drawn with Spirit: Pennsylvania German Fraktur from the Joan and Victor Johnson Collection* offered a glimpse into the daily lives and creative spirit of the Pennsylvania Germans in the late eighteenth and early nineteenth centuries. *Ink and Gold: Art of the Kano* immersed visitors in the golden age of Japanese art and culture, a period that lasted from the fifteenth through nineteenth centuries and had a profound influence on modern Japan.

Through exhibitions like these, we're building on a strong reputation for working creatively with our collection, breaking new ground, and engaging new audiences.

**Vitra—Design, Architecture, Communication:
A European Project with American Roots**
November 22, 2014–April 26, 2015

Ball Clock, designed 1948 by George Nelson,
made by Vitra GmbH, Basel, Switzerland
© Herman Miller Inc.



“The museum is telling a story of multifaceted and irrepressible creativity and expression.”

The Philadelphia Inquirer, on Represent: 200 Years of African American Art



Paul Strand:
Master of Modern Photography
October 21, 2014–January 4, 2015

The Museum recently acquired the world’s largest collection of photographs by Paul Strand (American, 1890–1976), ranging from bold modernist compositions that claimed new territory for the medium to moving documentary portraits of varied people and places. This major retrospective showed how Strand explored the possibilities of the camera perhaps more fully than any other artist of his time.

Peter Barberie, The Brodsky Curator of Photographs, Alfred Stieglitz Center; with Amanda Bock, Project Assistant Curator



Represent:
200 Years of African American Art
January 10–April 5, 2015

In 1899, the Philadelphia Museum of Art became the first of this country’s art museums to acquire a painting by a major African American artist: Henry Ossawa Tanner’s *The Annunciation*. Today, our collection includes 750 works by nearly 200 artists of African descent. *Represent* showcased the achievements of Tanner, Horace Pippin, Jacob Lawrence, Carrie Mae Weems, and others whose work expresses a breadth of personal and collective creativity.

Consulting curator Gwendolyn DuBois Shaw, Associate Professor of American Art, University of Pennsylvania; organizing curator John Vick, Project Assistant Curator, Philadelphia Museum of Art



**Drawn with Spirit:
Pennsylvania German Fraktur from the
Joan and Victor Johnson Collection**
February 1–April 26, 2015

Drawn with Spirit celebrated the remarkable promised gift from Trustee Joan Johnson and her husband Victor of some 240 exceptional examples of one of the most admired forms of American folk art. Imaginatively drawn birds, flowers, angels, hearts, people, and animals—along with the distinctive script for which it is named—decorate fraktur, the exuberant documents created by the Pennsylvania Germans that marked milestones in their lives.

Ann Percy, The Mainwaring Curator of Drawings

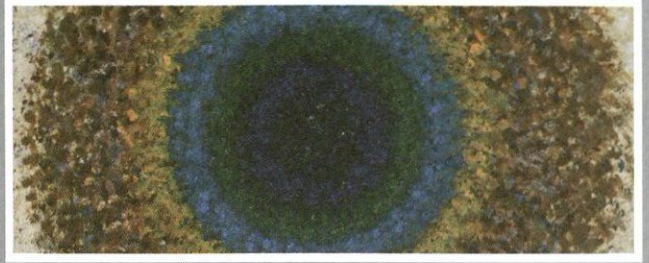


**Ink and Gold:
Art of the Kano**
February 16–May 10, 2015

For more than 400 years, Japanese shoguns commissioned artists from the Kano lineage to decorate their residences with lavish symbols of power and prestige. *Ink and Gold's* 120 masterworks included large-scale paintings of animals, figures, and landscapes that fully examined the iconic style, ongoing influence, and creative legacy of this great school of Japanese painters.

Felice Fischer, The Luther W. Brady Curator of Japanese Art and Senior Curator of East Asian Art; and Kyoko Kinoshita, Project Associate Curator, East Asian Art

Exhibition Highlights



Full Circle:
Works on Paper by Richard Pousette-Dart
September 13–November 30, 2014

Making a Classic Modern: Frank Gehry's Master Plan for the Philadelphia Museum of Art
July 1–September 1, 2014

Allora & Calzadilla: Intervals
December 12, 2014–April 5, 2015

Shelley Spector: Keep the Home Fires Burning
March 5–September 24, 2015

Into Dust:
Traces of the Fragile in Contemporary Art
June 6–October 25, 2015

Publication Highlights

Through our publications we make lasting contributions to scholarship and share our collection with audiences worldwide. Exhibition catalogues serve as important documents of how we understand the achievements of the past and bring them to life for audiences today. During the past year, the Museum published five significant exhibition catalogues as well as a new handbook of the collection:

