

Pennsylvania Academy *of the Fine Arts*



2016-17 ANNUAL REPORT

PAFA



PRESIDENT'S LETTER

Thanks to all of our donors, volunteers, staff, faculty, students, alumni, and partners who helped to make 2016-17 an extraordinary year. Your dedication to our mission ensured that we continue to educate the most promising artists of our generation, organize exceptional exhibitions that broaden the story of American art, add important works to our collections, and make our programs accessible to the community, and improve our world-class facilities.

Among the exhibitions we organized and presented, *World War I and American Art* was the most ambitious. It brought together more than 150 works of art to commemorate the centenary of a global conflict. Through artists' eyes, we witnessed the war as it unfolded. Artists also helped to encourage American participation in the war and protest against it. The exhibition reflected the perspectives of women and African Americans who contributed to fighting the war and maintaining the homefront. The exhibition toured to the New-York Historical Society and the Frist Center in Nashville and collectively was seen by more than 150,000 visitors. The lavishly illustrated catalogue that we published collaboratively with Princeton University Press will remain a valuable resource to students, scholars, and collectors.

PAFA's newly completed Broad Street Studio expanded opportunities for our talented students to interact with the public. Whereas most museums highlight the finished products of artists' studios, this new venue at the front of the Samuel M.V. Hamilton Building showcases the artistic process. It is messy and exciting, and the Broad Street Studio enables passersby on Broad Street and visitors to PAFA to ask questions as the creativity unfolds.

PAFA has long been dedicated to public outreach and education. In this fiscal year, our commitment to partnering with the School District of Philadelphia expanded into a fourth school, bringing the total of elementary and middle school students served deeply each year to 2,300. In total, our educational programs reach 65,000 children and adults. We are very proud of these meaningful and widely accessible educational opportunities for artistic expression, skills development, and understanding of the visual arts.

David R. Bringham
President and CEO



MUSEUM

PAFA Welcomes new Muesum Director

Brooke Davis Anderson, Edna S. Tuttleman Director of the Museum

With more than 25 years of arts and cultural experience, most recently as Executive Director of Prospect New Orleans, the international triennial of contemporary art, Brooke Davis Anderson joined PAFA as the new Edna S. Tuttleman Director of the Museum.

In her role, Anderson provides creative and administrative leadership in the conception, development, and implementation of the museum's artistic and public programs, including exhibitions, scholarship, community education, and collecting American art. She represents PAFA's interests to the public, embraces leadership roles in the arts and cultural community in Philadelphia and beyond, and works closely with the development team to secure resources to advance PAFA's mission.

"PAFA is deeply woven into the fabric of this country and its art, so I am thrilled to join the museum and am eager to work with David Brigham, the board and staff, the curators and faculty, and the many communities of Philadelphia," Anderson said. "PAFA is uniquely positioned to explore the ways in which artists illuminate the American experience and the inventive approaches they employ to tell our shared stories, past, present, and future. It is such a singular opportunity and I can't wait to get started!"

As the head of Prospect New Orleans, Anderson worked in partnership with the Board of Directors and with guest



curators to build that triennial exhibition into a highly acclaimed international art event that connected to its local community. Anderson led all aspects of the organization, spearheaded a range of new initiatives, and oversaw efforts including fundraising, programs and audience outreach, community relationships, artist partnerships, and collaborative efforts.

From 2010 to 2012 she was Deputy Director of Curatorial Planning at the Los Angeles County Museum of Art. At LACMA, she oversaw the Watts Towers Conservation and Community Collaboration projects, as well as the Curatorial Diversity Initiative to expand the diversity of museum professionals working in curatorial roles. From 1999 to 2010, she was Founding Director and Curator of The Contemporary Center at the American Folk Art Museum in New York, where she curated more than 20 exhibitions, authored several books, and led the acquisition of the Henry Darger Study Center.

Before that, Anderson was Director of the Diggs Gallery, and Assistant Professor of Fine Arts, at Winston Salem State University in North Carolina; Adjunct Instructor at Columbia University and at City College of New York; Guest Curator at the Reina Sofia Museum in Madrid; and Acting Director, Assistant Director, and Gallery Assistant at the Francesca Anderson Gallery in Boston.

Collections

Center for the Study of the American Artist offers new collaborative learning spaces



The Center for the Study of the American Artist serves as an extension of the school learning experience beyond the traditional classroom. The Center is home to 12,000 works of art on paper in PAFA's permanent collection, 750 linear feet of archival materials, and 227 rare books and special collections.

During FY 2017, students, faculty, artists, curators, genealogists, and researchers used the space as a new resource for fostering creative engagement and discourse. 283 students and faculty scheduled appointments to study artwork in either the Ball Family Foundation Works of Art on Paper Collections Storage Vault or the Richard and Bonnie Rosello and Mr. and Mrs. Washburn S. Oberwager Study Room.

The Dorothy & Kenneth Woodcock Archives provided archival research services for 249 remote patrons and hosted 62 researchers on-site. Archival research services resulted in the publication of books (17), biographies (6), auction catalogs (3), catalogue raisonnés (5), scholarly publications (5), dissertations (3), and exhibition catalogs (2).

With the generous support of the Institute of Museum and Library Services (IMLS), 2017 also marked the year that the Dorothy & Kenneth Woodcock Archives launched its digitization program. The first fully digitized and freely accessible archival collection was the Annual Exhibition photographs (3,684 items). The Director of Archives will assume stewardship of digitized collections across the archives and help grow digital collections in an effort to better serve PAFA's community.

The Richard C. von Hess Foundation Works on Paper Conservation Suite is dedicated to the preservation and preventive conservation for the museum's works of art on paper and photographic collection. Throughout the year, over 200 works of art and photographs were matted and framed for exhibitions and loans and nearly 500 works of art, including 3-dimensional objects, were re-housed for storage. Additionally, the space served as a conservation lab where minor treatments were performed. The Conservation Technician also provided PAFA students with consultations regarding preservation, matting, and framing.

Acquisitions

In fiscal year 2017, 214 new works entered PAFA's collection including 173 gifts and 41 purchases

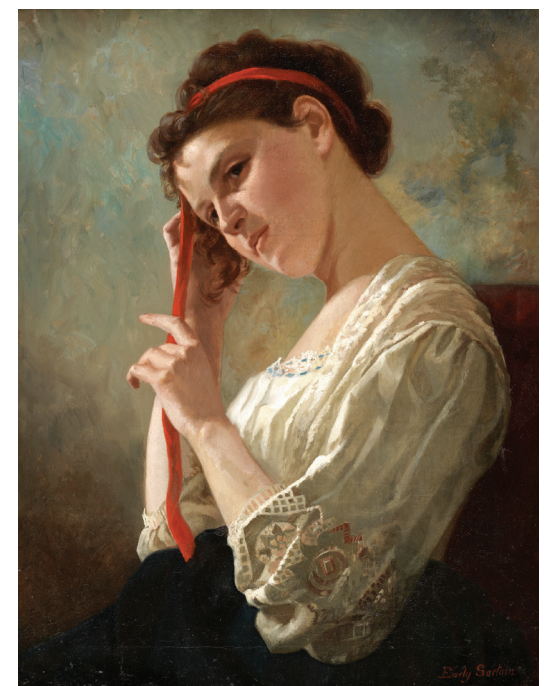
Historic Highlights

PAFA was honored this year to purchase two masterworks by leading 19th and early 20th century women artists for the collection. The first, *Study: Female Head* (1878) by Emily Sartain, is by a PAFA-educated artist from an important 19th century Philadelphia art making family, one of the first female mezzotint engravers in the U.S., and the only woman to win a gold medal at the 1876 Centennial Exhibition. Sartain, along with her friend Mary Cassatt, was a student in PAFA's groundbreaking first "ladies' life class" of 1868. Emily Sartain was a prominent educator, a pioneering feminist, an artist who influenced generations of women artists in Philadelphia, and a nationally recognized authority on art education for women. This painting is a mature example by an artist who was connected to PAFA throughout her life as a student, exhibitor, committee member, and prize winner.

