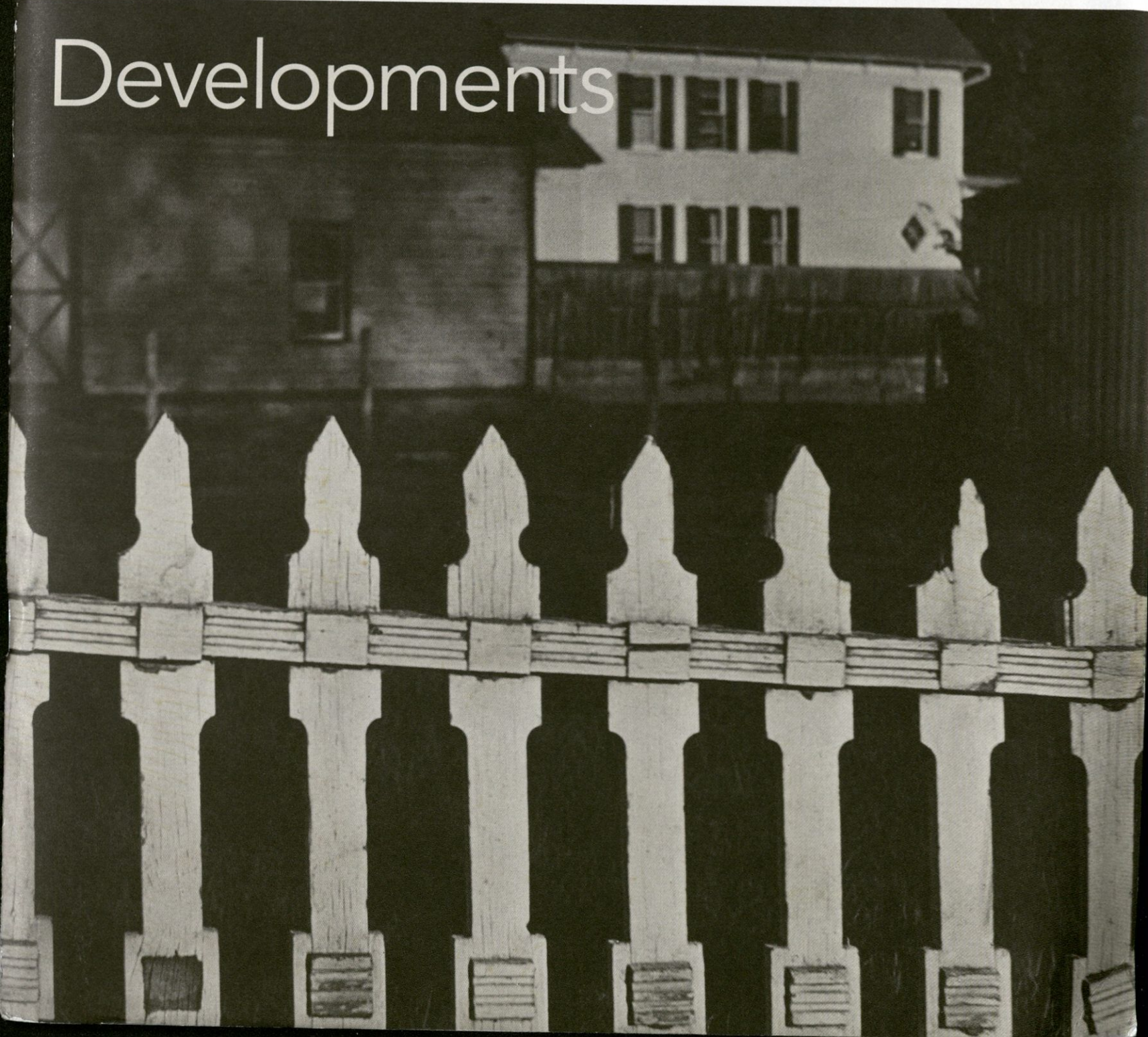


Philadelphia
Museum of
Art

Developments



From the Chair



Constance H. Williams
Chair, Board of Trustees

At the heart of the Museum's Strategic Vision for the future is the intention to connect more people to more art. We plan to do this in exciting, innovative ways that introduce new art and enliven beloved masterpieces. Each member of the Museum family shares our mission, but it is the Museum Guides who serve most consistently and intensely as connectors between the Museum's visitors and its collections and special exhibitions. I am very pleased to be able to share with you the accomplishments of this extraordinary group of individuals, and celebrate the enormous contributions the Guides make every day.

The Guides of the Philadelphia Museum of Art are highly knowledgeable and rigorously trained volunteers who are incredibly generous with their time, energy, and expertise. They conduct tours, staff the Museum's information desks, and help the Museum present wide-ranging and ambitious programs. The Weekday and Weekend Guides are liaisons between the Museum and visitors, interpreting the Museum's vast and diverse collections and providing orientation to the Museum's facilities, services, and special exhibitions. Park House Guides conduct tours of the historic houses in Fairmount Park (Cedar Grove and Mount Pleasant), as well as of the architecture of the Perelman Building, the Anne d'Harnoncourt Sculpture Garden, and the art and architecture of the Museum's East Terrace.

This past year, the Museum's Weekday, Weekend, and Park House Guides led 52,523 visitors on 4,301 tours (a list of the Museum Guides can be found on page 43). As those who greet and orient visitors and answer questions long and short, they connected with hundreds of thousands of people. In all, the Guides volunteered 34,155 hours in support of the Museum.

The process to become a Museum Guide is competitive and demanding. It involves two years of in-gallery study of a comprehensive curriculum developed and taught by the Museum's Division of Education and Public Programs. However, training never ends for our Guides. With each new exhibition presented by the Museum—and as the Museum's collection and audiences grow—the Guides research and present new tours that are first evaluated and critiqued by their fellow Guides before they are made available to our visitors.

The Museum and Park House Guides are critical to the operations of the Philadelphia Museum of Art. They are our daily connections to our visitors and an invaluable asset for the Museum. The vision for our evolving future will be successful because of the dedication of our champions, like our Guides and like you, who support the Museum's collection, exhibitions, programs, growth, and renewal. Please join me in thanking our Guides and all of our volunteers. With them, we look forward—with excitement and high expectations—to all that awaits us.

We invite you to come in and benefit from the insights of the Guides by taking a guided tour! More than thirty are offered weekly. You can visit philamuseum.org/calendar for a complete listing of Collection Tours and Exhibition Tours, or just ask when you next visit about the day's scheduled tours. You can also book a guided tour for a group of friends, a club, or your family. Contact Group Sales at 215-684-7863 or gsales@philamuseum.org for pricing for groups of fifteen or more. We hope to see you here soon and often!

Cover: *White Fence, Port Kent, New York*, 1916 (negative), 1945 (print), gelatin silver print, by Paul Strand (Philadelphia Museum of Art, The Paul Strand Retrospective Collection, 1915–1975, gift of the estate of Paul Strand, 1980–21–5); © Paul Strand Archive/Aperture Foundation; **opposite page, left to right:** *Raphaelle Peale* (1774–1825), after 1802, by Moses Williams (Philadelphia Museum of Art: Gift of the McNeil Americana Collection, 2009-18-42[169]); *Valley of Oaxaca* (detail), 1888, by José María Velasco (Philadelphia Museum of Art: Gift of the Mauch Chunk National Bank, 1949-56-1)

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Excellence in Conservation

Art conservation requires exceedingly rigorous and extensive education and training in the history, science, and connoisseurship of human creativity. The Conservation department of the Philadelphia Museum of Art consistently sets an internationally recognized standard of excellence in the work it does for the Museum, the city of Philadelphia, and sister institutions in the region, across the nation, and abroad. A few of its many recent accomplishments and current projects are highlighted in this issue of *Developments* (see pages 7, 21, 23, and 24–25).

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Paul Strand: Master of Modern Photography

Through January 4, 2015

Dorrance Galleries, main building

Paul Strand: Master of Modern Photography is a major retrospective of work by photographer and filmmaker Paul Strand (American, 1890–1976), a critical figure in the history of modern art. Thanks to the support of many generous donors, his archive of more than 3,000 prints has been acquired from the Aperture Foundation and—along with hundreds of works already in the Museum's care—now stands as a cornerstone of the Museum's collection.

Discussing Paul Strand with Peter Barberie, The Brodsky Curator of Photographs, Alfred Stieglitz Center

Developments: What is Strand's importance in the history, development, and evolution of photography?

Peter Barberie: The recognition of photography as a new artistic medium grew in fits and starts. Photography's importance as a utilitarian tool in everyday life and work subsumed its potential as an art form. Alfred Stieglitz (American, 1864–1946) was the most astute and vocal champion of photography as art. Stieglitz fostered a photography community in New York that was unparalleled in other cities. That's the context in which Strand worked. It's important to remember that Stieglitz was a champion of modernism writ large—he wanted photography to look as strange and challenging as other forms of modern art.

Between 1915 and 1917, Strand produced four bodies of work that explored four key ways to make modern photography. The first were images of the built and human environments of New York City—skyscrapers and crowds. For the second, he went to the Connecticut countryside to explore what Cubism and photography offered one another. For the third, he returned to New York, where he made empathetic portraits of the poor, outsiders, and immigrants, whom he photographed without their knowledge. His fourth investigation

was of photography's narrative possibilities. The landscapes and cityscapes he made in 1916 and 1917 were photographs composed in much the same way that a short story sets a scene. *White Fence, Port Kent, New York* (1916; see cover) is a perfect example of this.

D: *White Fence* seems particularly emblematic of Strand's work. What do you see in it?