Full Circle: Works on Paper by Richard Pousette-Dart

Represent: 200 Years of African American Art in the Philadelphia Museum of Art

Paul Strand: Master of Modern Photography (Spanish ed., MAPFRE)

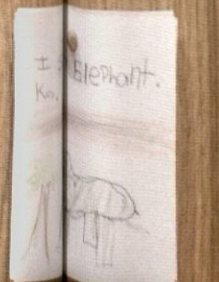
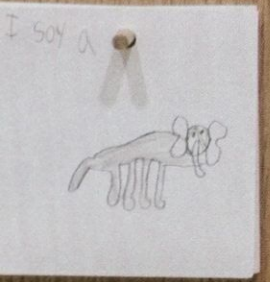
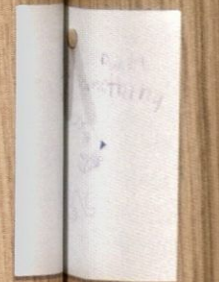
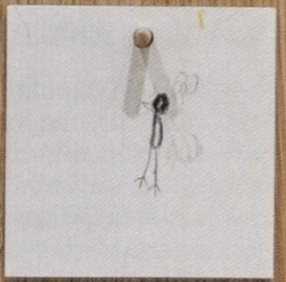
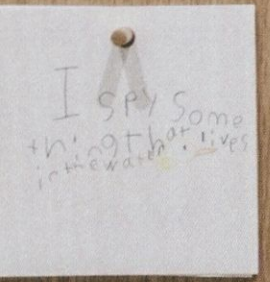
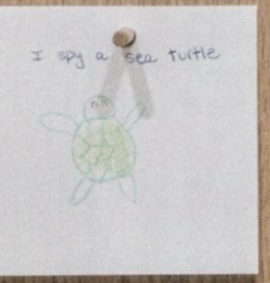
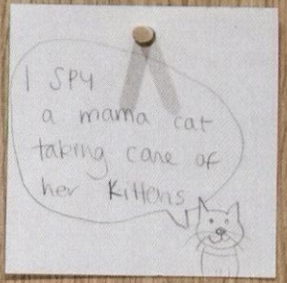
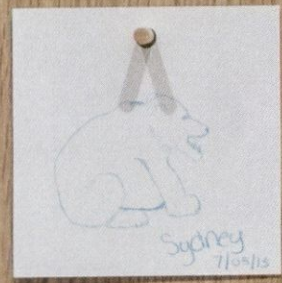
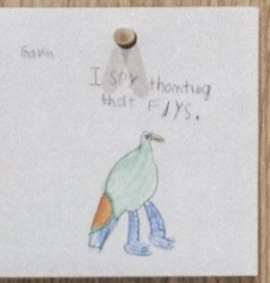
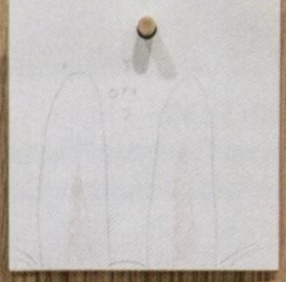
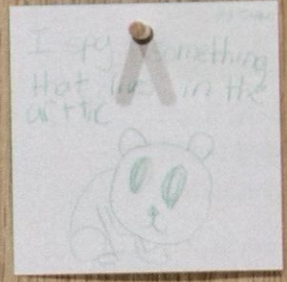
Drawn with Spirit: Pennsylvania German Fraktur from the Joan and Victor Johnson Collection

Ink and Gold: Art of the Kano

Philadelphia Museum of Art Handbook

For a full list of 2014–2015 exhibitions, visit philamuseum.org/exhibitions/past.

Drawing of Adam and Eve (detail), c. 1834–35, attributed to Samuel Gottschall (125th Anniversary Acquisition. Promised gift of Joan and Victor Johnson); Center of Remembering (detail), 1960s, by Richard Pousette-Dart (Purchased with the Katherine Levin Farrell Fund and the Gertrude Schemm Binder Fund, and gift of the Estate of Richard Pousette-Dart and Waqas Wajahat, New York, 2014-37-5)



Learning & Interpreting

The Museum has always been, by design, a very special—one could say unique—place for learning. We know that the arts make an enormous difference in early childhood education. And once this direction has been established, it remains for many an inexhaustible resource for lifelong learning, a way to renew and explore the creative spirit. This year, staff worked in many different ways to revitalize the museum experience, creating new opportunities for those who care about the visual arts—be they members and longtime friends or new visitors who will become our audience of the future—to enjoy our collection, our special exhibitions, and our programs in ways that match their interests and needs.