Sick a-Bed (by 1916) was painted by Boston School artist Elizabeth Vaughn Okie Paxton (1879–1971), who frequently exhibited her work at PAFA between 1910 and 1941, and who showed this painting, depicting a Vermeer-like bedroom interior, at PAFA's annual exhibition of 1916. This painting is connected to PAFA's history of exhibiting and collecting the work of women artists. It is the finest work in a public collection by an artist who is widely thought to be as gifted a painter as her husband, William McGregor Paxton, though, like many women artists, she did not achieve the financial success and recognition of her more well-known partner.



Elizabeth Okie Paxton, *Sick a-Bed*, 1916, Oil on canvas, 21 3/4 x 18 in., Museum Purchase, 2017.11



Emily Sartain, *Study*, 1878, Oil on canvas, 34 x 27 x 3 in., Museum Purchase, 2017.1

Acquisitions

Contemporary Highlights

In addition to many other acquisitions PAFA was honored this year to purchase two works by leading contemporary artists:

Rina Banerjee’s *Excessive flower, hour by hour, banal and decorative, banished and vanished of power, reckless and greased she steals like jewel thieves, fierce, always in theater as actor, often captured in oils, thrown in air, robbed in vitality as death appears for all who have more color -- see her unequal in sting to sun and processions of pomp if in marriage and funeral bearing in mind possessions of inheritance acquired*, 2017 was a commissioned work for the 56th Venice Biennale and enters PAFA’s permanent collection. The work exemplifies Banerjee’s sculptural installation practice with unorthodox materials such as cowry shells, armature, copper tubes, and frozen charlotte doll heads as a commentary on the excessive circulation of materials and bodies in an increasingly globalized world. Banerjee’s work has been exhibited throughout Europe and Asia and will be featured in the first North American retrospective at PAFA in fall 2018.

William Villalongo’s mixed media work *The Thirsty Laborer*, 2012, features a combination of contemporary pop culture and traditional African iconography in a wild and unsettling narrative. The imaginary world that Villalongo creates references racial and sexual politics in an effort to recuperate Western, American, and African histories of art. He thus reframes “blackness” within images, events, and themes in the current cultural landscape. The Thirsty Laborer particularly addresses the lineage of abstraction and its erasure of black voices. Villalongo’s work presents a challenge to a mainstream American art cannon.

PAFA was also pleased to receive a substantial gift by a prominent scholar, curator, and women’s rights activist based in Philadelphia:

Ofelia Garcia’s monumental gift of 20 works of art by women artists complements PAFA’s holdings gifted by Linda Lee Alter in 2012. The artists include Chitra Ganesh, Faith Ringgold, and Louise Nevelson, whose practices had immense impacts within the women’s movement and abstraction. These works have also expanded PAFA’s expansive collection of works on paper as they include lithographs, etchings, woodcuts, and color screenprints.



Rina Banerjee, *Excessive flower, hour by hour, banal and decorative, banished and vanished of power, reckless and greased she steals like jewel thieves, fierce, always in theater as actor, often captured in oils, thrown in air, robbed in vitality as death appears for all who have more color -- see her unequal in sting to sun and processions of pomp if in marriage and funeral bearing in mind possessions of inheritance acquired*, 1916, Oil on canvas, 21 3/4 x 18 in., Museum Purchase, 2017.11



William Villalongo, *The Thirsty Laborer*, 2012,

Loans Spotlight

Collected/Selected Loans from PAFA:

- Raymond Saunders, *Jack Johnson*
- Faith Ringgold, *We Came to America, from the series; “The American Collection”*
- Elizabeth Catlett, series of 15 linocuts
Exhibition: *The Color Line: African-American Artists and Civil Rights in the United States*: Musée du quai Branly, Paris: October 4, 2016 – January 22, 2017
- Maxfield Parrish, *Old King Cole (Triptych)*
- Henry McCarter, *Yearly Tribute to the King of Tara*
- George Benjamin Luks, *[Wooded landscape with pond]*
- Thomas Eakins’ watercolor box , Exhibition: *American Watercolor in the Age of Homer and Sargent*: Philadelphia Museum of Art: February 16 – May 14, 2017
- Mickalene Thomas, *Din Avec la Main Dans le Miroir*
- Sue Coe, *Aids won’t wait, the enemy is here not in Kuwait; Thank You America (Anita Hill, Study for the lithograph of the same title); Animals’ Thanksgiving; The Autopsy; Lo Cholesterol Buffalo; Riot; Greed*; Exhibition: *Sharp Tongued Figuration*: Rutgers-Camden Center for the Arts-Stedman Gallery: January 17–April 21, 2017
- 12 Native American children’s drawings, Exhibition: *Images of a Vanished Life*, Peninsula Fine Arts Center, Newport News, Virginia: January 21–March 26, 2017

Collected/Selected Loans to PAFA:

- John Singer Sargent, *Gassed: The Dressing Station at Le Bac-de-Sud, on the Doullens-Arras Road, August 1918 - IWM (Imperial War Museums), London, England*
- Marsden Hartley, *Himmel* – The Nelson-Atkins Museum of Art, Kansas City, Missouri
- Childe Hassam, *Avenue of the Allies, Great Britain, 1918 - The Metropolitan Museum of Art, New York*
- George Bellows, *Return of the Useless - Crystal Bridges Museum of American Art, Bentonville, Arkansas*
- Exhibition: *World War I and American Art* PAFA: November 4, 2016–April 9, 2017; The New-York Historical Society: May 26–September 3, 2017; Frist Center for the Visual Arts, Nashville, Tennessee: October 6, 2017–January 21, 2018



Raymond Saunders, *Jack Johnson*, 1971, Oil on canvas, 83 5/8 x 65 in., Funds provided by the National Endowment for the Arts, Pennsylvania Academy Women’s Committee, and an Anonymous Donor, 1974.9.1



Childe Hassam, *Avenue of the Allies, Great Britain, 1918*, 1918, Oil on canvas, 36 x 28 3/8 in., The Metropolitan Museum of Art, New York, Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967, 67.187.127 Photo: ©The Metropolitan Museum of Art/Art Resource, NY

Exhibitions

Education Makes a Modern Girl

April 27 - October 9, 2016

This Collections Focus of works from the Linda Lee Alter Collection of Art by Women was curated by PAFA's Youth Council. The teens on the Youth Council, students from various area high schools, worked as a group to consider over 100 works for inclusion in *Education Makes Me a Modern Girl*. Their choices featured a range of media, subject matter and styles reflecting their interests in the collection: its diversity of perspectives. The choice of title referenced a song and book by Carrie Brownstein, currently a favorite author and musician of their generation, underscoring their belief in the importance of seeking and exploring difference.