PB: In regard to abstraction, *White Fence* organizes the picture plane into diagonal lines that form basic shapes in white, black, and gray. Above all, though, it is an unforgettable representation of the American homestead, viewed from a distance as if by an outsider or by someone returning. Its narrative, its concise arrangement of forms, imparts all the brevity and power of a masterful short story.

D: What is the importance of the addition of the Strand Collection for the Museum's holdings of photography?

PB: Almost all of the great figures in early twentieth century photography—the period when the medium came into its own—have their core collections in museums. Strand's was the only archive not in a museum—it was in the collection of the Aperture Foundation. Strand was the greatest photographer of the Stieglitz group other than Stieglitz himself. Stieglitz believed that in order to understand an artist you had to see his or her evolution. We're accomplishing this for Strand. The

Museum already had a strong collection of his early work from 1915 and 1916 that, amazingly, complements the recent acquisition.

D: There are nearly 4,000 prints in the Strand Collection and 250 presented in the exhibition. Tell us about this selection.

PB: Amanda Bock, Project Assistant Curator in Prints, Drawings, and Photographs, and I reviewed every single print in the collection. We narrowed the selection down to 900 images—that's when things got really tough! But we worked to limit the group to the very best in composition, content, and quality of printing. The exhibition includes twenty-five loans because we wanted the show to represent the entirety of Strand's career. But it's very gratifying to know that 90 percent comes from the Museum's permanent collection.

D: How is the show organized?

PB: The show is organized chronologically. It emphasizes all of Strand's most important projects, including his films. The show is broken into three periods: 1910 to 1918, 1920s to 1930s, and 1940s to 1970s. The films serve as bridges between these sections, so there are two cinema rooms in the exhibition. During the final period covered in the show, Strand completed eight travel-based projects that resulted in six books. We focus on three of these: photos from New England in the 1940s; from Luzzara, Italy, in 1953; and from Ghana in 1963 and 1964.





D: What do you want people to take away from the exhibition?

PB: The beauty is that the images can inspire an endless variety of thoughts, insights, and emotions. I have a particular hope that those who visit the exhibition will gain a greater understanding of how Strand worked as an artist and will appreciate his photographs from throughout his career. Until now, so much emphasis has been placed on his work from the 1910s and 1920s. I want to reintroduce his work to a new generation. Strand was a humanist and he wanted to advocate a humanist viewpoint. When you see the full breadth of his work, you see how he celebrated everyday human experience and modernity—how every group around the world was modernizing in its own way. He championed democracy, and saw it as ever-evolving, something always in process—every generation had to fight for it. Strand chose subjects he really cared about, and he wanted his viewers to care about them as well.

D: What are your hopes for the future of the Strand Collection at the Museum?

PB: I view it as being comparable to our holdings of work by Marcel Duchamp and Thomas Eakins—defining components of the collection. The Museum collects artists in depth—this acquisition builds on that tradition in a major way. We are working toward making all 4,000 of Strand's photographs available digitally. And we'll have countless opportunities to explore different facets of his work in different ways. I, and everyone at the Museum, want these images to inspire people as they proceed in their lives and artists as they grow in their work. That's what museums are for.

The international tour is organized by the Philadelphia Museum of Art in collaboration with Fundación MAPFRE and made possible by the Terra Foundation for American Art.

In Philadelphia, the exhibition is supported by The Annenberg Foundation Fund for Major Exhibitions, The Horace W. Goldsmith Foundation, The Robert Mapplethorpe Foundation, Lynne and Harold Honickman, Veritable, LP, The PepsiCo Foundation, Jeffrey A. Beachell, the Center for American Art at the Philadelphia Museum of Art, Leigh and John Middleton, Mr. and Mrs. Stewart A. Resnick, Constance and Sankey Williams, The Women's Committee of the Philadelphia Museum of Art, John Alchin and Hal Marryatt, Lois G. and Julian A. Brodsky, Steve and Gretchen Burke, David and Julia Fleischner, Mr. and Mrs. Robert A. Fox, Mr. and Mrs. Berton E. Korman, Ira M. Lubert, Lisa D. Kabnick and John H. McFadden, Bruce and Robbi Toll, an anonymous donor, and other generous supporters.

In-kind support provided by Pace/MacGill Gallery.

The accompanying publication is supported by Lynne and Harold Honickman and The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art.

The acquisition of The Paul Strand Collection was made possible through the leadership support of Lynne and Harold Honickman, Marjorie and Jeffrey Honickman, and Marguerite and Gerry Lenfest; and with contributions from The Annenberg Fund for Major Acquisitions and The Henry P. McIlhenny Fund in Memory of Frances P. McIlhenny, The John D. McIlhenny Fund, Barbara B. and Theodore R. Aronson, the Horace W. Goldsmith Foundation, Lois G. and Julian A. Brodsky, Annette Y. and Jack M. Friedland, Zoë and Dean Pappas, Andrea M. Baldeck, M.D., and William M. Hollis, Jr., Thomas P. Callan and Martin McNamara, Constance and Sankey Williams, Betty and Harry Gottlieb and family, Ruth and Peter Laibson, The Robert Mapplethorpe Foundation, Bonnie and Peter McCausland, and an anonymous donor, as well as through the generosity of Cynthia B. Holstad, The Women's Committee of the Philadelphia Museum of Art, Donald V. Selkow and Lynne Clibanoff, Anne R. Albright and Trevor R. Drake, Jill and Paul Aschkenasy, Ralph Citino and Lawrence Taylor, Sally and Timothy Rub, Innis Howe Shoemaker, and many other generous individuals, and through funds raised from deaccessioned works of art.

Conservators Examine and Treat Strand Photographs before Exhibition

Preparing works in the collection for display in an exhibition is a key, and often monumental, responsibility of the Museum's conservators. In advance of *Paul Strand: Master of Modern Photography*, 315 photographs were surveyed for condition, and 125 of those were identified for treatment. Eleven photographs were analyzed using X-ray fluorescence to determine whether the metal salt image material was palladium or platinum. Extensive but, fortunately, relatively minor treatment was accomplished by Associate Conservator Scott Homolka (seen in photograph at right) and Graduate Intern Rebecca Pollak, working with Nancy Ash, The Charles K. Williams, II, Senior Conservator of Works of Art on Paper. More complex treatment of a few photographs was completed by conservators of photographic materials at the Conservation Center for Art and Historic Artifacts in Philadelphia.



Help Complete the Purchase: Support the Acquisition in Its Final Year

The Museum is actively raising funds necessary to achieve its goal of keeping The Paul Strand Collection intact as the preeminent source of study and inspiration for scholars and photography enthusiasts alike. All who appreciate photography and value the Museum's mission to preserve, enhance, and extend the reach of its great collection are invited to join a group of philanthropic leaders who are helping to establish the Museum as the international center for the study of Paul Strand. Support of this landmark acquisition at any level is deeply appreciated. Recognition opportunities are available for gifts of \$5,000 and above. To make a gift toward The Paul Strand Collection, contact Development at 215-684-7750 or giving@philamuseum.org.



Previous spread: *Cobweb in Rain*, Georgetown, Maine, 1927, gelatin silver print, by Paul Strand (Philadelphia Museum of Art: 125th Anniversary Acquisition. The Paul Strand Collection, the Lynne and Harold Honickman Gift of the Julien Levy Collection, 2001-62-1125); **opposite page:** *Woman and Boy*, Tenancingo, Mexico, 1933 (negative), c. 1935-45 (print), gelatin silver print, by Paul Strand (Philadelphia Museum of Art: The Paul Strand Collection, gift of Lynne and Harold Honickman, 2013-188-95); **this page:** *"Never Despair," Accra Bus Terminal*, Ghana, 1963 (negative), 1964 (print), gelatin silver print, by Paul Strand (Philadelphia Museum of Art: The Paul Strand Collection, gift of Lynne and Harold Honickman, 2012-180-125) © Paul Strand Archive/Aperture Foundation

Exhibition Preview

Ink and Gold: Art of the Kano

February 16–May 10, 2015

Dorrance Galleries, main building

By Felice Fischer, The Luther W. Brady Curator of Japanese Art and Senior Curator of East Asian Art



Birds and Flowers of the Four Seasons, c. 1550, by Kano Motonobu (Hakutsuru Fine Art Museum, Kobe) Important Cultural Property

Ink and Gold explores the stunning artistry of the esteemed Kano painters, the most enduring and influential school of painting in Japanese history. Established by Kano Masanobu (1434–1530), the lineage created and upheld standards of artistic excellence in Japan for over four hundred years.

Masanobu produced ink paintings in a style based on the models of Chinese Sung and Yuan academic modes. One of his masterpieces featured in the exhibition, *Zhou Maoshu Admiring Lotus*, is designated a National Treasure by the government of Japan. It was the second-generation Kano Motonobu (c. 1477–1559) who established a highly organized atelier to fulfill a wide range of commissions in his role as official painter

to the shogun. Motonobu's innovations include the lavish use of gold and color on screens such as his *Birds and Flowers of the Four Seasons*.

The seventeenth century witnessed a boom in castle and residential building projects after years of civil wars. Kano Tan'yū (1602–1674) was the leading artist of his century. He led a team of painters in the elaborate interior decorative projects for Nijō Castle in Kyoto, Nagoya Castle, and Edo Castle. Although his large-scale works are best known, Tan'yū was adept in any format, as seen in his *Swallows and Waves*, a flight of fancy that bears his signature stating that he painted it at age sixty-nine.