We're rethinking our approach to interpreting art and leveraging technology to expand audiences. This year, two installations made use of digital kiosks. *A Closer Look: Early Netherlandish Painting* and *Art and Wonder: A Cabinet of Collections* focused on creative developments in Europe from the 1400s to 1700s, an unlikely subject for the use of a new technology. But it has proven enormously engaging and shows that digital interpretation can enrich our understanding of art from any time and any place.

We're also rethinking the services we provide to schools, teachers, and families here in Philadelphia and throughout the region. This year, we offered a host of educational programs, a number of them free or at low cost, for audiences of all types. And we're working diligently to enhance how we can meet our community's needs for art-based education in many other ways.

We want to meet our visitors where they are. Whether they're strolling through the galleries, studying works on a smartphone, or taking a tour, we're working hard to ensure that the Museum remains a favorite destination with a surprise at every turn.

“Each digital effort ... is institutional, not departmental, and its ultimate aim is to open up access, demystify, and create new ways of thinking about the museum.”

Stephan Salisbury,
The Philadelphia Inquirer



Art and Wonder: A Cabinet of Collections

Encyclopedic collections of “curiosities,” created in Europe from the sixteenth to the eighteenth centuries, gathered together natural and man-made “wonders” and reflected the newly developing scientific perspectives of the time. *Art and Wonder* explores the era of the *Kunstkammer* by presenting characteristic works installed in the manner of the time in a gallery paneled with virtuoso woodcarving from the late sixteenth century. This is the Museum’s first installation to include interactive kiosks—engaging digital stations that invite visitors to learn more about each object on view.



Art Splash

More than 40,000 visitors of all ages explored the Museum through gallery tours, art stations, our Splash Studio, and an interactive tour of the collection during the third annual Art Splash, presented by PNC Arts Alive. This year’s summer festival invited families to discover how artists have been inspired by nature, with themes including “A is for Animals,” “R is for Rivers,” and “T is for Trees.” Many explored the galleries using a Museum-supplied iPad mini and our new app—supported by Robert and Marta Adelson and an anonymous donor—inspired by the Museum’s beloved *A is for Art Museum* picture book.



Saint Francis of Assisi, Reinterpreted

Saint Francis of Assisi Receiving the Stigmata, 1430–32, by Jan van Eyck (John G. Johnson Collection, 1917, cat. 314)

One of the Museum's smallest but most significant paintings, Jan van Eyck's *Saint Francis of Assisi Receiving the Stigmata* is the focus of a digital interactive presentation and reinterpretation titled *A Closer Look: Early Netherlandish Painting*. It has been placed in a gallery alongside other outstanding examples of early Netherlandish painting from the 1400s. Doing so underscores the fact that Van Eyck's masterpiece, for all of its distinctive qualities, reflects the early Netherlandish emphasis on extreme realism and painstaking attention to detail. Its small scale suggests that it was portable and used for personal devotional purposes.

Connecting & Collaborating

This year we worked tirelessly to bring our extraordinary collection to more people through lively programs and outreach initiatives that invited diverse audiences to connect with the visual arts. After all, it's our commitment to sharing the collection in an infinite variety of ways that makes the Museum such an important community resource. With inspired programming such as Art After 5 and Pay What You Wish Wednesday Nights, we're establishing ourselves as more than just a great collection in a great building. We're creating a new and vitally important reputation as the most dynamic venue in Philadelphia for the visual arts and a place that is welcoming to all.

Programming based on major exhibitions has broadened as we continue to develop partnerships that extend our reach. Collaborative efforts with the Free Library of Philadelphia, Winterthur Museum, the German Society of Pennsylvania, and the McNeil Center for Early American Studies brought an exhibition of the art of our own region, *Drawn with Spirit: Pennsylvania German Fraktur from the Joan and Victor Johnson Collection*, to audiences who were eager to learn about their shared heritage. And *Represent: 200 Years of African American Art* was bolstered by an impressive roster of programs that brought this remarkable story of artistic achievement to life beyond the walls of the gallery.

With the goal of sharing our collection as widely as possible, we reached a remarkable milestone this past year by surpassing 100,000 works of art published on our website, philamuseum.org. By increasing access to the collection, we're engaging new audiences and making them feel at home, both on-site and online.