Happiness, Liberty, Life? American Art and Politics

June 30 - September 18, 2016



Happiness, Liberty, Life? American Art and Politics explored themes of humor, protest, and portraiture in American art and politics from the 18th century to today. A constellation of works on display in the galleries addressed American artists' often explosive engagement with the political process, including Julius Bloch, Colin Campbell Cooper, Sue Coe, Chitra Ganesh, Barbara Kruger, Jacob Lawrence, Roy Lichtenstein, Alice Neel, Rembrandt Peale, Jaune Quick-to-See Smith, Faith Ringgold, William Sartain, Augustus Saint-Gaudens, Gilbert Stuart, Kara Walker, and Andrew Wyeth, among others.

A central nucleus of the exhibition, the "Wall of Washington," offered a rare look at over 25 representations of George and Martha Washington, from idealized views of Washington's childhood days to the Founding Father's sepulcher at Mount Vernon. Newly restored, massive cardboard characters of

George and Martha Washington, Thomas Jefferson, and Benjamin Franklin from Red Grooms' 1982 Philadelphia Cornucopia installation were featured in PAFA's Fisher Brooks Gallery.

In addition, an installation in the Historic Landmark Building placed contemporary artist Brian Tolle's sculptural portraits of George Washington in conversation with PAFA's Grand Manner portraits of Washington and King George III. In honor of the Democratic National Convention, the Smithsonian National Portrait Gallery lent to PAFA Elaine de Kooning's iconic portrait of John F. Kennedy Jr., also on view in the Historic Landmark Building.

Special Support for the Restoration of Red Grooms' *Philadelphia Cornucopia* by Bowman Properties



Jaune Quick-to-See Smith, *What is an American?*, 2001-03, Lithograph, chine collé, monotype, 68 x 40 in., Gift of Ofelia Garcia, 2015.42.11



Red Grooms, *Philadelphia Cornucopia*, Gift of the Philadelphia Commercial Museum (also known as the Philadelphia Civic Center Museum), Philadelphia, Pennsylvania. Photo: Barbara Katus

Giants in the Corner and Other Anxious Tales: New Works by Beauharnois, Hobbs and Martolock

June 30—November 20, 2016

Nadine Beauharnois, Morgan Hobbs and Tony Martolock graduated from PAFA’s Master of Fine Arts program in 2015. As recipients of the 2016 Faculty Exhibition Award, they were invited to return to PAFA one year after graduation for a museum exhibition of their recent work. In this exhibition,

persistent memories gave way to awkward tension, and acutely observed realities – and deceptions – paid homage to a lineage of eclectic, eccentric object-making. Beauharnois, Hobbs and Martolock navigated an institutional history while inquisi- tively reaching into the future.



Tony Martolock, *Magic Beans* (detail), 2016, Oil on linen mounted on panel, 6 5/8 x 5 in., courtesy of the artist



Morgan Hobbs, *The old, worn out sweater I hate and need to throw out* (detail), 2016, Oil on canvas, 30 1/2 x 32 in., courtesy of the artist



Nadine Beauharnois, *The Devil You Don't* (detail), 2016, Plaster, papier mâché, acrylic and oil paint, 24 1/2 x 22 1/2 x 21 1/2 in., courtesy of the artist

Dot, Dash, Dissolve: Drawn from the JoAnn Gonzalez Hickey Collection

July 13—November 20, 2016

Dot, Dash, Dissolve featured work from the JoAnn Gonzalez Hickey Collection selected by students in PAFA’s fall 2015 advanced drawing seminar, led by museum curator Robert Cozzolino, and artist/faculty member Astrid Bowlby. As the course progressed, the students brought their studio experi- ence, class discussions, and experience with original artwork and the broader art world to shape their choices. The unique nature of Hickey’s collection, unified by paper as a medium for marks made by a wide range of methods, led the class to con- sider the seemingly straightforward question, “What is draw- ing?” As students examined their own assumptions about the role of drawing in their studios, they encountered new insights inspired by works in Hickey’s collection.



Fernando Orellana: His Study of Life

August 20—November 6, 2016

Fernando Orellana continued his investigation of the paranormal for his site-specific installation in PAFA’s Morris Gallery, *Fernando Orellana: His Study of Life*, featuring four robotic machines that attempted to interact with the ghost of Thomas Eakins a century after his death. Orellana took inspiration from PAFA’s long-standing tradition of working from the figure and Eakins’ archival materials to create the installation.

His Study of Life was comprised of robotic machines out- fitted with electromagnetic field (EMF), temperature, and infrared (IR) monitors -- tools used by ghost hunters to detect paranormal activity -- as well as some of Eakins’ personal

possessions from PAFA’s archives. When the monitors sensed fluctuations in PAFA’s Morris Gallery, each robot would help Eakins’ ghost carry out a specific action. The most elaborate robot allowed Eakins to create ghostly drawings of either the photographs that he made when he was alive or new render- ings made by his ghost’s direct navigation of the drawing robot. Given that Eakins’ primary subject was the human figure, the installation included figure models who posed for Eakins as they would have done more than 130 years ago in the very same building.



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Thomas Eakins: Photographer
October 19, 2016—January 29, 2017



This exhibition of over 60 photographs, sculpture, and paintings by Thomas Eakins (1844-1916) touched on many issues of representation, gender, and sexuality that are as relevant today as they were provocative when they were made. Known primarily as a painter, Eakins taught and exhibited at PAFA, and is inextricably linked with its history, and with innovative artistic practices in 19th century America.

This exhibition explored how his early adoption of the new art and science of photography changed Eakins' career, as well as the course of American figurative art. In 1985, PAFA acquired a collection of over 600 photographic prints and negatives from one of Thomas Eakins' students, Charles Bregler, several of which were included in the exhibition. These works provide an opportunity for the public to examine in detail for the first time the depth of Eakins' involvement with photography and to engage with photography as an art form, both historically and in the present day.

Sponsors: *Thomas Eakins: Photographer* was supported by Judy Glickman Lauder, and the Mapplethorpe Foundation. Additional funding provided by the Newington-Cropsey Foundation, Charles Isaacs Photographs, NY, and Bob Boris and Linda Seyda.

Curated by Susan Danly and Anna Marley with much gratitude to the Philadelphia Museum of Art and John Medveckis, lenders to the exhibition, and to Spencer Wigmore who provided invaluable curatorial assistance.

