

## Anne d'Harnoncourt

An internationally acclaimed art historian and museum leader, Anne d'Harnoncourt served as The George D. Widener Director of the Philadelphia Museum of Art (PMA) since 1982, and as both Director and Chief Executive Officer since 1997. Born in Washington, D.C., and raised in New York City, Anne was the only child of Sarah Carr d'Harnoncourt, a fashion editor, and



René d'Harnoncourt, Director of The Museum of Modern Art, New York, from 1949 to 1967. A graduate of The Brearley School and Radcliffe College, she received her master's degree from the Courtauld Institute of Art, University of London, in 1967. That same year, Anne joined the staff of the PMA as a curatorial assistant in the Department of Painting and Sculpture. In 1969, she became Assistant Curator of Modern Art at The Art Institute of Chicago, and in 1972 she returned to Philadelphia as the PMA's first Curator of Twentieth-Century Art.

Anne quickly came to be recognized internationally as a leading authority on and interpreter of modern and contemporary art and the preeminent specialist in the art of Marcel Duchamp. In 1973, she co-organized with Kynaston McShine a major retrospective exhibition of Duchamp's work, which traveled to The Museum of Modern Art and The Art Institute of Chicago; its catalogue remains an essential touchstone for Duchamp scholars and everyone interested in the artist and his dynamic legacy. Following the artist's death in 1968, Anne—working with the artist's widow, Alexina (Teeny) Duchamp, and stepson Paul Matisse—oversaw the installation of Duchamp's final work, *Étant donnés: 1. La chute d'eau, 2. Le gaz d'éclairage* (*Given: 1. The Waterfall, 2. The Illuminating Gas*), which Duchamp created in secret over the last twenty years of his life (1946–66). An accompanying publication, co-authored by Anne with Walter Hopps, set the benchmark for scholarship on this most enigmatic creation. Other pioneering exhibitions organized by Anne during her curatorship were *Futurism and the International Avant-Garde* (1980) and *John Cage: Scores and Prints* (1982). During her tenure as curator, the Museum built its contemporary collections with acquisitions of important works by Jasper Johns, Brice Marden, Agnes Martin, Ellsworth Kelly, Elizabeth Murray, and Sol LeWitt, among others.

As the PMA's Director, Anne fostered the growth and distinction of the Museum's professional staff. Working as partner, mentor, and champion with the Museum's curators, she helped to steward numerous masterpieces into the Museum's collections. Many were treasures



of Philadelphia's cultural and artistic heritage under threat of leaving the city through sale—John Singleton Copley's *Portrait of Mr. and Mrs. Thomas Mifflin* (1773), Augustus Saint-Gaudens's *Angel of Purity (Maria Mitchell Memorial)* (1902), and Thomas Eakins's *Portrait of Dr. Samuel D. Gross (The Gross Clinic)* (1875) are especially notable among the Museum's investments in preserving Philadelphia's patrimony for the city, its people, and its visitors. In 1996, the Museum acquired Jean-Antoine Houdon's *Bust of Benjamin Franklin* (1779), an engaging likeness of a brilliant American maverick and profound

symbol of Philadelphia's centrality to American history, thought, and innovation. The Museum's rich collections of European art were further strengthened with the acquisition of singular masterpieces such as the paintings *Without Ceres and Bacchus, Venus Would Freeze* (c. 1600–1603) by Hendrick Goltzius and *Mermaid* (1896) by Edvard Munch, the marble *Danaid (The Source)* (conceived 1886; carved before 1902) by Auguste Rodin, and the drypoint with burin work *Christ Crucified between Two Thieves (The Three Crosses)* (1653–55) by Rembrandt van Rijn. Vast collections of drawings, prints, and photographs were acquired, among them The Muriel and Philip Berman Gift of 2,500 Old Master drawings and 42,786 Old Master prints and the Julien Levy Collection of 2,500 early modern and Surrealist photographs.

The Museum's collections of the arts of East Asia were enriched with acquisitions such as the early seventeenth-century handscroll by Hon'ami Kōetsu, *Poems from the "Shinkokin wakashū"* (an



imperial anthology), an imposing seventeenth-century porcelain *Dragon Jar* from Korea, and Frederick McBrien III's distinctive collection of modern and contemporary Japanese craft arts. Support from Trustee Emeritus William M. Hollis, Jr., and Dr. Andrea Baldeck has ensured for posterity the excellence of many of the galleries and authentic

Top: Anne as a student (1965). Bottom: Anne with *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, 1915–23, by Marcel Duchamp (1973)



Graydon Wood

architectural settings for which the Museum's East Asian collections are internationally renowned.

During Anne's tenure, her long-time colleague Stella Kramrisch, the PMA's Curator of Indian Art, gave and bequeathed more than 800 objects from her personal collection, including the elegant fifth-century sandstone sculpture *Avalokiteshvara, Bodhisattva of Compassion*, one of the finest examples of art created under the powerful Gupta Dynasty, which ruled much of northern India.

Some ninety superb Indian "miniature" paintings—including *The Poet Bihari Offers Homage to Radha and Krishna* (c. 1760–65) by the master painter Nainsukh of Guler—were presented to the Museum as gifts and bequest from Trustee Dr. Alvin O. Bellak.