Kano students and studios proliferated throughout Japan, and almost all

painters got their training with a Kano teacher. The Kano academy became the basis and tradition with (or against which) later artists worked over the following centuries. In 1867, the Tokugawa shogunate came to an end, and with it, the major patronage for the Kano school. Yet, over four hundred years after Masanobu founded the first studio, several Kano-trained artists emerged to breathe new life into the tradition. Kano Hōgai (1828–1888) is the artist of *Two Dragons in Clouds*, which fuses traditional subject matter with newly imported Western techniques of perspective and shading. This is one of a significant group of paintings that came to the Museum through American collector Ernest Fenollosa (1853–1908), as witness to the final achievements of the Kano.

This exhibition is made possible by the E. Rhodes and Leona B. Carpenter Foundation, Toshiba Corporation, Toshiba International Foundation, and The Japan Foundation, with additional generous support provided by Maxine S. and Howard H. Lewis, Joan and John Thalheimer, the Estate of J. Welles Henderson, Barbara B. and Theodore R. Aronson, Andrea M. Baldeck, M.D., Marguerite and Gerry Lenfest, Sueyun and Gene Locks, and Cecilia Segawa Seigle Tannenbaum. The accompanying publication is supported in part by The Women's Committee of the Philadelphia Museum of Art.



JAPAN AIRLINES

The exhibition is organized by the Philadelphia Museum of Art and co-organized by the Agency for Cultural Affairs of Japan with the special co-operation of the Tokyo National Museum. International transportation is sponsored by Japan Airlines. Credits as of November 13, 2014.

Vitra—Design, Architecture, Communication: A European Project with American Roots

Through April 26, 2015

Collab Gallery, Perelman Building

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

Vitra—Design, Architecture, Communication presents the story of Vitra, the acclaimed Swiss design firm, from its American roots and product collaborations to its architectural commissions and educational outreach. The exhibition includes furniture and other design objects, models, drawings, publications, and videos. In conjunction with the exhibition, Rolf Fehlbaum (born 1941), Vitra's chairman emeritus, was honored by Collab, the Museum's group for modern and contemporary design, with its 2014 Design Excellence Award on November 21. Fehlbaum founded the Vitra Design Museum, a collection of modern and contemporary furniture; created Vitra Edition, a program of special virtuoso pieces; and commissioned internationally renowned architects to design buildings for the Vitra campus in Weil am Rhein.

In 1957, Willi and Erika Fehlbaum—Rolf's parents and founders of Vitra—began by licensing furniture for the European market with designs by American designers Charles and Ray Eames and George Nelson. The Eameses' understanding of design as the "recognition of need," their warning against "stylistic excess," and understanding of the connections between people, ideas, and objects have served as Vitra's guiding principles ever since. The company manufactures now-classic designs by the Eameses and Nelson as well as new products by leading international designers. Among the many works featured in this exhibition are Charles and Ray Eames's *Elephant* (1945) and Philippe Starck's surreal *W. W. Stool* (1990).

Rolf Fehlbaum joined the family business in 1977. He launched Vitra's signature architecture program by commissioning British architect Nicholas Grimshaw to design new factory buildings after the factory area was destroyed in a fire in 1981. Other commissions followed. These included the Vitra Design Museum and offices by Frank Gehry (who, with his colleagues at Gehry Partners, is designing the expansion and renovation of the Philadelphia Museum of Art), a fire station by Zaha Hadid, a conference pavilion by Tadao Ando, VitraHaus by Herzog & de Meuron, and a factory building by SANAA, along with *Balancing Tools*, a large-scale outdoor sculpture by Claes Oldenburg and Coosje van Bruggen.

This exhibition is made possible by the E. Rhodes and Leona B. Carpenter Foundation, Toshiba Corporation, Toshiba International Foundation, and The Japan Foundation, with additional generous support provided by Maxine S. and Howard H. Lewis, Joan and John Thalheimer, the Estate of J. Welles Henderson, Barbara B. and Theodore R. Aronson, Andrea M. Baldeck, M.D., Marguerite and Gerry Lenfest, Sueyun and Gene Locks, and Cecilia Segawa Seigle Tannenbaum. The accompanying publication is supported in part by The Women's Committee of the Philadelphia Museum of Art.



The exhibition includes historic objects from the Vitra Design Museum's collection and examples of archival material. The museum was conceived in 1989 when Fehlbaum started collecting modern furniture in order to better understand furniture design. It began to organize exhibitions and, subsequently, publish catalogs, hold workshops, and build an archive to illustrate the trial-and-error process of the designer.

Each year, in addition to honoring a design professional who has made significant contributions to the field, Collab offers its annual Student Design Competition to challenge local college students to be inspired by design. This year's competition culminated in a display of selected student works on the East Balcony of the main building from November 18 to 21, 2014.

Fraktur

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

February 1–April 26, 2015

Special Exhibitions Gallery, Perelman Building

Fraktur, or decorated Germanic manuscripts and printed documents, is an art form that was transplanted by German-speaking immigrants to Pennsylvania in the 1700s and now ranks among the most sought after and distinctive kinds of American folk art. For almost sixty years, Philadelphians Joan and Victor Johnson have collected Pennsylvania German fraktur, assembling one of the finest private holdings of this material in the country. In 2012, they made a promised gift to the Philadelphia Museum of Art of their entire collection—nearly 240 fraktur—thereby more than doubling the Museum's representation of this folk art.

Joan and Victor Johnson Talk about Fraktur

The following is an excerpt from "The Sixty-Year Quest: An Interview with Joan and Victor Johnson," by Ann Percy, The Mainwaring Curator of Drawings, which will be featured in the catalogue accompanying the exhibition.

Ann Percy: Let's talk about fraktur and your collection. Tell us what fraktur are, who made them, and why.

Joan Johnson: Fraktur are decorated manuscripts and printed documents that were made primarily by Pennsylvania German schoolmasters and pastors, to commemorate important life events—for instance, births, deaths, baptisms, school achievements—anything that affected the members of the community personally, every aspect of their lives. Many of the artists had little to no training.

AP: What characteristics of fraktur especially appeal to you?

JJ: We're attracted by their magical quality and the way that they reflect

people's joy in living. The dynamic designs are beautiful, the information on them is important, but more than anything, I suppose it's just their quirkiness that I like best.

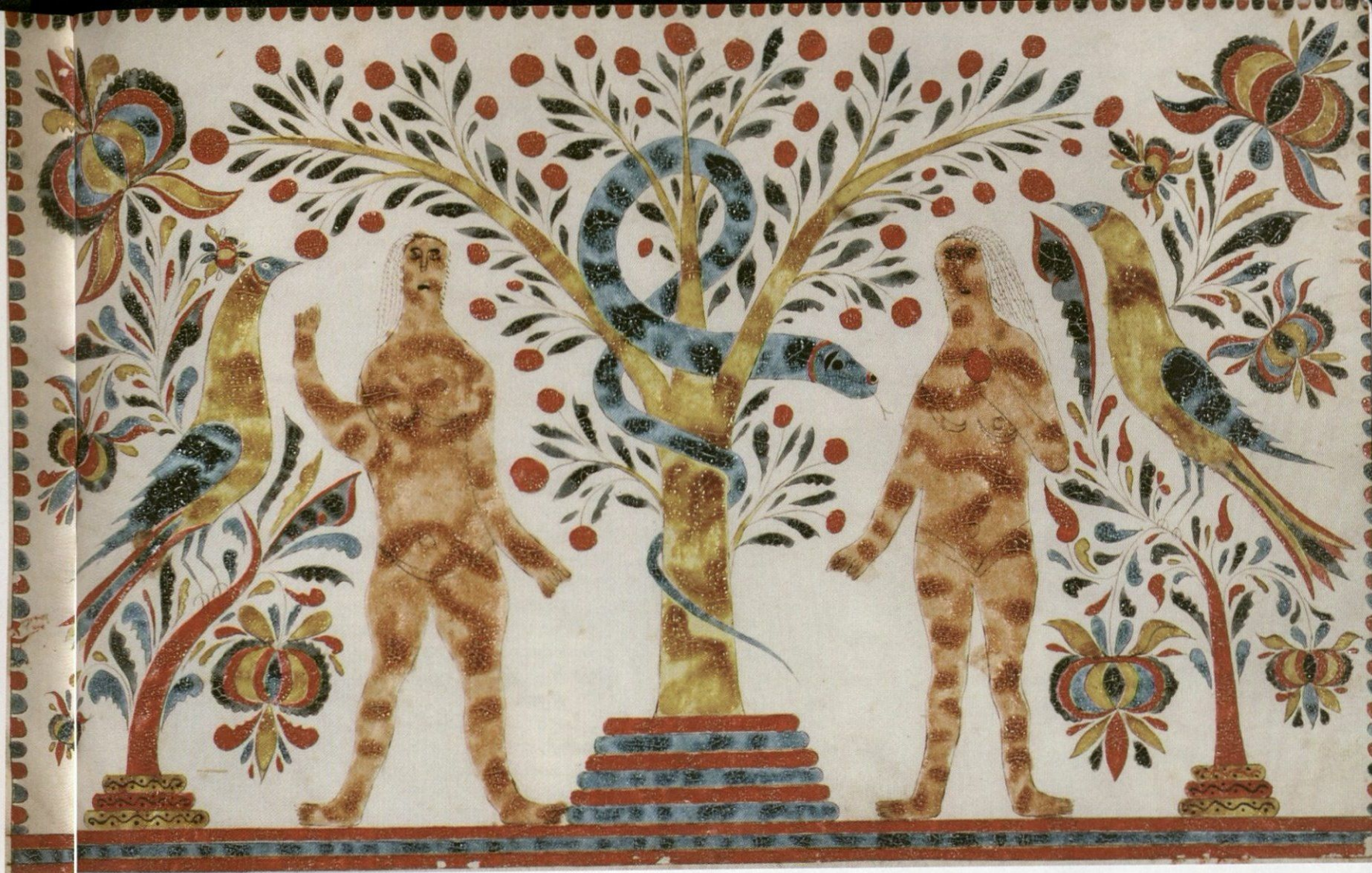
AP: Could you talk a little about your approach to collecting fraktur?