Top to bottom: Thomas Eakins, *Two women in classical costume, with Thomas Eakins' "Arcadia" relief at left*, ca. 1883, Platinum print, 8 5/16 x 5 3/4 in., Charles Bregler's Thomas Eakins Collection, purchased with the partial support of the Pew Memorial Trust, 1985.68.2.670; Thomas Eakins, *Susan Macdowell and Crowell children in rowboat at Avondale, Pennsylvania* (detail), 1883, Gelatin silver print, 11 x 14 in., 1985.68.2.326



World War I and American Art
November 4, 2016 - April 9, 2017



John Singer Sargent (1856–1925), *Gassed* (detail), 1919. Oil on canvas, 90 1/2 x 240 in. Courtesy of IWM (Imperial War Museums), London, Art.IWM ART1460

Coinciding with the centenary of America's involvement with the war, *World War I and American Art* was the first major exhibition devoted to exploring the ways in which American artists responded to the First World War. The first major museum exhibition to revisit this unprecedented global event through the eyes of American artists, *World War I and American Art* transformed the current understanding of art made during the war and in its wake. The war's impact on art and culture was enormous, as nearly all of the era's major American artists interpreted their experiences, opinions and perceptions of the conflict through their work.

World War I and American Art was organized around eight themes: *Prelude: The Threat of War; Hartley and Hassam: Tenuous Neutrality; Debating the War; Mobilization; Modernists and the War; Battlefields; The Wounded and the Healers; and Celebration and Mourning*. Arranged to follow the narrative of the war itself, the exhibition revealed how artists chronicled their experiences of the unfolding war as it crept closer to home and then involved them directly as soldiers, relief workers, political dissenters, and official war artists.

The exhibition included numerous high-profile loans, among them John Singer Sargent's monumental painting *Gassed* from the Imperial War Museums in London. This painting, which had not been seen in the United States since 1999, was part of a commission to demonstrate British-American cooperation during the war.

After the PAFA presentation, *World War I and American Art* traveled to additional venues: New-York Historical Society (May 26 - September 3, 2017) and the Frist Center for the Visual Arts (October 6, 2017 - January 21, 2018).

World War I and American Art is made possible in part by major grants from the National Endowment for the Humanities: Exploring the human endeavor, and from the Henry Luce Foundation.

The Presenting Sponsor for this exhibition is the Exelon Foundation and PECO.

Additional funding provided by grants from the David A. and Helen P. Horn Charitable Trust, Edwin L. Fountain, the Wyeth Foundation for American Art, The McCausland Foundation, the General Representation of the Government of Flanders to the USA, Mrs. Helen Horn Bickell, Carolyn Horn Seidle, Ellen and Leonard Milberg, Furthermore: a program of the J.M. Kaplan Fund, Bank of America, Mr. and Mrs. Kevin F. Donohoe, Connie and Jules Kay, and Dr. and Mrs. J. Brien Murphy.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.



Special Exhibitions in 2016-17 are supported by Jonathan L. Cohen.

Melt/Carve/Forge: Embodied Sculptures By Cassils

November 19, 2016 — March 5, 2017

Cassils’ first solo museum exhibition in the United States addressed timely concerns of the often forgotten violence used against transgender bodies. Thinking of their body as raw sculptural material, Cassils shaped their physique through strict physical training regimes in order to perform transgender as a continual process of becoming. *Melt/Carve/Forge* featured the artist’s groundbreaking work in photography, video, sculpture, and performance in conversation with PAFA’s 19th century building and historic American art collection.

A series of concrete and bronze sculptures called *The Resilience of the 20%* were on display, pieces cast from bashed remnants of Cassils’ performance of *Becoming an Image*, and proposed as a public monument of violence against transgender and gender nonconforming people. *Melt/Carve/Forge* was presented in conjunction with PAFA’s exhibition *Thomas Eakins: Photographer*, which celebrated the centenary of Eakins’ death. Cassils’ innovative approach to media and the figure resonates with Eakins’ (at that time) incredibly forward thinking attitude towards art-making and the human body.



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A Big Story

November 25, 2016 — February 5, 2017

Curated by PAFA faculty member Al Gury, *A Big Story* was a personal selection of works from PAFA’s collection, alumni and faculty, Philadelphia illustrators associated with PAFA, and objects from Gury’s collection. PAFA has trained numerous talented illustrators, including Maxfield Parrish, members of the Ashcan School, and Violet Oakley, and continues to train contemporary students in the practice of 21st-century illustration. Through its high standards of skill-based training, leading to creativity and personal vision, PAFA prepares its students and alums to contribute to the world of storytelling, social witness and visual engagement through a diverse range of aesthetics and content.



Crosscurrents

December 1, 2016 — January 15, 2017

Crosscurrents was a juried, the first-of-its-kind exhibition open exclusively to third- and fourth-year undergraduate students attending any of the 42 The Association of Independent Colleges of Art and Design (AICAD) schools in the U.S. and Canada. One artist in the exhibition was selected by the jurors to receive a scholarship to PAFA’s MFA program.

Didier William, Chair of MFA Programs; Jan Baltzell, Painting Professor; and Colleen Asper, Visiting Critic, served as jurors. Of more than 300 submissions received, 37 artists from Maine to California were selected to show their work in *Crosscurrents*. Among the selected artists, Isabelle Schipper, a student at the Maryland Institute College of Art (MICA), was chosen as the recipient of a full-tuition scholarship to the MFA program at PAFA. Schipper, a fourth-year painting major at MICA, began her graduate studies at PAFA in fall 2017.



Isabelle Schipper, Maryland Institute College of Art Scholarship Recipient



Drawn from Wood: Woodcuts by Dan Miller

February 7—April 8, 2017



The exhibition showcased work by Dan Miller, a master woodblock printer and PAFA’s faculty for over 50 years. According to PAFA faculty Dan Miller, individual truths can be put to the cause of art. In view of the human complexity, it seems such a direct and essential act to lift the essential person from the stark simplicity of a pine board. Miller looked for inspiration along the way by the work of artists who serve as guides: the sobering depth of Eakins, the honest appraisals of Antonio Frasconi and Leonard Baskin, and the many relentless German artists who left little of human nature unrevealed. The exhibition explored how printmaking enables artists to practice drawing effectively, and neutral surfaces, if given conviction, can become empowered.

Anne Minich: The Truth of Being Both / And

February 15—May 14, 2017

The exhibition *The Truth of Being Both / And* showcased Anne Minich’s dexterous drawings and meticulously painted constructions, investigating the consistency and truth of human duality, ambiguity, and multiplicity.

Minich, who attended PAFA in 1950s, is known for her abstract, mixed-media paintings on wood that are often inspired by architectural elements. Her work has been on view in well over a dozen solo shows and many more group exhibitions, and she is the recipient of awards including a Pollack–Krasner Award, the Leeway Foundation’s Bessie Berman Painting Award, and a MacDowell Colony Fellowship.

Sponsors: 2016-17 Works on Paper Gallery Exhibitions are supported by Bob Boris and Linda Seyda.