Philadelphia's central role in the development of American furniture and decorative arts is reflected in the addition of suites of parlor furniture, including rococo examples created by Thomas Affleck in the 1770s for John and Elizabeth Cadwalader and Benjamin Henry Latrobe's "Etruscan"-style painted furnishings created in the early nineteenth century. Throughout Anne's directorship, the Museum's Women's Committee contributed funds from the proceeds of its annual Craft Show for the purchase of contemporary American crafts, bringing the collection of American decorative arts up to date and helping to acquire the Museum's most modern architectural setting: dramatic wooden elements made by Wharton Esherick for his 1936–37 renovation of the Bok House in Gulph Mills, Pennsylvania. The Museum's preeminence in the field was enhanced in 2002 with the founding of its Center for American Art, endowed by Robert L. McNeil, Jr.

The Museum's vast collections of costume and textiles grew from a primarily Western and "high-style" focus to include work in fabric from around the world—including Bangladesh, Guatemala, India, Japan, and Myanmar—and stunning expressions of folk creativity, such as the Ella King Torrey Collection of African American quilts. The collections also expanded to include cutting-edge, contemporary designs by Jean-Paul Gaultier, Comme des Garçons, and Vivienne Westwood, among others.

The Museum's holdings of historical European decorative arts grew with the purchase of a *Jewelry Cabinet* (1867) made by Charles-Guillaume Diehl and gifts from the Howard I. and Janet



Joseph Rishel



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H. Stein Collection of Italian Renaissance maiolica, among many other notable acquisitions in this area. A significant collection of modern and contemporary design was built through the efforts of Collab, a group of design professionals and aficionados working with Museum curators and with Anne's enthusiastic support.

Anne encouraged a concerted effort to increase the Museum's holdings of African American art, bringing to the galleries painted masterpieces such as Henry Ossawa Tanner's *Portrait of the Artist's Mother* (1897) and Beauford Delaney's *Portrait of James Baldwin* (1945), and an immense glazed stoneware storage jar made in 1859 by an enslaved African American known as "Dave the Potter" (who took the surname Drake after emancipation).

The Museum's engagement with the art of the twentieth- and twenty-first centuries—a relationship cultivated by Anne—continued with transforming acquisitions of works by Eva Hesse, Jasper Johns, Ellsworth Kelly, Anselm Kiefer, Sol LeWitt, Martin Puryear, Man Ray, Gerhard Richter, Cy Twombly, and Andy Warhol. In 2007, with Anne's galvanizing enthusiasm, the Museum acquired Bruce Nauman's iconic neon spiral *The True Artist Helps*

*the World by Revealing Mystic Truths* (1967), presaging the exciting announcement that Mr. Nauman, in an exhibition organized by the PMA, would represent the United States at the Venice Biennale's 2009 International Art Exhibition. (The Museum represented the United States in the 1988 Venice Biennale with an exhibition of works by Jasper Johns, reflecting Mr. Johns's close relationship with Anne and his engagement with the Museum's collections, organized by the Museum's then-Curator of Twentieth-Century Art, Mark Rosenthal.)

Top: Anne, right, flying kites with artist and Museum Honorary Trustee Jacqueline Matisse Monnier (1981)  
 Bottom: Anne in front of Fernand Léger's 1919 painting *The City* (1994)



Kelly & Massa

Anne's guiding desire was to connect people with art; to realize this, she advocated for inventive educational programs and ambitious initiatives to build audiences as brilliantly diverse as the Museum's gloriously protean permanent collections. Complementing and expanding upon these collections, Anne encouraged a sequence of major international loan exhibitions with accompanying publications by the Museum's curators, curators from partner institutions, and independent scholars. Among these are the retrospectives *Constantin Brancusi* (1995), *Cézanne* (1996), *The Art of Hon'ami Kōetsu: Japanese Renaissance Master* (2000), *Thomas Eakins: American Realist* (2001), *Barnett Newman* (2002), *Shocking! The Art and Fashion of Elsa Schiaparelli* (2003), *Salvador Dalí* (2005), *Ike Taiga and Tokuyama Gyokuran: Japanese Masters of the Brush* (2007), and *Frida Kahlo* (2008), and surveys on topics ranging from *The Pennsylvania Germans: A Celebration of Their Arts, 1683–1850* (1983) to *Japanese Design: A Survey Since 1950* (1994), *The Splendor of 18th-Century Rome* (2000), and *Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492–1820*. Each exhibition was accompanied by a groundbreaking catalogue, while other Museum publications focused on the permanent collections, such as *British Paintings in the Philadelphia Museum of Art* (1986), *Oriental Carpets in the Philadelphia Museum of Art* (1988), *Paintings from Europe and the Americas in the Philadelphia Museum of Art* (1994), *Handbook of the Collections* (1995, with Japanese and Spanish editions following), *The Fine Art of Textiles* (1997), *Twentieth Century Painting and Sculpture in the Philadelphia Museum of Art* (2000), *Gifts in Honor of the Museum's*

The public opening of the Ruth and Raymond G. Perelman Building: Anne (center) with (left to right) Raymond G. and Ruth Perelman; Board Chair Gerry Lenfest; Chief Operating Officer Gail Harrity; Philadelphia City Council member Darrell L. Clarke; Hugh C. Long II, State CEO, MidAtlantic Banking Group, Wachovia Corporation; the Honorable Marjorie O. Rendell; and City Council member Bill Greenlee (September 15, 2007)

*125th Anniversary* (2002), and *Italian Paintings 1250–1450, in the John G. Johnson Collection and the Philadelphia Museum of Art* (2004), as well as *Making a Modern Classic: The Architecture of the Philadelphia Museum of Art* (1997).