JJ: I took a roundabout route to fraktur. When I was an art history major at Goucher College, I specialized in contemporary art. I loved the Bauhaus, but I found out that my husband didn't want to live with such modern things because he worked with computers all day. He didn't want his home to look like his office. I was crushed! I started looking for alternatives to solve our decorating problems temporarily, thinking that later we would get a Paul Klee and Knoll furniture. (We couldn't have afforded a Paul Klee even if we had both wanted one.) Some years later, in 1971, when I was out antiquing with a friend who had studied at Winterthur, we found a tiny fraktur with an illustration of an American Indian at an auction house in Berks County. The fraktur was sort

of appealing, small, and inexpensive, and that was the first hand-drawn one I bought.

AP: Do you collect to fill gaps or to gather a complete picture of the historical development of fraktur in Pennsylvania? Or do you buy only what visually appeals to you?

JJ: In the beginning, we had no intention of collecting. We had a farmhouse with empty walls and a few contemporary prints that I had from college. Fraktur, which were more appropriate to the house, in those days were inexpensive. . . . Eventually I thought that I ought to know a little bit more about the subject, but there were only three or four books on fraktur. . . I had also heard that there was a wonderful collection at the Free Library of Philadelphia. A man by the name of Howell Heaney was the rare book librarian at the time, and he took me under his wing. That was where I saw the best examples and the rarest forms of fraktur, and the quest started. Originally I just bought anything I liked, and then as I became a little



Drawing of Adam and Eve, c. 1834–35, attributed to Samuel Gottschall (125th Anniversary Acquisition. Promised gift of Joan and Victor Johnson)

more discerning and knowledgeable, I decided it would be fun to have some from Lancaster County, York County, wherever, and the collection just grew from there. The passion grew. Endless energy combined with a touch of competitive zeal kicked in.

AP: Are fraktur more sought after today than when you started collecting?

JJ: I think they are. There's much more known and written about them. When Vic and I started the chase in earnest, there was very little information out there. But little by little, there were new discoveries and fraktur has come to be a major collectors' item. Of course, the Philadelphia Museum of Art had a group of fraktur long before anybody else did—the first acquisition was in 1897—but I didn't know that in our early days of collecting. Later, I started finding out about the Museum's Pennsylvania German holdings, including the redware

pottery and painted furniture. Before I went to any major auction, I would go to the Museum, look at the objects, and really develop my eye. I still do this!

AP: How will your fraktur add to the Museum's existing collection of Pennsylvania German art?

JJ: One of the reasons we decided to give our "treasures" to the Museum—besides the fact that I'm a Trustee and an advocate of this exceptional institution—is its superb collection of Pennsylvania German redware and painted and decorated furniture. The same decorative motifs that you find on fraktur are also seen on redware and furniture, so these pieces mesh beautifully. It's an illuminating combination, and we're pleased that we can have our "babies" live among such great things.

AP: What are your hopes for how people will engage with this work? What do you

think people will get out of seeing it?

JJ: I think that when these pieces are finally hung at the Museum, the public will see what an interesting, intelligent, creative group of people the Pennsylvania Germans were, how much they were like us, how much they enjoyed creating, how proud they were of their children. People looking at the fraktur will be able to identify with it.

Victor Johnson: These works will give people who visit the Museum insight into a type of art that isn't currently represented in depth in its collections.

The exhibition is supported by The Arlin and Neysa Adams Endowment Fund. The accompanying publication is made possible with a gift from Joan and Victor Johnson, with additional support from The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art.

Shelley Spector: Keep the Home Fires Burning

March 7–September 27, 2015

Joan Spain Gallery, Perelman Building

By Dilys E. Blum, The Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles



Shelley Spector found artistic inspiration in the storage area of the Museum's Costume and Textiles department. What caught her eye and spurred her creativity? An enormous piece of embroidery—more than seven feet high and three feet wide—depicting Pennsylvania German life through the symbols of its beloved folk art. Designed by the accomplished, much-published folk art historian Frances Lichten (1889–1961) and sewn by her mother, Cecelia Lichten (c. 1862–1953), in 1943, the embroidery is in the form of a traditional Pennsylvania German towel intended for display on the back of a living room door. Amid characteristic Pennsylvania German motifs such as tulips, trees, birds, and the circular, geometric compass-made designs commonly referred to as “hex signs” are images of a home, church, school, and a couple carrying an overflowing harvest basket. Spector was first struck by the embroidery's textured, earthy but vibrant palette—especially rich in greens, reds, and golds—and hand sewing. She then realized the imagery in Lichten's embroidery often appears in her own work. Spector researched the sampler and

its creators, and discovered that the embroidery had a fascinating history that resonated with her life and art. The result is *Keep the Home Fires Burning*, a site “walk-through” installation.

In *Keep the Home Fires Burning*, Spector applies her distinctive sense of form, well-developed skills, appreciation of time-worn materials, and very human humor and pathos to create large, three-dimensional, wood and textile-based interpretations of the kinds of motifs found in Frances Lichten's embroidery, and in traditional textiles and other forms of folk art from around the world. What moves and galvanizes Spector is the idea that these forms are common to, and link, what seem to be extremely distinct cultures. They underscore what is universal in the human experience: the quest for hope and home.

“I use imagery such as flowers, birds, houses, and people to represent concepts—ideas larger than the literal translation of what's shown. Frances Lichten did that as well, using them as symbols to convey the essence of certain traditions,” Spector explains. “Her embroidery includes text—the piece speaks for itself. It has a straightforwardness with indications of deeper meaning.”

A large inscription at the bottom of Frances Lichten's design states that the embroidery was “designed by Frances Lichten and sewn by her mother aged 82 in Phila on antique home spun from Bedminster Bucks Co. Pennsylvania.” Spector's mother, Anita, who is approximately the same age that Cecelia Lichten was at the time she embroidered her daughter's design, is contributing her own hand skills to *Keep the Home Fires Burning*. Lichten was Jewish, as is Spector. Lichten's work was presented to the Museum in 1961 by Katherine Milhous (1894–1977), an artist and writer who was Lichten's companion of forty years. Spector lives in Philadelphia with her partner and two daughters. *Keep the Home Fires Burning* gives shape to connections—in faith, love, family, and art—between two women artists and among people across time, place, and culture.



Left: Embroidery, 1943, designed by Frances M. Lichten (Philadelphia Museum of Art: Gift of Katherine Milhous in memory of Frances Lichten, 1961-95-1); facing page: *Seeds to Seeds* (detail), 2014, by Shelley Spector (Courtesy of the artist)



Activating and Connecting the Collections

With its focus on traditional Pennsylvania German imagery and its resonance with folk art from around the world, *Keep the Home Fires Burning* complements *Drawn with Spirit: Pennsylvania German Fraktur* from the Joan and Victor Johnson Collection.

Represent: 200 Years of African American Art

January 10–April 5, 2015

Honickman and Berman Galleries, main building

Represent: 200 Years of African American Art highlights selections from the Museum's excellent holdings of African American art. Since the Museum's acquisition of Henry Ossawa Tanner's painting The Annunciation in 1899, its collections of African American art have grown significantly, especially during the last three decades. Through paintings, sculpture, photographs, drawings, prints, furniture, ceramics, silver, and textiles, Represent explores the evolving ways in which African American artists have expressed personal, political, and racial identity. We thank the African American Collections Committee for its steadfast support of this area of our collection.

Represent accompanies a major catalogue edited by Gwendolyn DuBois Shaw, Associate Professor of American Art at the University of Pennsylvania, and consulting curator for the exhibition; Dr. Shaw worked with the exhibition's organizing curator John Vick, Project Curatorial Assistant, Philadelphia Museum of Art.



An Interview with Dr. Gwendolyn DuBois Shaw

Developments: The prospect of organizing an exhibition of centuries of art by African Americans seems huge. How did you organize your thoughts and determine the structure of *Represent*?

Gwendolyn DuBois Shaw: There's a history that dates back to the 1970s of museums—including the Philadelphia Museum of Art—organizing exhibitions, drawing primarily from their permanent collections, which seek to present and explore examples and understandings of African American art. These exhibitions

have been enormously instrumental in introducing audiences to art by African Americans. One of the questions that our curatorial team asked ourselves was, "How will this show be different from ones that have preceded it?"

Represent accomplishes several unique things. The first section, "Art of Everyday Life," brings together examples of decorative arts, material culture, and representative art by free and enslaved artists during the nineteenth century and more recent pieces of textile art made in the last century. "Outside the Door" presents art that may be described as "visionary," "outsider," and "folk"—the creations of primarily untrained but talented artists. "Imagining Modernity" focuses on the challenges faced by black artists who received academic training or participated in avant-garde movements in the twentieth century, both in the United States and abroad. "The Conceptual Turn" gathers work by contemporary artists that speaks to the challenge of maintaining a sense of social responsibility as artists of color in an increasingly open and pluralistic art world. The show also presents a selection of portraits, which reflect evolving concepts and issues surrounding identity over time.

D: What were the particular joys and challenges of organizing and writing about *Represent*?