Anne Minich, *Elephant's Graveyard*, 2001, Oil on wood, with bone, driftwood and found materials, 24 x 36 in., Pennsylvania Academy of the Fine Arts, Museum Purchase, 2016.6.3



Paul Chan: Pillowsophia

March 22—May 28, 2017

For this Morris Gallery installation, Paul Chan’s sculptural animation *Pillowsophia* (after *Ghostface*) was presented alongside his new poem written with Badlands Unlimited, an independent art book publisher founded in 2010 by Chan, titled *New No’s*. Modeled on the inflatable fluttering figures often seen at car dealerships, *Pillowsophia* evoked in a novel animated form metaphors of violence and sacrifice, and used the symbol of the hoodie as a visual and conceptual anchor. *New No’s*, Badlands Unlimited’s response to the 2016 presidential election, firmly connects this violence to the current political moment and powerfully declares the writer’s stand against racism and discrimination. This work was acquired for PAFA’s permanent collection.



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116th Annual Student Exhibition

May 12—June 4, 2017



The *116th Annual Student Exhibition* (ASE) featured works by the school’s BFA students, third- and fourth-year undergraduates, and second-year MFA students. This long-standing PAFA tradition offers students the opportunity to curate, install, and sell their own works in PAFA’s museum galleries, and is one of the most celebrated student group shows in the country.

In addition to its role as an exhibition and sale, the ASE includes a competition for the coveted Cresson, Schiedt, Von Hess, Ware, and Women’s Board travel scholarships. It also provides collectors and the general public with opportunities to view and purchase works by PAFA’s prize-winning students and rising stars in the art world.

Olivia Wilmerding (Cert. '16), *Water's rising, Lemonheads* (detail), 2016, 192 x 240 in., Painter's tape



Leah Modigliani: The City in Her Desolation

June 8—August 27, 2017

As both an art historian and an artist, Leah Modigliani studies the history of the avant-garde and its relationship to political critique, the history of conceptual art, social dissent since 1968, and feminist politics of visual representation and discourse. While Artist-in-Residence at PAFA, Modigliani delved into the institution’s history through its deep historical archives in the Center for the Study of the American Artist. She created an installation based on the histories and the fates of two neoclassical figurative sculptures once commissioned to be donated to PAFA: William Wetmore Story’s *Jerusalem in Her Desolation* (1873) and G.B. Lombardi’s *Deborah* (1873).The

fate of all cities, and the fragile promise of the social contract of equality for all, is the subject of this work, which tracks the banishment, disposal, and eventual reclamation of two important works of art.

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Exhibitions: Alumni Gallery

Ben Volta: Pattern Process

September 21 - November 20, 2016

Ben Volta (Certificate '02) creates intricate public murals and sculptures, working at the intersection of education, restorative justice, and urban planning. His exhibition in the Alumni Gallery drew from multiple projects created with students and recently incarcerated youth throughout the city. These projects used a collaborative drawing process to generate complex wholes that are more than the sum of their parts. The murals incorporate this layering process within

their physical material on as many levels as possible: site, scale, line, color, and collage. These formal considerations are underwritten with conceptual concerns that explore layers of social, historical and political context. The interplay between intention and chance—pattern and improvisation—underlies all stages of the process.



Ben Volta, *Pattern Process*, pigment prints on mural cloth

From the PAFA Foundry: 30 Years of Casting

November 30, 2016 - February 5, 2017

This exhibition focused on the influence PAFA's foundry has had on its alumni, and honoring those who have been stewards and promoters of the tradition. It featured work by 17 artists, from recent graduates to influential faculty member Gary Weisman, illustrating the breadth and depth of PAFA-trained sculptors' work as well as the tight-knit artistic community forged through the foundry. Artists tied to PAFA's foundry have gone on to form their own businesses and collectives, collaborate on a wide variety

of projects, and freely share their knowledge and skills with successive generations of PAFA sculptors. Artists whose work was on view in this exhibition: Kate Brockman, Stephen Donahue, Pavel Efremoff, Ward Tom Elicker, Chad Fischer, John Greig Jr., Zach Kainz, Joshua Koffman, Stephen Layne, Julia Levitina, Elisabeth Nickles, George Nista, Sarah Peters, Katherine Stanek, Julia Stratton, Shane Stratton, Gary Weisman.

Anne Minich: Boat Series

February 15, 2017 - April 16, 2017

The PAFA Alumni Gallery presents *Anne Minich: Boat Series*, a companion exhibition to *The Truth of Being Both/And* in the Richard C. von Hess Foundation Works on Paper Gallery. Minich, who attended PAFA in 1954 and 1955, is known for her abstract, mixed-media paintings on wood that are often

inspired by architectural elements. She refers to them as “painting/constructs” and incorporates “intentionally ordinary and mundane” found objects into her work. Minich also creates her own wooden supports and framing treatments.

Murray Dessner: Illuminations

April 26, 2017 - July 16, 2017

Celebrated artist and art educator Murray Dessner (1934-2012) was born in Philadelphia and attended PAFA, where he went on to teach painting and drawing from 1970 to 2012, shepherding and inspiring countless young artists. Dessner was best known as a painter of large-scale, luminous, non-objective works on canvas. The paintings presented in this exhibition, however, were rare: smaller in scale and on paper, but still showing his continuous exploration of dimension and light. His paintings are in the collections of the Philadelphia Museum of Art, PAFA, and the Woodmere Museum. His work is also represented in other institutional collections such as the Cornell Fine Art Center in Florida, Pacific University in Oregon, Colgate University in New York, Bryn Mawr College in Pennsylvania, Villanova University in Pennsylvania, and Widener University Law School in Delaware.



Murray Dessner, *Sunbeams*, 1985, acrylic on paper, 29 1/2 x 41 in.



SCHOOL



Quick Facts

ENROLLMENT REPORT

NEW ENROLLMENT FOR FALL 2016

Cert/BFA **60** Post-Bacc **8** MFA **33** LO-RES MFA **8**

109 new PAFA students enrolled
from **28 states** and **4 countries**, including the
Republic of China, Republic of Korea, Turkey, and Vietnam.



Student Life



Another year filled with programming kept the student community active and involved. Favorites like bus trips to New York, First Friday coffee hours, movie nights, and Visiting Artists Program lectures filled the year, and the annual Print Sale in December and Open Studio Night connected students with patrons as PAFA opened its doors to the public. Student care and well-being were the focus of our new mindfulness training sessions and first annual Health and Wellness Fair that brought resourceful community services and programs to campus. Student leadership continued to grow with new groups and initiatives such as the Yoga Club, Self Defense Club, and PAFA Performs, and a new Student Leadership Council brought together the campus organizers for professional development and school-wide brainstorming. Students demonstrated an increased interest in social action this year, through initiatives such as a print sale to support Planned Parenthood, a public artmaking event on Lenfest Plaza in response to the proposed cuts to federal funding for the arts, and robust participation in a Martin Luther King Jr. Day of Service with other Philadelphia art schools. This year, thirty-nine students and two PAFA residential staff members occupied the top two floors of Stiles Hall, a Drexel University residence located two blocks from PAFA. With close proximity to campus, student programming could extend more easily into evening hours with group potluck meals, birthday parties and student celebrations.