Between 1992 and 1995, Anne oversaw a massive project to reinstall all of the European collections in more than ninety galleries; renovation of twenty galleries of modern and contemporary art followed in 2000. Also in 2000, the Museum achieved the long-term goal of acquiring a neighboring Art Deco landmark through the generosity of Ruth and Raymond G. Perelman. After a subtle yet transforming renovation and expansion designed by Gluckman Mayner Architects, New York, the Perelman Building opened to the public in 2007 as a state-of-the-art facility for the Museum's collections of prints, drawings, and photographs; costume and textiles; modern and contemporary design; and the Library and Archives. Many thousands of works of art were studied and conserved during these monumental initiatives, underscoring Anne's conviction that prominent among the Museum's primary responsibilities is the preservation of its collections for future generations.

Anne led the Museum through two major capital campaigns: the Landmark Renewal Fund, which raised \$64 million between 1986 and 1993, and the 2001 FUND 125th Anniversary Campaign, which concluded in 2004 having raised \$246 million. The 2001 FUND, like the acquisition of the Perelman Building, supported the strategic goals of two successive Long-Range Plans shaped by Anne and Chief Operating Officer Gail Harrity, and adopted by Museum Trustees in 1999 and 2004. In 2006, Anne and Board Chairman H. F. (Gerry) Lenfest joined the Trustees in announcing that Frank O. Gehry and his team of talented architects will take on the challenge of expanding and restoring the Museum's main building, creating dynamic, beautiful, and ample new space for the Museum's rapidly growing collections of American, Asian, and modern and contemporary art. An ingeniously sited sculpture garden and parking facility will be completed in 2009.

Anne was a Director of the Henry Luce Foundation, a Trustee of the Fabric Workshop and Museum, a Director of the Japan Society, a Regent of the Smithsonian Institution's Board of



Anne at The Metropolitan Museum of Art with fellow directors of the largest art museums in the United States: (seated, center and right) Philippe de Montebello, Metropolitan Museum of Art; Earl (Rusty) Powell, National Gallery of Art; (standing, left to right) Don Bacigalupi, Toledo Museum of Art; Malcolm Rogers, Museum of Fine Arts, Boston; James Cuno, The Art Institute of Chicago; Michael Govan, Los Angeles County Museum of Art; Glenn Lowry, Museum of Modern Art; and Timothy Rub, Cleveland Museum of Art (April 7, 2008)



Michael Bryant/Philadelphia Inquirer staff photographer

Regents, and a member of the Visiting Committee of the J. Paul Getty Museum, among many other affiliations. She was named a Distinguished Daughter of Pennsylvania in 1985 and received the French Order of Arts and Letters in 1998. In 2007, Anne received the highest honor bestowed by Mexico upon citizens of other countries: the Decoration of the Aztec Eagle.

Anne is survived by her husband of more than thirty-five years, Joseph J. Rishel, the Philadelphia Museum of Art's Gisela and Dennis Alter Senior Curator of European Painting before 1900, and Senior Curator of the John G. Johnson Collection and the Rodin Museum. Her memory is cherished by an extended and devoted circle of friends and family. Her example offers strength, comfort, and inspiration to the Museum family—its Trustees, supporters, champions, members, visitors, admirers, and the Museum's staff, whom she mentored, respected, and cared about as individuals and professionals—and colleagues in arts, culture, and education around the world. Her legacy endures through her place in the lives and careers of great artists and their works of art, which she did so much to transform into sources of public delight and uplift by providing them permanent homes in the Museum's galleries and broad accessibility through meticulously conceived and produced exhibitions and catalogues. The Museum's visitors—each on her or his unique path of discovery—numbered many millions during Anne's remarkable four-decade tenure at the Museum, and will multiply infinitely in years to come.

Hippocrates taught us *ars longa, vita brevis*—art is long, life is brief. Anne lived a life informed by this great insight. The world of art—indeed, the world itself—is better for it.

Donations in memory of Anne d'Harnoncourt may be made to the Philadelphia Museum of Art. These gifts—for an art acquisition and to endow a permanent fund dedicated in Anne's name—will honor her remarkable legacy by sustaining and nourishing the Museum and ensuring the fulfillment of its mission.

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The Philadelphia Museum of Art is deeply grateful for the cooperation of the Philadelphia Orchestra and The Academy of Music, our partners in presenting this memorial program. Anne d'Harnoncourt's life was distinguished by an abiding love of music and embrace of all the visual and performing arts. The generosity and support of our sister institutions are symbolic of her legacy.