GDS: Over the last two years, I spent a great deal of time examining the Museum's holdings with my research assistant and Penn doctoral student, Jill Vaum. It was exciting to see the exponential growth in the collection of art by African Americans that happened during the late Anne d'Harnoncourt's tenure as the Museum's director from 1982 to 2008. She was phenomenal in motivating collectors and donors to give and buy art by African Americans for the Museum. Through her work with the African American Collections Committee and the Museum's curatorial staff, she and the Museum achieved a remarkable feat. These collecting strategies have been continued and built on by Timothy Rub, the Museum's staff, and those who support the Museum's commitment to collecting and exhibiting in this area.

D: You suggested the exhibition's title: *Represent*. What does "represent" mean in this context?

GDS: In contemporary colloquial terminology, "represent" means to be a good example to others of your group or in your position, to show respect for or give homage to the community that produced you, or to claim or declare something as your own. I believe that this show and catalogue "represent" on behalf of not only the African American community, but all of Philadelphia.

D: Is there a work in *Represent* that you find particularly engaging, fascinating, delightful, or revelatory?

GDS: For me, the silhouettes of Moses Williams are the most poignant. Williams worked in Charles Willson Peale's museum in Philadelphia in the late eighteenth and early nineteenth centuries. His silhouettes are the records of an artist who lived as an enslaved man and, later, a free man in the early years of the republic, as our collective national identity was being formed.

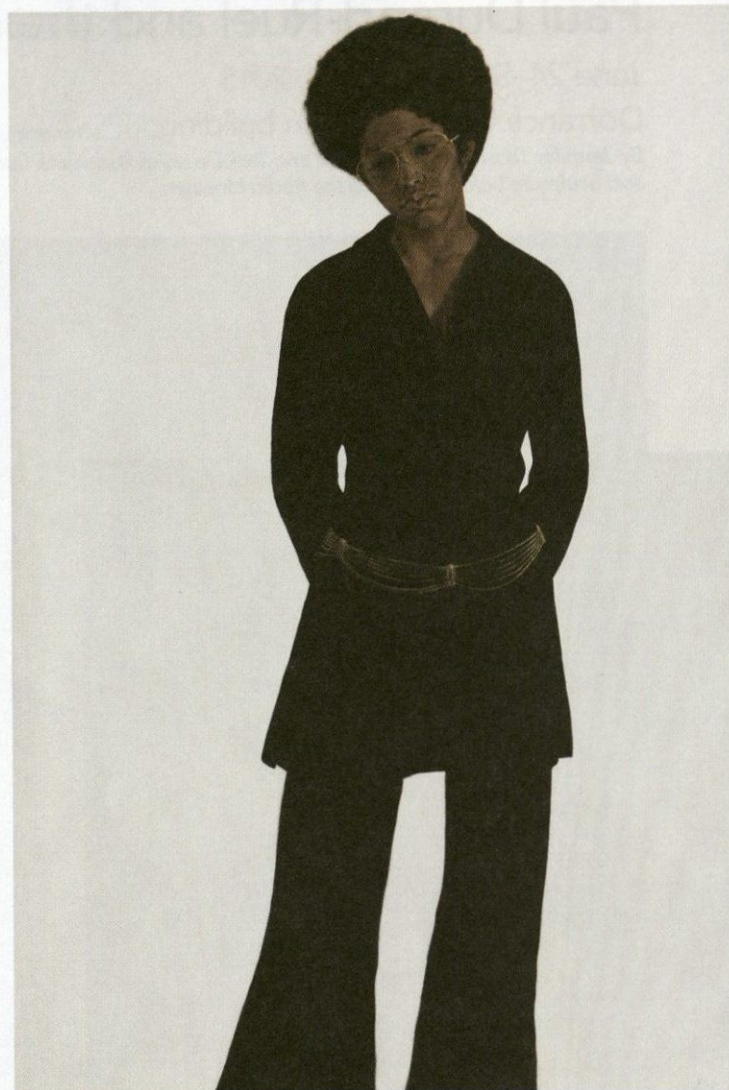
D: Is there a particular message that you would like visitors to *Represent* to take away from the show?

GDS: I hope that those who visit *Represent* experience the variety and nuance with which African American artists have

expressed both social and personal ideas in their creative production. I believe that it is only through understanding our past that we can begin to comprehend our present and shape our future.

D: How do you envision the future of exhibiting, thinking, writing, and talking about art by African Americans at the Museum and elsewhere?

GDS: There's always talk in academic and museum circles as to whether exhibitions that focus on the cultural production of a single racial or ethnic group like *Represent* are still necessary. Some believe that the rise of an increasingly pluralistic society, one in which we can have a black president and a woman secretary of state, has eclipsed the need to identify and present art in terms of race, gender, sexuality, and so on. However, the reality is that parity in collecting, exhibitions, and general representation in the mainstream art world has not been achieved for women or artists of color in this country. Only a handful of American museums have curators of African descent as permanent staff members and fewer still have curators who are expressly dedicated to collecting in these areas. Until this situation changes, I believe that it is important for academics like myself to work with institutions to highlight such art in focused exhibitions.



Curator's Pick

Barkley L. Hendricks, *Miss T*, 1969

This painting by Barkley L. Hendricks, a graduate of the Pennsylvania Academy of the Fine Arts, is emblematic of the artist's interest in figurative representation and black sartorial style. Many of his paintings from this period feature self-assured subjects like Miss T, who stand confident and alone against a plain background.



The exhibition is generously supported by The Pew Charitable Trusts, the Center for American Art at the Philadelphia Museum of Art, and The Kathleen C. and John J. F. Sherrerd Fund for Exhibitions, and PECO. The publication is supported by the Center for American Art at the Philadelphia Museum of Art, The Women's Committee of the Philadelphia Museum of Art, Dr. Constance E. Clayton, Marguerite and Gerry Lenfest, Marion Stroud Swingle, and other generous individuals. The educational resources for students and teachers are supported by Iroko Pharmaceuticals, LLC.



The full weekend of celebratory events and programs is presented by PECO.

The Art After 5 Dance Party celebrating *Represent: 200 Years of African American Art* is supported by SugarHouse Casino and the Samuel and Deidre Patterson Foundation.

The Martin Luther King Jr. Day of Service is generously supported by the Wyeth Foundation for American Art.

Miss T, 1969, by Barkley L. Hendricks (Philadelphia Museum of Art: Purchased with the Philadelphia Foundation Fund, 1970-134-1) © Barkley L. Hendricks, courtesy of the artist and Jack Shainman Gallery, New York

Discovering the Impressionists: Paul Durand-Ruel and the New Painting

June 24–September 13, 2015

Dorrance Galleries, main building

By Jennifer Thompson, The Gloria and Jack Drosdick Associate Curator of European Painting and Sculpture before 1900 and the Rodin Museum



Dance at Bougival, 1883, by Pierre-Auguste Renoir (Museum of Fine Arts, Boston. Picture Fund)

A vital figure in the rise of Impressionism was Paul Durand-Ruel (1831–1922), a practical, ambitious, and visionary Parisian art dealer who enthusiastically supported and championed the new style of painting. *Discovering the Impressionists: Paul Durand-Ruel and the New Painting* will examine the critical years from 1865 to 1905, when the dealer inspired and sustained artists like Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, and Alfred Sisley, creatively promoting their innovative paintings, and cultivating a taste for their work among collectors and museums. The Durand-Ruel gallery's activities and the history of Impressionism are to a large degree inseparable since the dealer was the most prominent figure—apart from the artists themselves—associated with the movement. His unceasing efforts to acquire, display, and foster an appreciation for the work of these artists deeply influenced contemporary taste.

In 1865, Paul Durand-Ruel inherited a picture gallery, which had been founded by his parents as a stationery store and later transformed into an artists' supply shop with paintings for rent or sale. A great admirer of artists such as Eugène Delacroix, Jean-François Millet, and Théodore Rousseau, Durand-Ruel began to assert his own taste. In a series of pivotal encounters in the early 1870s, he discovered a group of young artists who would soon become known as the Impressionists and began to promote their work with absolute conviction. With a discerning sense of aesthetics and business, Durand-Ruel worked tirelessly over the next several decades to build an audience for Impressionism and to create a modern art market. His innovative commercial strategies included acquiring the work of the artists he favored in depth; gaining exclusivity in selling their work by offering them monthly stipends; hosting monographic or single-artist exhibitions; and establishing an active international presence with branches in London, Brussels, and New York that drew him into contact with influential and daring collectors around the world.