Inside Out

Inside Out, made possible by the John S. and James L. Knight Foundation, brought treasures from our collection to communities throughout the region by placing high-quality replicas of the Museum's masterpieces in outdoor exhibitions. People encountered great art in municipal parks, on their own main streets, and in other unexpected places. Featured artists included Mary Cassatt, Marc Chagall, Beauford Delaney, Pablo Picasso, Henri Rousseau, and the anonymous makers of South and East Asian works. Walking tours were led by specially trained community volunteers.



Celebrating Fraktur throughout the Delaware Valley

We partnered with the Free Library of Philadelphia, Winterthur Museum, the German Society of Pennsylvania, and the McNeil Center for Early American Studies at the University of Pennsylvania to celebrate the joyous art of fraktur—the boldly decorated drawings and embellished prints that the Pennsylvania Germans created to mark milestones in their lives—that was exhibited in *Drawn with Spirit* (see page 13). Highlights included a symposium and a corresponding contemporary installation by Philadelphia-based artist Shelley Spector entitled *Keep the Home Fires Burning*.



Pay What You Wish Wednesday Nights

Held after hours and with flexible admission prices, Wednesday Nights—generously funded by the William Penn Foundation—are prime time for experiencing the main galleries in an active and affordable way. There’s Make Stuff, a drop-in art-making workshop, and yoga sessions that invigorate the soul in a unique setting. Pop-up events on the last Wednesday of every month feature artists, performers, and other creators who take over the space and bring upbeat energy to this popular weeknight program.



Represent: 200 Years of African American Art

Visitors further explored the *Represent* exhibition (see page 12) through talks with the artists; a slamming night of poetry and music; and a weekend of events presented by PECO that included an Art After 5 dance party with celebrity DJ Rob Base, also supported by SugarHouse Casino; a Sunday Family Celebration; a Martin Luther King Day of Service made possible by the Wyeth Foundation for American Art; and other activities throughout the community.



Holidays at the Museum

Celebrating the season at the Museum has become a Philadelphia tradition! This year’s holiday highlights included caroling through the galleries, a Wednesday Night Ugly Sweater Party, a tour of *The Christmas Story in Art*, the All That Sparkles Family Festival supported by The Victory Foundation, a Festival of Lights event featuring Sephardic Jewish music, and a Philadelphia Holiday Groove party featuring the sounds of classic Motown, soul, and disco.



Building & Conserving

Although the Museum occupies—and is responsible for the care of—five buildings, the best known and most significant of these is our iconic main building. A widely admired landmark, its future has been defined through an imaginative Master Plan designed by the great architect Frank Gehry. Renewing and revitalizing one of this city's great buildings and one of this country's finest art museums is a complex and challenging task. It is also one that we are eager to take on. The next step in this process of renewal is the implementation of what we call the Core Project. This effort is one of transformation as well as stewardship. As we change and improve this historic facility, we are also cognizant of our responsibility to preserve its essential character.

Similarly, we embrace our responsibility for the stewardship of our great collection. Conservation is what allows these works of art—and the stories they tell—to endure for the benefit of generations to come. The Museum's Conservation department—under the direction of P. Andrew Lins, The Neubauer Family Chair of Conservation and Senior Conservator of Decorative Arts and Sculpture, and Mark S. Tucker, The Aronson Senior Conservator of Paintings and Vice Chair of Conservation—continues to set an internationally recognized standard of excellence for conservation in the city, across the region, and throughout the world.



Conserving High-Style Philadelphia

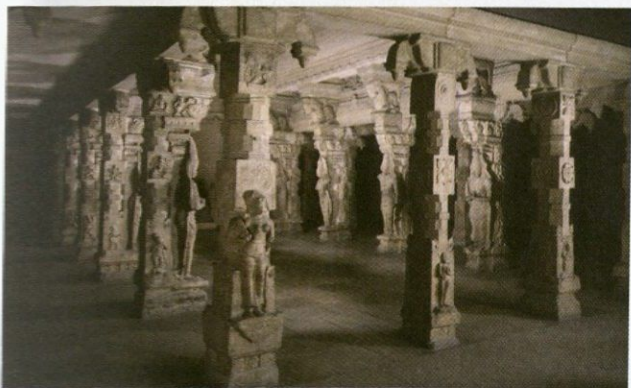
Our conservators, including seamstress Beth Paolini (pictured here), are completing a multiyear project, supported by the Richard C. von Hess Foundation, to restore furniture designed by the great early American architect Benjamin Henry Latrobe and painted by George Bridport. These remarkable examples of Neoclassical design were part of Latrobe's overall decorative scheme for the home of Philadelphia merchant William Waln, a great city residence designed by Latrobe and built on the southeast corner of 8th and Chestnut Streets. They are now a cornerstone of the Museum's early nineteenth-century American art collection and will be highlighted in the planned reinstallation of the American art galleries.