Career Services

Career Services has been helping students develop the cultural capital to launch their professional careers and to support the acquisition of tools and habits, which will enable them to continue their artmaking practices. Students worked individually with the Director of Career Services and attended more than thirty workshops during the year, interacting with professional artists, PAFA alumni working in a variety of fields, arts administrators, professors, and museum and gallery professionals. PAFA has been working with students on creating ambitious post graduate plans, encouraging students to explore residencies, fellowships, graduate study and grant opportunities. This year, for example, two students were accepted to the highly competitive Skowhegan School of Painting and Sculpture residency program, and one student made it to the final round of the Fulbright US Student Program. PAFA students are currently enrolled in or graduated from programs at Pratt Institute, Yale School of Art, School of the Art Institute of Chicago, Texas Tech University, the International Preservation Studies Center, the Fabric Workshop and Museum, AmeriCorps, and other places.

Very often, students obtain their first taste of professional engagement while at PAFA. Many students will complete internships with museum departments and other students will commit to off-campus opportunities. PAFA students interned at many sites including the Paleobotany Department at the University of Pennsylvania, Mural Arts Philadelphia, galleries throughout the region, the Academy of Natural Sciences, and with the distinguished artist (and PAFA alumna) Anne Minich. The Fine Arts Venture Fund, now in its fourth year, supports PAFA students with direct project grants, offering an opportunity to write grant proposals, develop budgets and present projects before a panel of funders. This year, sixteen recipients were given essential support for their studio work. The Career Services department also administers the Anne Bryan Memorial Award, which helps launch a graduating student in their professional career. In the third year of this award, Fang Fang Ren received funds to enable her to work in Berlin with an NGO supporting refugees from Syria.

Commencement

Joan Semmel addressed the class of 2017 as the Commencement speaker. A feminist painter, professor, and writer, Semmel was born and raised in New York City, where she graduated from Cooper Union and Pratt Institute. She began as an abstract painter but is best known for the large-scale nude self-portraits she has been making since the 1970s. She has long been involved in the feminist movement and feminist art groups devoted to gender equality in the art world. Semmel's works are found in museum collections including the Brooklyn Museum of Art; Museum of Fine Arts, Houston; Blanton Museum of Art, Austin, Texas; Chrysler Museum of Art, Norfolk, Virginia; National Museum of Women in the Arts, Washington; The Parrish Art Museum, Southampton, New York; among others. She has taught at the Brooklyn Museum and the Maryland Institute College of Art, and is Professor Emeritus of Painting at Rutgers University.

Anne Minich, whose dexterous drawings and meticulously painted constructions investigate the consistency and the truth of human duality, ambiguity, and multiplicity, received the 2017 Distinguished Alumni Award. Minich, who attended PAFA in 1954 and 1955, is known for her abstract, mixed-media paintings on wood that are often inspired by architectural elements. Minich's work is collected by museums and private collectors, and she is the recipient of awards including a Pollock-Krasner Award, the Leeway Foundation's Bessie Berman Painting Award, and a MacDowell Colony Fellowship.



Lorraine Riesenbach, co-founder and director of the Artists' House Gallery in Philadelphia, received the 2017 Alumni Service Award. Riesenbach and her husband Marvin ran the gallery in Philadelphia's Old City neighborhood for 22 years before retiring in 2013. Riesenbach, who received her Certificate from PAFA in 1991, through her work at Artists' House provided many emerging young artists with their earliest opportunities to exhibit in a gallery and nurtured the careers of untold emerging artists from PAFA and beyond.



Faculty Awards

Excellence in Teaching Awards for the spring 2017
(MFA and Post Bacc)
Didier William

Excellence in Teaching Awards for the spring 2017
(BFA and Certificate)
Michael Gallagher

Faculty Award
Peter Van Dyck

Merit Winners

Donald R. Caldwell Scholarship 2016-2017
Kelly Micca

James J. & Frances M. Maguire Scholarship for
Artistic Excellence
Rachel Drennen
Tyler Harker
Myah Wyse

Travel Prizes | Caldwell Prize

Judith McGregor Caldwell Purchase Prize
for Academy’s Permanent Collection
Nhi Vo
Jessica Willittes

Murray Dessner Memorial Graduate Travel Prize -MFA 2
Rachel King

Women’s Board Travel Scholarship
Claire Ball

Richard C. Von Hess Memorial Travel Scholarship
Nicole Parker

Lewis S. Ware Memorial Travel Scholarships
Samuel Thuman

J. Henry Schiedt Memorial Travel Scholarships
Erik Fuller
Liza Samuel

William Emlen Cresson Memorial Travel Scholarship
Diego Rodriguez Carrion

PAFA Welcomes new Chair of the Master of Fine Arts Program

Didier William



Didier William is originally from Port-au-prince Haiti. He received his BFA in painting from The Maryland Institute College of Art and an MFA in painting and printmaking from Yale University School of Art. His work has been exhibited at the Bronx Museum of Art, The Museum of Latin American Art in Long Beach, The Fraenkel Gallery, Frederick and Freiser Gallery, and Gallery Schuster in Berlin. He was an artist in residence at the Marie Walsh Sharpe Art Foundation in Brooklyn, NY and has taught at Yale School of Art, Vassar College, Columbia University, and SUNY Purchase. He is currently Associate Professor of Art and the Chair of the MFA Program at the Pennsylvania Academy of Fine Arts in Philadelphia



From left to right: Nicole Parker, Samuel Thuman, Erik Fuller, Liza Samuel, Robyn King, Claire Ball, Diego Rodriguez Carrion



Didier William, *Marassa Jumeaux* (detail), 2017, Wood carving, ink and collage on panel, 60 x 48 in., Pennsylvania Academy of the Fine Arts, Museum Purchase, 2018.3 © Didier William

Artist in Residence

Leah Modigliani: The City in Her Desolation

Leah Modigliani was PAFA’s Artist in Residence for 2016-17, both artist and art historian who studies the history of the avant-garde and its relationship to political critique, the history of conceptual art, social dissent since 1968, and feminist politics of visual representation and discourse. Her creative and scholarly interventions employ the methods and languages of a variety of disciplines including fine arts, art history, critical theory, cultural studies, geography, and anthropology.

Based on research of the archives that Modigliani conducted over the past year in PAFA’s Study for the Center of the American Artist, she created six new artworks inspired by the fates of two neoclassical figurative sculptures: William Wetmore Story’s Jerusalem in Her Desolation (1873) and Giovanni Battista Lombardi’s Deborah (1873). Both unveiled to great fanfare at the opening celebration of PAFA’s Historic Landmark Building in 1876, the works were marked for de-accessioning decades later when aesthetic tastes had changed.

“I found the narrative of Jerusalem and Deborah so rich in contemporary meanings: female personifications of justice and faith banished or destroyed; ethical questions about the destruction of artworks; the role of visual culture in mediating trauma and politics; the individual’s attempt to take responsibility for a collective wrong, and so much more,” Modigliani states. “What power decides why one city is allowed to stand, but not another; why one body is banned from civic space, but not another?”