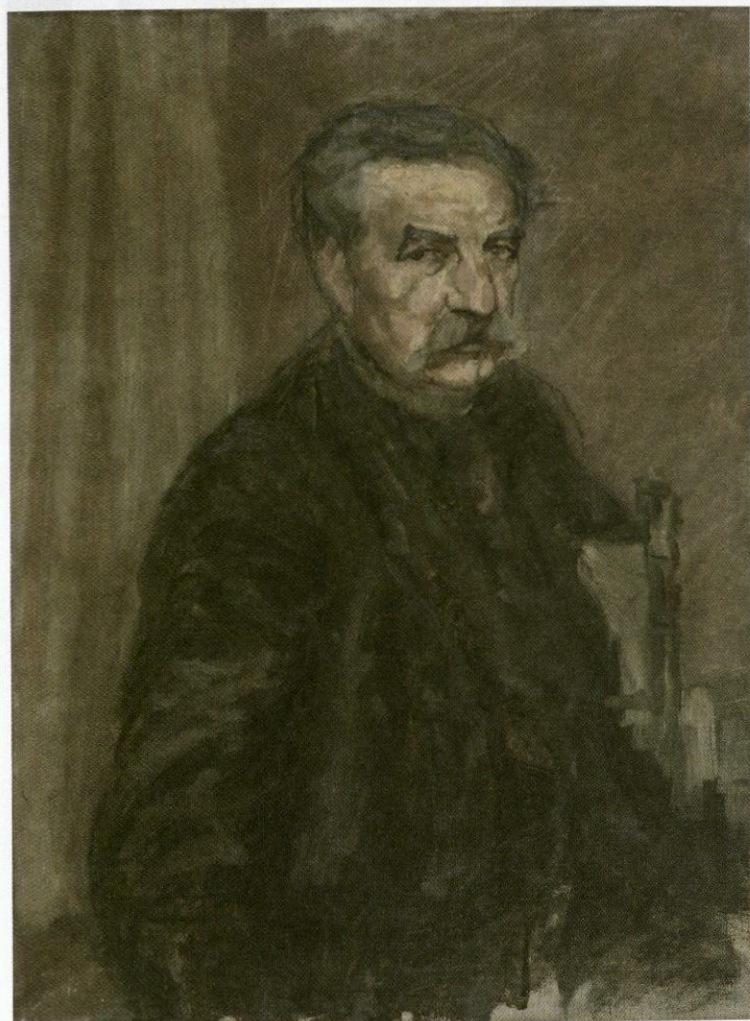
Discovering the Impressionists—the first museum exhibition devoted to Durand-Ruel—will feature some ninety paintings by Monet, Pissarro, Renoir, Sisley, Edgar Degas, Mary Cassatt, Édouard Manet, Berthe Morisot, and others, and will be supplemented with documentary material drawn principally from the Durand-Ruel Archives in Paris. Organized into a series of episodes or case studies that explore key moments in the history of the gallery, the exhibition will offer a means of studying the dealer's business strategies, achievements, and contribution to Impressionism through a choice selection of works. Seeing pictures reunited in historic groups and combinations will powerfully evoke Durand-Ruel's ambition and his taste for modern French painting.

The exhibition is organized by the Philadelphia Museum of Art, by the National Gallery, London, and by the Réunion des Musées Nationaux—Grand Palais in partnership with the Musée d'Orsay, Paris.

It is generously supported by The Women's Committee of the Philadelphia Museum of Art, the Robert Lehman Foundation, Christie's, John and Gloria Drosdick, and an anonymous donor.

The Museum Grows with New Acquisitions of Art by Marcel Duchamp, Jim Dine, and Leonard Baskin

By Alice O. Beamesderfer, The Pappas-Sarbanes Deputy Director for Collections and Programs



Nearly 2,500 works of art entered the Museum's collection in the past fiscal year (July 1, 2013–June 30, 2014), enriching and offering further opportunities for fascination in every area of the Museum's holdings: modern and contemporary art, American art, European art, Asian art, costume and textiles, and works on paper. It was a banner year for gifts of works of art. I am happy to bring to your attention the following extraordinary, yet representative, examples of how the Museum's collections have grown.

Portrait of Gustave Candel's Father, 1911–12, by Marcel Duchamp (Philadelphia Museum of Art: Gift of Mme. Yolande Candel in memory of her father, Gustave Candel, and Marcel Duchamp, 2014-79-1); *Portrait of Gustave Candel's Mother*, 1911–12, by Marcel Duchamp (Gift of Mme. Yolande Candel in memory of her father, Gustave Candel, and Marcel Duchamp, 2014-79-2) Both works © Succession Marcel Duchamp/ADAGP, Paris / Artists Rights Society (ARS), New York 2014

Marcel Duchamp: *Portrait of Gustave Candel's Father* and *Portrait of Gustave Candel's Mother* (both 1911–12)

Without a doubt, Marcel Duchamp would regard Philadelphia as the most appropriate home for these two paintings, which were recently presented to the Museum as a gift by Mme. Yolande Candel. Since 1954, when it inaugurated new galleries to display the renowned Louise and Walter Arensberg Collection, the Museum has housed the largest and most comprehensive collection of Duchamp's work, which now includes more than two hundred objects. So deep was the connection Duchamp felt for the Museum that he created his final masterpiece, *Étant donnés*, as a site-specific installation for its galleries. It is fitting, then, that two of his earliest paintings—the portraits of Mme. Candel's grandparents—join what Duchamp referred to as their "brothers and sisters" at the Museum. Because of their depth—and Duchamp's genius and profound impact on the development of modern and contemporary art—the Museum's holdings are celebrated and central to the consciousness of those interested in the art of the twentieth and twenty-first centuries. The Museum is the primary lender to *Marcel Duchamp, La peinture, même*, a major exhibition of Duchamp's work at the Centre Georges Pompidou, Paris, on view through January 5, 2015.

Discovering the new in the collection
Paul Durand-Royel
and the collection
of the
Museum of Modern Art



Jim Dine: Botanical Drawings and a Suite of Hand-Colored Prints

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

Leonard Baskin: 377 Prints Made between 1948 and 1970

Local musician and conductor Mark Mostovoy and his wife, Mi-Young Mostovoy, made an exceptional donation to the Museum of 377 prints by American sculptor and prolific printmaker Leonard Baskin. This gift makes the Museum's collection the largest—nearly complete—repository of prints made by the artist between 1948 and 1970, the period in which he produced his finest graphic work. The Mostovoy's remarkable collection of woodcuts, etchings, and engravings includes a rare impression—printed in red—of Baskin's iconic 1954 woodcut *Hydrogen Man*. Especially pertinent to the Museum's holdings, this gift includes eleven portraits of Thomas Eakins. These are wonderful additions to a collection that already includes both the portrait medallion of the painter and the plaster model that Baskin made for it on commission for the Thomas Eakins Foundation in 1972.



Opposite page, clockwise: *Hammers, Wall* (detail), 2002, by Jim Dine (Philadelphia Museum of Art: Gift of the artist, 2014-45-28a,b) © 2014 Jim Dine/Artists Rights Society (ARS), New York; *The Last Century #6*, 2002, by Jim Dine (Philadelphia Museum of Art: Gift of the artist, 2014-45-26) © 2014 Jim Dine/Artists Rights Society (ARS), New York; *Bagatelle #2*, 1997, by Jim Dine (Philadelphia Museum of Art: Gift of the artist, 2014-45-27) © 2014 Jim Dine/Artists Rights Society (ARS), New York; *The Letter*, 2000, by Jim Dine (Philadelphia Museum of Art: Gift of the artist, 2014-45-25) © 2014 Jim Dine/Artists Rights Society (ARS), New York; **this page:** *The Hydrogen Man*, 1954, by Leonard Baskin (Philadelphia Museum of Art: Gift of Marc and Mi-Young Mostovoy in memory of Ira and Floretta Mostovoy, 2014-49-9) © The Estate of Leonard Baskin; Courtesy Galerie St. Etienne, New York

New Perspectives on American Victorian Art

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

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

The overarching theme for this reinstallation is highlighted in its title, *American Artists on the World's Stage*. Central to the installation are two of the most celebrated and widely exhibited paintings of the period, both the work of Thomas Eakins: *Portrait of Dr. Samuel D. Gross (The Gross Clinic)* (1875) and *Portrait of Dr. Hayes Agnew (The Agnew Clinic)* (1889). *The Gross Clinic* was acquired by the Philadelphia Museum of Art and the Pennsylvania Academy of the Fine Arts (PAFA) in 2007 with the generous support of more than 3,600 donors. Since then, the Museum and PAFA have alternated in exhibiting the masterwork. *American Artists*

on the World's Stage marks the painting's latest return to the Museum.