A Luohan Revealed

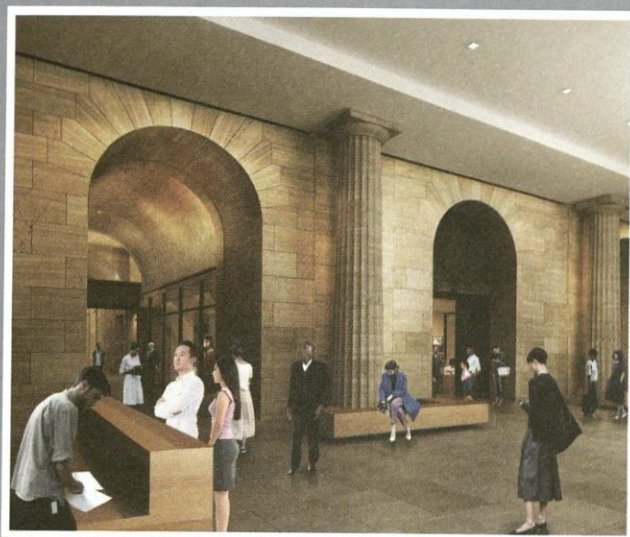
Among the singular treasures in the Museum's holdings of East Asian art is a recently acquired Chinese Luohan, dating to the twelfth to fourteenth century. The wood sculpture of a Buddhist figure is undergoing scientific testing and conservation treatment, led by Sally Malenka (pictured), The John and Chara Haas Conservator of Decorative Arts and Sculpture.



Creating New Galleries of South Asian Art

With nearly four thousand objects—including paintings, sculpture, textiles, architectural elements, and decorative arts—our collection of South Asian art represents over two thousand years of creativity from diverse cultures in India, Tibet, Nepal, Pakistan, and Bangladesh. Dynamic new presentations will bring the collection to life when these galleries reopen in 2016. Audio and video, text and image, performance, and storytelling will encourage visitors to let their personal knowledge and interests inform their experience of South Asian art.

The Core Project



The Core Project, which represents the next step in the transformation of our main building, will renew the Museum's infrastructure and public spaces, and provide more space for the display of our collection. Above all, it will make the experience of the Museum more accessible and enjoyable for all of our visitors.

Essential to the Core Project are the removal of the Museum's current auditorium to create the Forum and the reopening of the Vaulted Walkway from the entrances to the north and south, along Anne d'Harnoncourt Drive, adjacent to Kelly Drive and Spring Garden Street. Access to the building and therefore to the art are hallmarks of this next phase of the Facilities Master Plan. Comprehensive renewal or replacement of building systems will increase energy efficiency, along with other green features including cost-effective LED lighting, improved insulation, and the use of recycled materials.

Side Chair, 1808, designed by Benjamin Henry Latrobe, decorated by George Bridport (Purchased with the gift [by exchange] of Mrs. Alex Simpson, Jr., and A. Carson Simpson, and with funds contributed by Mr. and Mrs. Robert L. Raley and various donors, 1986-126-5)

Supporting

Generous donors once again have provided the crucial funds we depend on to maintain our commitment to the arts in Philadelphia. We grow stronger each year through their financial support and enthusiasm for the role that this institution plays as one of the region's greatest cultural assets.

Our highest priorities—acquisitions, conservation, education, and exhibitions—are made possible only with philanthropic investment. The gifts and grants received this year address our goals to better meet the needs of the community through the advancement of strategic goals including audience development and new technologies, and the renovation of our landmark main building.

During fiscal year 2015, Trustees, individuals, foundations, corporations, and government agencies provided support totaling \$41 million, including \$6.6 million in unrestricted operating funds. Museum members—41,000 households—made significant contributions, with revenues in excess of \$5.2 million. Members of Collab, Techné, and the Friends of the Alfred Stieglitz Center (recently renamed Focus) sustained the collection with support for design, craft, and photography, respectively. Bequests and other planned gifts from members of the Fiske Kimball Society constituted a noteworthy portion of operating and endowment support, and membership in the Anne d'Harnoncourt Society, which recognizes donors of gifts of art and financial support for acquisitions, has also grown.