PAFA’s Artist in Residence studio is a gift of Howard Sacks and Vesna Todorovic Sacks.



Broad Street Studio

The Broad Street Studio had its inaugural project in October of 2016. The first project, a collaborative effort between faculty member Stuart Shils and nine of his students, set the proverbial creative bar for the new school-museum space. The following months of programming would come to embrace a spirit of experimentation, collaboration, and interaction with the public. Students carried out individual projects which would expand their practice into uncharted

territory, frequently responding to the challenging space which is uniquely shaped and less suitable for conventional wall dependant works. School faculty members would commit to projects that encouraged PAFA students to dialogue with students in other disciplines from Philadelphia universities, a lively video performance was presented by the MFA Moving Images class, and two culminating thesis exhibitions were mounted in the space.

Currents

Currents: The Summer Residency at PAFA was created by PAFA’s Graduate School to provide rising undergraduate seniors with a rigorous, six-week summer residency experience.

The structure of *Currents* is one that is closely aligned with that of an MFA program, providing residents with the space, time, and critical rigor to sustain and support a practice based in all types of media.

Currents provides each artist with an individual studio space, individual and group critiques, student housing, as well as intensive studio coursework in painting and drawing; print and digital media; and sculpture and installation. Students are granted full access to PAFA’s generously furnished print shop, woodshop, foundry, and digital lab. Additionally, students attend visiting artist lectures, and go on local museum and

gallery visits, as well as off-campus trips to New York City and Washington, DC.

The 2017 *Currents: The Summer Residency at PAFA* welcomed 18 students from 11 different institutions across the United States, all working in a variety of media – from painting and sculpture, to installation and video. 2017 *Currents* faculty, critics, and visiting artists included Colleen Asper (*Currents* Program Director), Troy Michie, Astrid Bowlby, Didier William, Sarah Peters, Jodi Throckmorton, Kelli Morgan, with visiting artists Abigail DeVille and Chie Fueki.

Six full scholarships were given in memory of Dina Wind, three of which went to women residents working in sculpture, installation, assemblage, or video.



Talks & Lectures

Visiting Artists Program

Fall 2016

Steven Montgomery works primarily in clay, transforming his subjects through trompe l’oeil techniques. His work is concerned with the evolution and demise of industrial manufacturing. Montgomery received an MFA from the Tyler School of Art at Temple University and a BA in Philosophy from Grand Valley State University. He is a 2012 recipient of a Smithsonian Artist Research Fellowship that allowed him to work as an artist-in-residence at the National Air and Space Museum in Washington D.C.

Adam Helms, a Brooklyn-based artist, uses historical photographic portraits and western iconography to investigate archetypes of social and political identity. Helms often appropriates archival imagery in his charcoal drawings, screen prints, assemblages, and installations. These printed materials are equally recognizable and anonymous, and recontextualize these historical artifacts. His work is held in numerous collections including The Guggenheim Museum in New York and the Gemeentemuseum in The Hague, Netherlands.

Josh Reames received an MFA from the School of the Art Institute of Chicago in 2012, and a BFA from the University of North Texas in 2007. In his work, Reames combines trompe l’oeil techniques to mimic everything from comics to neon signage to objects that seem to hover just off the surface of the canvas. His work references a diversity of mark making in the digital era, and often addresses topics such as online escapism and our shared cultural image-bank. Reames has exhibited widely, including solo shows at Josh Lilley Gallery in London and Brand New Gallery in Milan, both in 2015.

David Schutter’s practice is a form of phenomenological study that discusses the distances and problems encountered when making a painting. He completed his undergraduate studies at PAFA (Certificate ’96) and received his MFA from the University of Chicago. Schutter has had solo exhibitions at The Museum of Contemporary Art, Chicago; the Gemäldegalerie Berlin, Germany; the National Gallery of Modern Art, Scotland; Istituto Centrale per la Grafica, Palazzo Poli, Rome; and with Sikkema Jenkins & Co., New York; Rhona Hoffman Gallery, Chicago; and Aurel Scheibler, Berlin, Germany. Currently he is an Associate Professor at the University of Chicago, and 2018 recipient of the Guggenheim Fellowship.

Carrie Moyer’s paintings merge abstract aesthetics and political imagery. Her vividly colored and textured biomorphic forms reference Color Field, Social Realist and Surrealist paintings, 1960s and ‘70s counterculture graphics, 1970s feminist art, and bodily forms and fluids. Moyer earned her MFA from Bard in 2001 and attended the Skowhegan School of Painting and Sculpture in 1995. In 2009 she received a Joan Mitchell Grant and an Anonymous Was a Woman Award. Moyer’s critical writing has appeared in Art in America, Artforum, the Brooklyn Rail and Modern Painters.

Elaine Despins, a Montreal-based artist, has exhibited her highly-rendered figures and ethereal videos across the U.S. and Canada. Despins’ professional career in animation has been interspersed with periods of intense passion for drawing and painting. She received her MFA in New Media from Danube University in Berlin in 2010 and has received grants from both the Canada Council for the Arts and the Elizabeth Greenshields Foundation. In 2016, she exhibited work at the IAPS Twenty-Eight Juried Exhibition in New York City, The Connecticut Society of Portrait Artists, and the Butler Institute of American Art in Youngstown, Ohio.

Mark Gibson was born in Miami in 1980. He received a BFA from Cooper Union and an MFA from Yale in 2013. He has been included in numerous group exhibitions, and most recently co-curated Black Pulp! at Yale University Art Gallery with William Villalongo. Gibson is represented by Fredericks & Freiser where his most recent exhibition, Some Monsters Loom Large, was held in the spring of 2016. The exhibition was accompanied by a publication with an essay by Robert Storr.

Spring 2017

Jennifer Samet is a New York-based art historian, curator, and writer. She is a professor of Art History at the City University of New York and co-directs the gallery Steven Harvey Fine Art Projects in Manhattan. She completed her doctoral dissertation at the CUNY Graduate Center on Painterly Representation in New York: 1945-1975. She has lectured at universities across the country on the subject of “The Role of Empathy in Art.”

Josephine Halvorson completed her BFA from The Cooper Union and her MFA from Columbia University. Recent shows

include Josephine Halvorson: Slow Burn at the Southeastern Center for Contemporary Art in Winston-Salem, N.C.; Josephine Halvorson, Leslie Hewitt, Jennie C. Jones at Sikkema Jenkins & Co., New York; and Josephine Halvorson: Outlooks at King Art Center in New Windsor, N.Y. She was a 2010 recipient of the New York Foundation for the Arts Award in Painting and a 2014-2015 winner of the Rome Prize. Halvorson is Professor of Art and Chair of Graduate Studies at Boston University.