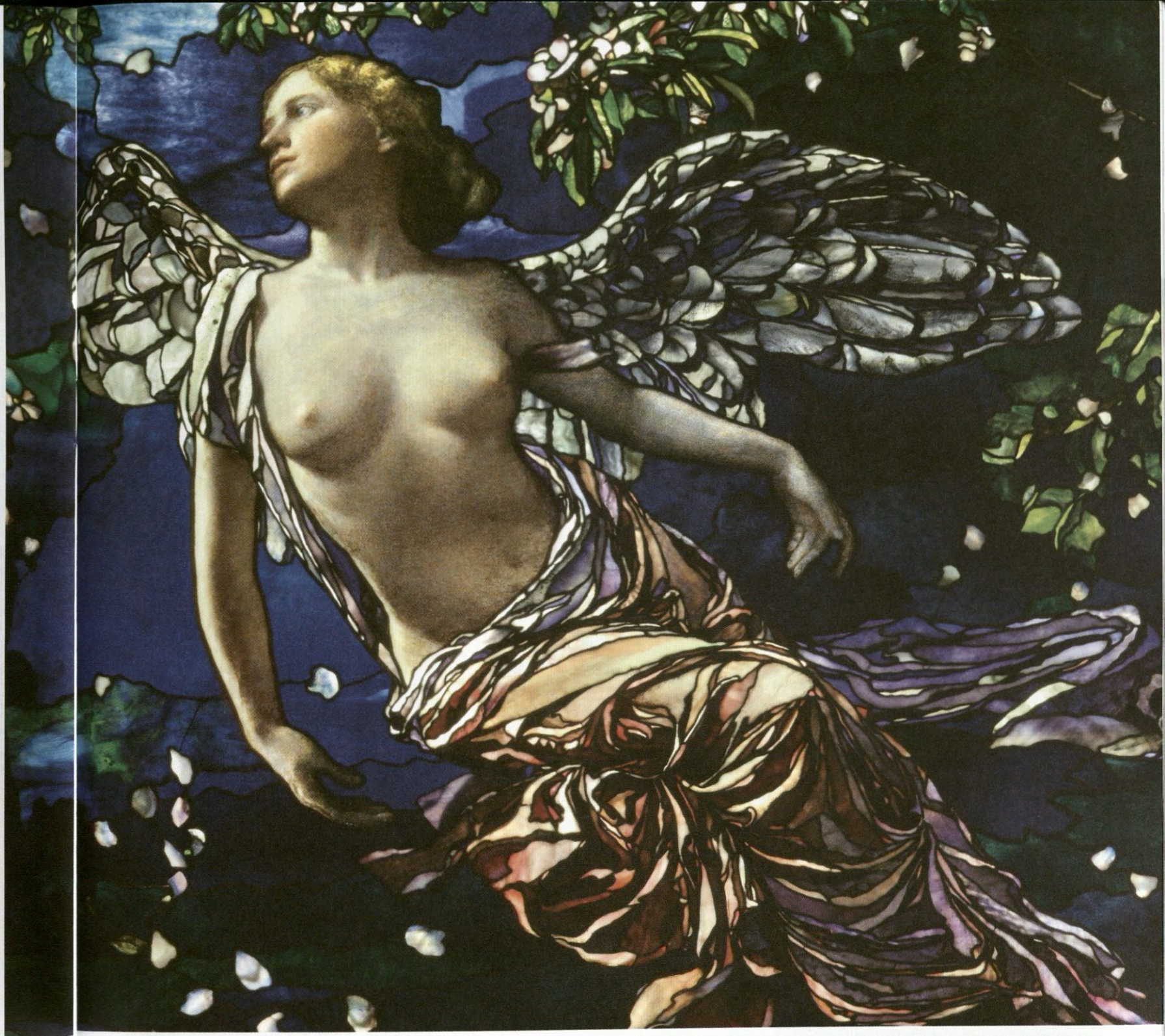
The reinstallation of the American Victorian galleries was overseen by Kathleen A. Foster, The Robert L. McNeil, Jr., Senior Curator of American Art and Director, Center for American Art, and David L. Barquist, The H. Richard Dietrich, Jr., Curator of American Decorative Arts, with assistance from their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

"The return of *The Gross Clinic* was an opportunity to rethink the collection around this masterpiece—to establish connections to other objects in the gallery, and to reconstruct the social network of artists in this period," said Ms. Foster. "After all, Eakins knew John Singer Sargent, Mary Cassatt, Henry Ossawa Tanner, William Trost Richards, Thomas Moran, Thomas Hovenden, Winslow Homer, John La Farge—almost all the other artists in this room! The pattern of travel, art school experience, and exhibition exchange in the late 1800s brought all these people and their work together—competing, stealing ideas, winning reputations. This theme of international exchange, alive in the annual art salons of Paris, London, New York, and Philadelphia, or at the great world's fairs in Philadelphia in 1876 and Chicago in 1893, suggested to me one of these richly colored, densely hung art galleries."

Ms. Foster continued, "The new installation was also an opportunity to refresh certain works—such as the marble sculptures by Howard Roberts and Randolph Rogers, now luminous once again thanks to our conservation staff. Many minds came together to manage the new placement of an old favorite, the enormous stained-glass *Spring* (1900–1902) by John La Farge, which now looks better than ever. And our conservators also cleaned objects that have not been seen for years, such as Jose Velasco's panoramic *Valley of Oaxaca* (1888), in its splendid, newly restored velvet and gilt exhibition frame (top row, second from right, in the photograph at left). One of nine paintings in the Museum that appeared at the World's Fair in Chicago, Velasco's picture looks great alongside Thomas Moran's equally spectacular *Grand Canyon of the Colorado River*, reminding us of the Pan-American culture shared by the US and Mexico in this period."

The reinstallation of the American Victorian galleries was generously supported by The Andrew W. Mellon Foundation.





Conserving a Masterwork of American Victorian Sculpture

An extensive treatment of American artist Howard Roberts's (1843–1900) marble sculpture *La Première Pose* (1873–76) was carried out by Raina Chao, The Andrew W. Mellon Fellow in Objects Conservation (seen in the photograph at right), as part of the reinstallation of the American Victorian galleries. The surfaces of the sculpture had been heavily soiled from handling and the dust and grime accumulated over more than a century. The treatment included cleaning the entire sculpture, thereby revealing finely carved details and subtle and masterful variations in surface texture. The sculpture's display height was changed to match its installation at the Centennial Exhibition held in Philadelphia in 1876. The treated sculpture was reinstalled in the galleries, its condition and manner of display more reflective of the artist's original intent.



Spring (detail), 1901–1902, designed by John La Farge, assembled by Thomas Wright, painted by Juliette Hanson (Philadelphia Museum of Art: Gift of Charles S. Payson, 1977-33-1)

Making a Classic Modern: Social Media and the Museum's Plan for the Future



Overall plan © OLIN

This past summer, *Making a Classic Modern* presented a first—and decidedly in-depth—look at the Facilities Master Plan developed by celebrated architect Frank Gehry for the renovation and expansion of the Museum's main building. Gehry Partners' plan was presented through meticulously built models, carefully rendered architectural drawings, an interview with Gehry, and more.

The Museum is committed to connecting with its current and potential audiences in new, inventive, and exciting ways on-site and online, and to engaging individuals in dialogues about the Museum, its collections, and exhibitions, whether in the galleries or through social media. This commitment shaped both Gehry's plan and the way it was presented in *Making a Classic Modern*. In the "response room" at the end of the exhibition, visitors were invited to offer their comments on computers; share their thoughts, observations, and memories in a video booth, and "picture themselves" in the not-yet-built galleries by taking photos in front of a near-life-size rendering of new display spaces to be built beneath the East Terrace.

Updates about and highlights of *Making a Classic Modern* were posted on Facebook, Twitter, Instagram, and Tumblr. The exhibition had an extensive and multifaceted presence on the Museum's website, complete with numerous, easy-to-access opportunities for response and exchange. The Museum is most gratified to report that all of these efforts succeeded—nearly 46,000 people visited the show and more than 500,000 engaged with it through the Internet.

Facts and Figures

Response Room

- 1,000+ video booth recordings

Video

- Website interview views: 2,251
- Website trailer views: 2,472
- YouTube trailer views: 1,004
- Total video views: 5,686

Facebook Posts

- Fifteen posts, 400,000 unique impressions (i.e., a user sees content posted by the Museum), 11,000+ user engagements (a user interacts with our content by liking, commenting on, or sharing it), 10,246 post clicks, and 1,500 referrals to the website

Twitter

- Pre-exhibition promoted tweets: 32,900 impressions, 373 engagements
- Use of the #philamuseum hashtag: 172 posts, 140,000 unique impressions
- 1,200 referrals to exhibition web page

Instagram

- Eight posts, 1,700 user engagements, 61,000 unique impressions
- Use of the #philamuseum hashtag: 350 user posts, 352,000 unique impressions

Tumblr

- Sixteen posts, 1,239 user engagements, 60,000 unique impressions, 760 referrals to website

Web-Based Media

- Covered in Art Blog by Bob, Candid Philadelphia, CultureGrrl, Hidden City Philadelphia, InLiquid, Oculus, The Artblog, Yahoo!, and more

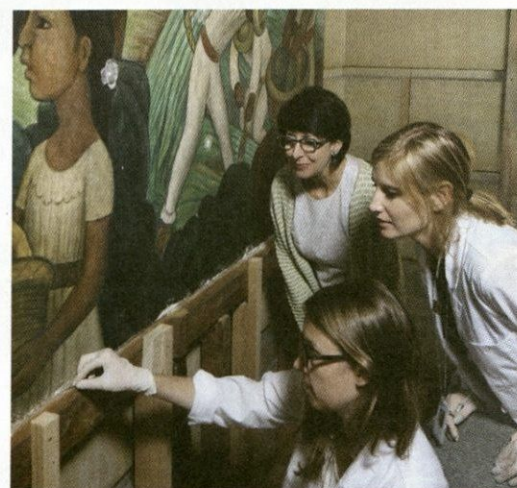
Print and Broadcast Media

- *Associated Press* (reprinted by more than fifty newspapers), *Los Angeles Times*, *Philadelphia Inquirer*, *Philadelphia Magazine*, *Washington Post*, WCAU (NBC10), WHYY (PBS), WPVI (6ABC), and more
- Internationally, *Making a Classic Modern* was discussed in *The Art Newspaper* (London) and was the subject of coverage through Reuters.

Repairing Two "Portable Frescoes" by **Diego Rivera**



In 1931, in conjunction with an exhibition of his work at New York's Museum of Modern Art, Diego Rivera created eight "portable frescoes." Two of these masterworks—*Liberation of the Peon* and *Sugar Cane*—entered the Museum's collection in 1943, and have long held pride of place in the Museum's Great Stair Hall. An important multiyear initiative carried out under the direction of Suzanne Penn, Theodor Siegl Conservator of Paintings, has been the technical study and conservation treatment of the Rivera frescoes. Examination and analysis showed that the works long ago suffered breaks and cracks, with many parts of the painted plaster layer having become precariously loose. For the treatment project, extensive essential repairs were carried out, and the removal of many decades of accumulated soot and grime revealed a paint surface of striking freshness. A major benefit of this project, which was generously funded by the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation and two anonymous donors, is that the frescoes are at long last structurally stable enough to allow the possibility of moving them to other locations within the Museum to be seen in new gallery contexts and to their best advantage.