These combined contributions enable us to share our collection and programs with visitors near and far, now and for decades to come. We continue to work with loyal supporters and new friends to steward our tradition of excellence while we welcome new initiatives and experimentation.

Supporters of the ambitious exhibitions presented this year are gratefully acknowledged in Exhibition and Catalogue Funding Credits (please visit philamuseum.org/annualreport).

Mont Ste. Victoire (detail), c. 1902–6, by Paul Cézanne (Made possible by the families of Helen Tyson Madeira and Charles R. Tyson, 2015-42-1)



Donor Profiles



Jaimie and David Field, Marie and Joseph Field

The Field family's legacy will be aligned in perpetuity with Frank Gehry's Master Plan. We will name a new gallery of contemporary art in recognition of the extraordinary support of these two generations.



Henry Luce Foundation

A visionary grant will allow the Museum to reimagine the presentation of our renowned American art holdings, one of the finest and most comprehensive collections in the country.



PNC

PNC Arts Alive again supported the Art Splash and Every Family Party experiences, marking more than three decades of partnership between the Museum and PNC focused on promoting and sustaining arts education and family learning.



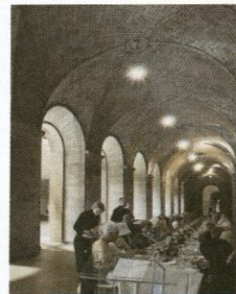
Penelope P. Wilson

Continuing her long-standing leadership contributions toward capital projects, including the art handling facility and parking garage, Mrs. Wilson made a transformative gift to support the Core Project.



Leslie Miller and Richard Worley

Generous gifts to the acquisition of *"The Fox and the Grapes"* Dressing Table, forthcoming American furniture publications, and the creation of a Fund for Excellence for Early American Art, make these donors major champions of American art.



Commonwealth of Pennsylvania

In July 2014, the governor's office announced a grant awarded by the redevelopment assistance capital program (RACP) for building systems upgrades in the Museum's Facilities Master Plan.



The Wind Family

The Wind Foundation Power of Art Endowment Fund makes a powerful statement about the importance of the arts in improving quality of life—Dina's remarkable legacy will be remembered in an annual Dina Wind Power of Art program.



National Endowment for the Humanities

The Museum is collaborating with colleagues from around the world to create an online research portal for archival materials created by or related to Marcel Duchamp—made possible by a planning grant from the NEH.

Unrestricted Support, Fiscal Year 2015

Unrestricted funds are essential to the Museum's day-to-day operations, providing stability today and the opportunity to thrive in the future. Members, The Associates, Chairman's Council, Trustees, and Corporate Partners make an immediate and tangible impact with their crucial support.

Trustees	Chairman's Council	The Associates	Members	Corporate Partners	Other	Total
\$2,076,462	\$1,686,919	\$1,191,460	\$5,252,455	\$840,860	\$796,347	\$11,844,503

Institutional Support, Fiscal Year 2015

Generous foundations, corporations, government agencies, and civic entities invest in the Museum, with gifts, grants, and sponsorships for projects from exhibitions to educational, technological, and conservation initiatives, and the Facilities Master Plan.

Foundations	Corporations	Government and Civic Entities	Total
\$16,272,598	\$1,828,120	\$4,011,763	\$22,112,481



Above: *Water Container*, 17th century, Japan (Purchased with the Henry B. Keep Fund, 2015-61-1); **opposite page:** *Cactus* (detail), 1931, by Charles Sheeler (The Louise and Walter Arensberg Collection, 1950-134-186); *Hanging Man*, 1986, by Ai Weiwei (Purchased with funds contributed by Marion Boulton Stroud in memory of Anne d'Harnoncourt and in honor of Timothy Rub, Gail Harrity, Carlos Basualdo, John Tancock, and Innis Shoemaker, 2015-62-1a,b) © Courtesy of the artist and Chambers Fine Art



Volunteering & Staffing

We want to say “thank you” to those we can’t thank enough. Our volunteers and staff are absolutely essential to the Museum’s success, from the moment we open our doors in the morning until the last light has been turned off in the evening. They’re the ones who make it all happen.

This year we had the pleasure of working together with some of the most talented and dedicated people in Philadelphia. Our staff tirelessly develops, curates, organizes, presents, protects, renews, and promotes our collection. They dream up innovative programs that get visitors and supporters excited about art. We’re inspired and empowered by their commitment to sharing their passion and to making this institution the best it can be.