Above: Diego Rivera's 1931 fresco *Liberation of the Peon*, after treatment by Museum conservators (Gift of Mr. and Mrs. Herbert Cameron Morris, 1943-46-1); right: Theodor Siegl Conservator of Paintings Suzanne Penn (back) and consulting project conservators Katey Corda (center) and Kiernan Graves (front) survey *Sugar Cane* (Gift of Mr. and Mrs. Herbert Cameron Morris, 1943-46-2). Both works © 2014 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico/Artists Rights Society (ARS), New York

John Vick, Project Curatorial Assistant, European Painting



For John Vick, work as a Project Curatorial Assistant dovetails with three key facets of his personality: an overarching sense of curiosity, a driving desire to make things better, and a fascination with the widely differing ways people will respond to a given experience. "I like the feeling of anticipation that comes with planning things—with trying to figure out how to get things just right," Mr. Vick explains. "There's a lot of work to that, but it's very rewarding. When planning an exhibition or the reinstallation of a gallery, I interact with colleagues across the Museum. As a show or gallery nears opening, I meet with the Museum Guides. Finally, there's the public, our visitors. When I talk to them about something I've worked on, I realize that despite all the time spent thinking about a project, someone will experience it in a completely unexpected way. Like Duchamp said, the viewer completes the work of art. At the Museum, it's the visitors that complete our work."

Mr. Vick holds undergraduate and graduate degrees in art history from Boston College and the University of Pennsylvania, respectively. He first joined the Museum staff in 2007 when he began a two-year tenure as The Margaret R. Mainwaring Curatorial Fellow in the department of Prints, Drawings, and Photographs. He later became Exhibition Assistant in the department of Modern and Contemporary Art. In his current position, he works most closely with Matthew Affron, The Muriel and Philip Berman Curator of Modern Art. Mr. Vick played a major role in organizing the recent exhibitions *The Surrealists: Works from the Collections*, *Barbara Chase-Riboud: The Malcolm X Steles*, and *Léger: Modern Art and the Metropolis*. His current focus is preparing *Represent: 200 Years of African American Art* with consulting curator Gwendolyn DuBois Shaw (see pages 14–15).

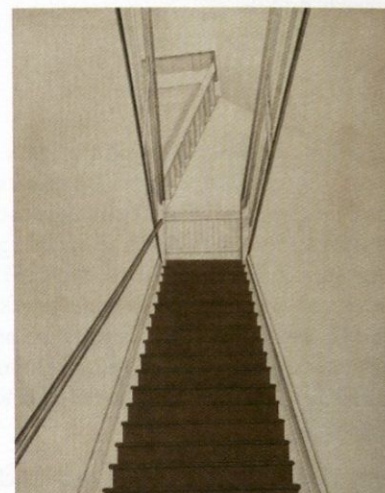
Mr. Vick's work with the Museum has been decidedly broad, crossing mediums, periods of time, movements in art, and the individual vision of many artists. He is happy with the variety—"I look at my work in the larger context of the Museum and its goals. Helping to meet those needs, I'm often steered toward things I wouldn't have otherwise explored."

Being open to new experiences is central to Mr. Vick's perspective and approach to life, both personally and professionally. While in school, he spent summers guiding canoe trips in Canada's far north. It suited him, as do his current adventures in art. "I'm a curious person," he says. "And curiosity is one of the many great things that can be spurred by visual art."

Director Timothy Rub Concludes Tenure as AAMD President

Timothy Rub, the Museum's George D. Widener Director and Chief Executive Officer, recently completed his tenure as president of the American Association of Museum Directors (AAMD), which serves a membership of nearly 250 of this country's leading art museums. He was elected president of the AAMD in May 2013, and during the past year has played a leadership role in the field as it continues to address the changing role of art museums in American society—as well as challenges museums face. Mr. Rub provided strong leadership

in pressing and controversial issues that arose during his presidency. He upheld the long-established and vitally important restrictions on selling works of art to fund museum operating expenses or repay debts. Concerned about the elimination of arts education in many school districts, Mr. Rub continues to work with colleagues across the country to strengthen the art museum's civic role as an educational resource that fosters lifelong learning.

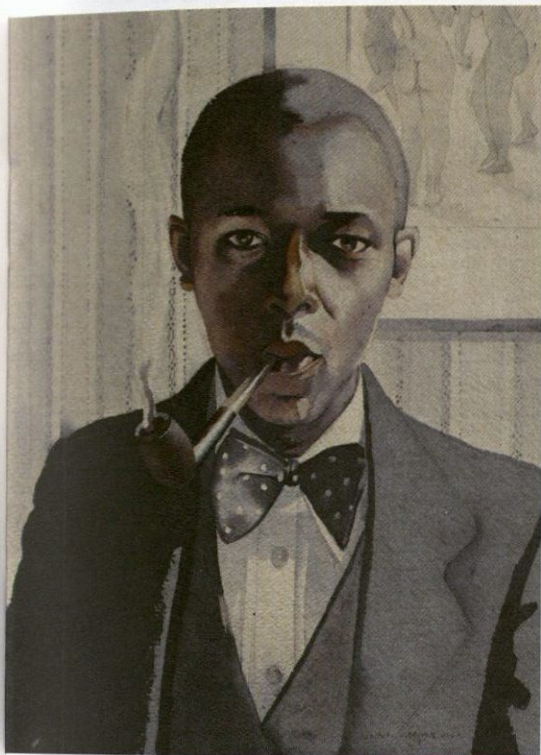


Curator's Pick

Charles Sheeler, *Stairway to the Studio*, 1924

"I saw this drawing by Sheeler all the time during my first job at the Museum. It's a wonderful balance between highly realistic depiction and abstract composition of patterns, lines, and forms. There's mystery to it—narratives and emotions to be imagined. The stairs lead to a studio you can't see, though maybe we sense its aura. What did it mean to Sheeler when he stood there about to climb those steps?"

Celebrate, Honor, Look Ahead: African American Art, the Winter Holidays, and the Every Family Party



In conjunction with *Represent: 200 Years of African American Art* (January 10–April 5, 2015), the Museum will offer a variety of programs. The festivities kick off with the *Martin Luther King, Jr. Day Weekend Celebration*, January 16–19, 2015. See page 15 for funding credits.

Art After 5

Represent Dance Party

Friday, January 16, 5:00 p.m.–midnight

Join us for live jazz, guided exhibition tours, food, and cocktails. Beginning at 8:00 p.m., the program becomes a late night dance party with guest DJ Rob Base.

Represent Gala Celebration

Saturday, January 17, 6:00–10:00 p.m.

The African American Collections Committee of the Philadelphia Museum of Art will host a fundraising gala event in honor of Dr. Constance E. Clayton. Guests will include supporters of the project and living artists featured in the *Represent* exhibition and catalogue. Tickets are \$250 or \$500 per person. Proceeds will be used to establish a fellowship to advance diversity in the curatorial field. The evening will include a reception, viewing of the exhibition, seated dinner, and distinguished keynote speaker Dr. Richard Powell.

Family Celebration

Sunday, January 18, 10:00 a.m.–3:00 p.m.

This daylong, family-friendly program includes exhibition tours, educator-led art making, craft projects, performances, and special dining offerings.

Martin Luther King, Jr. Day of Service

Monday, January 19, 10:00 a.m.–3:00 p.m.

The Museum's Family and Community Learning programs staff will create diverse projects that provide unique and exciting opportunities for even the youngest Philadelphians to give back to the greater community. Pay What You Wish admission.



CELEBRATE THE

HOLIDAYS AT THE MUSEUM

The Museum has a festive array of events lined up to get you in the holiday spirit. Unless otherwise noted, programs during the week of Friday, December 26–Thursday, January 1, are free after Museum admission.

Wednesday Nights

Ugly Sweater Party

Wednesday, December 3, 5:30–8:00 p.m.

Pull out that ugly holiday sweater and enjoy a spread of cheerful treats, try your hand at making something cozy in our knitting circle, and listen to the joyful sounds of a cappella singing.

Make Stuff:

Holiday Card-Making Station

Wednesdays, December 3, 10, and 17, 5:30–7:30 p.m.

Spread some cheer this holiday season—channel your creativity and create your own handmade holiday cards.

Save the Date

Every Family Party

Saturday, May 2, 5:00–8:00 p.m.

Invite the children in your life to join in the fun as the Museum's youngest visitors explore the collection and make their own art after hours during the Every Family Party. Create, eat, dance, sing, play, and get inspired!

Art After 5

Philadelphia Holiday Groove

Friday, December 12, 5:00–8:45 p.m.

Travel back to the golden age of disco, soul, and Motown with a special holiday program featuring the Elements, from Élan Artists.

Festival of Lights

Friday, December 19, 5:00–8:45 p.m.

The New York-based band DeLeon transforms Sephardic folk music into a sound both new and centuries old. Co-presented with Temple University's Feinstein Center for American Jewish History and the "Sounds Jewish" series. Promotional support provided by Tribe 12.

Family Programs

Winter Family Studio

Friday, December 26–Wednesday, December 31, 11:00 a.m.–3:00 p.m.

Join us to create, learn, and have fun. Family Studio is made possible by the Joseph F. McCrindle Art Education Fund at the Philadelphia Museum of Art.

Holiday Family Gallery Tours

Friday, December 26–Wednesday, December 31, 11:00 a.m. and 2:00 p.m.

Take a fun and interactive guided tour with a Museum educator.

Dining Experiences

New Year's Day Brunch

Thursday, January 1, 10:30 a.m.–2:30 p.m.

Toast 2015 at Granite Hill. For reservations, call 215-684-7990 or visit opentable.com/granite-hill. \$45 per person, plus tax & gratuity. Members receive a 10% discount.