Volunteers who give the generous gift of time, energy, and expertise lighten our staff’s workload and help us meet visitor needs that might otherwise go unmet. A corps of 550 highly skilled volunteers—including our Guides—contributed to every aspect of operations this year, from greeting visitors, to leading tours of the Museum and Park Houses, to staffing information desks, to presenting our wide-ranging and ambitious programs. They are the vibrant, enthusiastic faces that welcome visitors with open arms and we salute them for setting an example for future generations of art lovers.



Sequoia Barnes
Departmental Volunteer

Sequoia Barnes has been a volunteer in the Costume and Textiles department since October 2014. Originally from Mobile, Alabama, she received her master's degree in fashion and apparel studies from the University of Delaware. Sequoia loves being able to work closely with the Museum's renowned collection, and notes that "assisting (the late Senior Collections Assistant) Monica Brown with the Patrick Kelly exhibition was a dream."



Bruce Herndon
Weekend Guide

Bruce Herndon joined the Weekend Guides in 1998 and now serves as program chair. The group introduced Art Hour this year to engage visitors in informal conversations throughout the Museum. During a recent Art Hour, a retired couple told Bruce they came from Florida just to see *The Gross Clinic* by Thomas Eakins. He took the opportunity to introduce them to *The Agnew Clinic* and discussed how the artist captured changing medical practices in his work, creating a true "power of art" moment.



Linda Field
Park House Guide

Park House Guides Chair Linda Field joined the program in 2008. This past year, the Park House Guides launched updated tours of Mount Pleasant that give voice to everyone who lived in what's called "the most elegant seat in Philadelphia," from homeowners to servants. Other highlights include a Father's Day Beer Tour and Tasting at Cedar Grove and an extremely popular holiday trolley tour inspired by Charles Dickens.



Judith Ramirez
Weekday Guide

Judith Ramirez joined the Weekday Guides in 2006 and recently completed a two-year term as the program chair. Innovations introduced during her tenure include tours filled with the experimental and experiential spirit of Pay What You Wish Wednesday Nights, such as a Meditative Tour that begins with yoga and continues into the galleries.

550 volunteers

4,245 tours led by Weekday, Weekend, and Park House Guides

58,203 visitors who took guided tours

60,749 hours volunteered in support of the Museum

Financial Statements

Fiscal year 2015 was a modest year financially for the Museum with net assets growing \$9.8 million (1.2%) from \$792.6 million at June 30, 2014 to \$802.4 million at June 30, 2015. This increase was due primarily to gifts and grants designated for long-term investment, capital expenditures, and art purchases of \$24.4 million, offset by depreciation and amortization of \$7.8 million and distributions to support current activities from the Museum's endowment portfolio in excess of investment income of \$6.4 million. The Museum's endowment investments grew by \$3.1 million (0.7%) from \$451.5 million at June 30, 2014 to \$454.6 million at June 30, 2015 due to an investment return of \$14.9 million and cash gifts and collections on pledges of \$10.9 million, offset by spending for current activities and other changes of \$22.7 million. The Museum's return of 3.3% for fiscal year 2015 was good on a relative basis, outperforming its benchmark.

The Museum had an unrestricted operating surplus of \$.1 million before depreciation and amortization of \$7.8 million in fiscal year 2015, down \$.4 million from the unrestricted operating surplus in fiscal year 2014.

Total unrestricted operating revenue and support of \$55.3 million in fiscal year 2015 remained at the same level as fiscal year 2014. Fiscal year 2015 operating revenue and support included an increase of \$.9 million in endowment support and an increase of \$.4 million in contributions for operations, offset by a reduction of \$.4 million in earned income, a reduction of \$.3 million in the value of the utilities provided by the City, and a reduction of \$.7 million in net assets released from restrictions to fund operating expenses, including special exhibitions. Attendance increased 4.8% from 629,662 in fiscal year 2014 to 659,810 in fiscal year 2015 and members decreased 8.3% from 45,095 at June 30, 2014 to 41,371 at June 30, 2015.

Total operating expenses, excluding depreciation and amortization, increased \$.4 million (0.8%) from \$54.8 million in fiscal year 2014 to \$55.2 million in fiscal year 2015, reflecting an increase in expenses for curatorial, educational, technology, and digital media initiatives, offset by a reduction in expenses of retail operations, a reduction in the value of City-provided utilities, and a reduction in interest and debt expense.

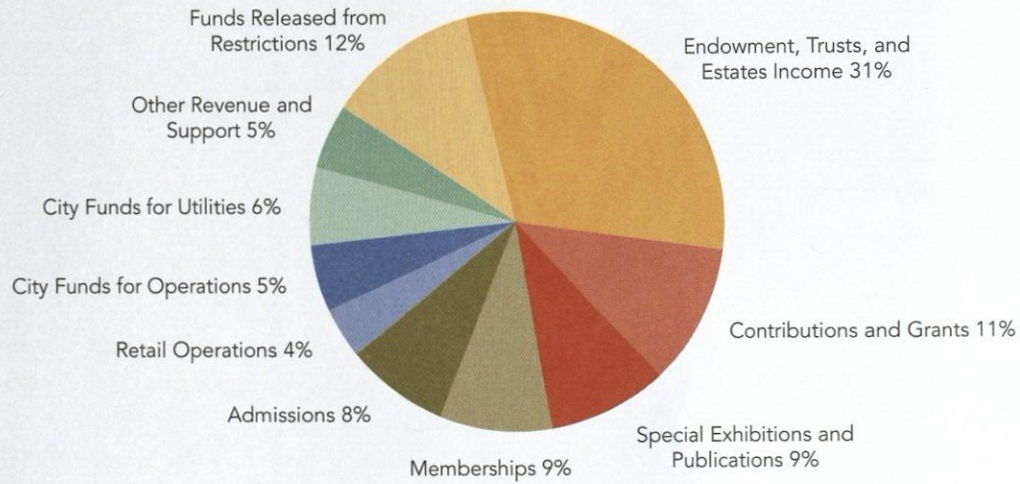
Investments in property and equipment amounted to \$15.3 million in fiscal year 2015, representing primarily the installation of a new passenger elevator, the renovation of an existing passenger elevator, the construction of a new production kitchen, and the continuing design and development of future 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 Trustee Ira Brind, for stewarding the Museum's financial resources.

Robert T. Rambo
Chief Financial Officer

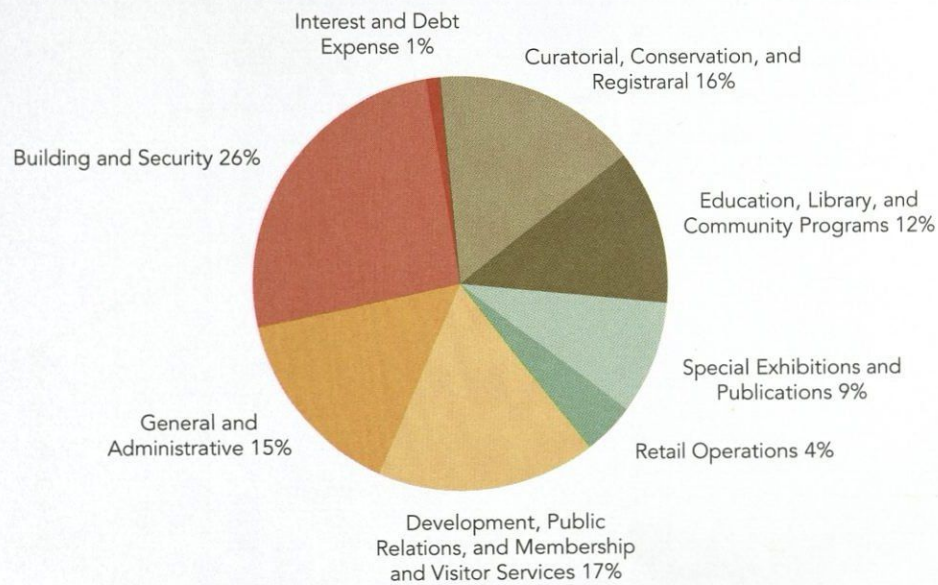
2015 Unrestricted Operating Revenue and Support

\$55,305,199



2015 Unrestricted Operating Expenses Before Depreciation and Amortization

\$55,163,930



The Year in Numbers

660,000

visitors

460,000

combined followers on Facebook, Twitter, Instagram, and Tumblr

61

high-quality reproductions of Museum masterpieces created for *Inside Out*

140,000

visitors during Pay What You Wish admission hours

250,000

people who participated in our education programs—from newborns to senior citizens

100,000+

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

153,000

square feet of public and gallery space to be added in architect Frank Gehry's brilliant vision for our landmark main building when fully completed

21

intricate components, such as screws, barrel pins, lock, and trigger, disassembled and treated during the conservation of the *Wheellock Rifle of Ferdinand III of Austria, King of Hungary and Bohemia* from our celebrated collection of arms and armor