Marc Andre Robinson was born in Los Angeles and graduated from PAFA in 1998. He earned his MFA at the Maryland Institute College of Art in 2002 and attended the Whitney Independent Studio Program in 2003. Robinson has exhibited extensively in venues including the New Museum of Contemporary Art, New York; Studio Museum in Harlem, New York; the Contemporary Museum, Baltimore; and the Galleria d’Arte Moderna in Torino, Italy. Awards include the Art Matters Artist Grant, the Studio Museum in Harlem Artist Residency, the Lower Manhattan Cultural Council Artist Residency, and Rocktowa Artist Residency in Kingston, Jamaica.

Ellen Berkenblit received her BFA from The Cooper Union in 1980. Her work is in the collections of the Aspen Art Museum; Brooklyn Museum; Cincinnati Art Museum; Farnsworth Art Museum, Rockland, Maine; Museum of Contemporary Art, Chicago; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; and the Whitney Museum of American Art, New York. Recent group exhibitions include MCA DNA: Riot Grrrls at the Museum of Contemporary Art, Chicago; Implosion 20, Anton Kern Gallery, New York; Grind, Various Small Fires, Los Angeles; IMAGINE, Brand New Gallery, Milan; and Collected By Thea and Ethan Westreich Wagner, Centre Pompidou, Paris.

Dennis McNett is at heart a storyteller, whose inventive and imaginative personal mythology about the world directly translates into the lively works he creates. Drawing from varied sources, including traditional folklore as well as popular culture stories, he continues to innovate while still honoring age-old traditions. McNett has shown internationally at the Victoria and Albert Museum in London and notable domestic spaces like the Jonathan LeVine Gallery and Joshua Liner Gallery in New York. His work has received praise from The New York Times, Houston Chronicle, NPR, Juxtapoz and other outlets.

Joyce Yu-Jean Lee is a New York-based artist who often deals with mass culture, global economies, and personal freedom in her video and installation practice. Lee received her MFA from the Maryland Institute College of Art in Baltimore in 2010 and currently teaches at Fashion Institute of Technology and New Jersey City University. She has exhibited widely around the country, with recent solo shows at the Arlington Arts Center, Creative Paradox in Annapolis, the Pop-up Internet Café in New York, and at Calvin College in Grand Rapids, Mich. Lee

has also curated several projects, including Jumbo Shrimp at Space 38/39 and Industry Industry at All Angel’s, both in NYC. In 2016, she received a Lower Manhattan Cultural Council Creative Engagement Grant.

Elena Sisto is a painter and teacher of painting and drawing, with a 30-year history of solo gallery and museum shows. Her oil paintings are ostensibly figurative, but composed abstractly and from imagination. Her current work is comprised of images of young artists and scenes from life in the studio. She teaches at The School of Visual Arts in Manhattan, and shows her work at Lori Bookstein Fine Art there. This year she received a Guggenheim Fellowship for exceptional achievement in painting. She has twice received awards from the National Endowment for the Arts and been a fellow at Yaddo. Her work is in many public and private collections.

Sangram Majumdar, born in Kolkata, India, has an MFA from Indiana University and a BFA from the Rhode Island School of Design. He has exhibited extensively both nationally and internationally. Recent solo exhibitions include Georgetown University, Washington, D.C.; Steven Harvey Fine Art Projects, New York; Rothschild Fine Art, Tel Aviv; and the Kresge Art Museum. Awards include a MacDowell Fellowship, a Yaddo residency, the 2009-10 Marie Walsh Sharpe Studio Space Program Grant, a MICA Trustees Award for Excellence in Teaching, and two Maryland State Art Council Individual Grants in Painting. Majumdar is a Professor of Painting at the Maryland Institute College of Art.

Review Panel *Philadelphia*

Inspired by the popular series of New York-based public programs founded in 2004 by arctcritical.com and moderated by David Cohen, The Review Panel *Philadelphia* creates an informed dialogue about Philadelphia’s art and artists and connects students and the public with the local arts community.

On November 2, 2016 moderator David Cohen was joined by panelists Colleen Asper and Judith Stein to review the following Philadelphia exhibitions: Todd Baldwin, *Memento Mori*, at Tiger Strikes Asteroid; Victoria Burge, *Penumbra*, at The Print Center; Lubra Drozd, *Institute of Corrections* & Brian James Spies, *Solitaire*, at Eastern State Penitentiary; and Kocot and Hatton, *Color: Seen and Unseen*, at Larry Becker Contemporary Art.

On March 15, 2017 moderator David Cohen was joined by panelists Karen E. Jones, Didier William and Sid Sachs to review the following Philadelphia exhibitions: Andre Bradley & Paul Anthony Smith, *Interference*, at Philadelphia Photo Arts Center; Dave Carrow, *DC → 3D*, at Marginal Utility; Jessica Doyle, *We Fearless Ones*, at InLiquid Art & Design; and Shawn Theodore, *Church of Broken Pieces*, at African American Museum.



PAFA IN THE COMMUNITY



Museum Education

Family Programs

Family Arts Academy

PAFA's flagship program for family audiences continued offering Sunday afternoon workshops for the whole family throughout the school year. PAFA was able to offer 27 workshops at the museum completely free of charge to all participants and to provide 22 free community workshops at locations all over the city. The workshops are all taught by local artists from the Philadelphia area, including many PAFA alumni.

PAFA Art Camp

PAFA's Summer camp program continued to flourish and provide an important way to engage with families during out of school time as well as an important benefit to PAFA staff. In Summer 2016, PAFA offered 28 different camps for 400+ students ages 5 to 15, including camps like "Art Detectives," "Color Chemistry" and "Graphic Novels." Each week of camp ends with an exhibition and reception for the whole family in PAFA's historic cast hall. PAFA was also able to offer need-based scholarships to 26 deserving students from around the area.

K-12 Programs

School Group Visits and Outreach

PAFA art educators provided programming for 5,100 participants in its school-based program, visiting classrooms around the region and facilitating 121 field trips for area school groups. PAFA also participated in 5 professional development opportunities with 300 area teachers to help them incorporate the visual arts, and PAFA's extraordinary collections and exhibitions specifically, into their classroom teaching. PAFA also worked monthly with homeschool groups, providing their visual art curriculum for students studying on their own, and continued to partner with the City of Philadelphia's Parks and Recreation department during the summer months, to help prevent summer reading loss in students by doing literacy-based art projects at summer camps around the region.

Leadership Education and Development (LEAD) for Teens

PAFA's multi-tiered program to engage teens around the city continued in its third year of implementation, inviting teens into the museum to help guide PAFA's development of initiatives for this burgeoning new audience.

PAFA's Student Docent Program continued to train young people to give inquiry-based tours to their peers, working with a wide variety of schools like Hallahan Catholic Girls High School and Friends Select. The Youth Council provided

peri-professional training for 11 youth throughout the year, including field trips to other museums and introductions on how to pursue a career in the arts, and they subsequently planned 3 events for other teens around the region to attend including Teen Poetry nights and a Propaganda Poster workshop during World War I and American Art. The Youth Council also got to work closely with museum staff on a major exhibition project in the spring, in which they curated A Series of Mistakes: The Art of Motherwell for PAFA's public audience. During the summer months, PAFA gave six teen participants the opportunity to experience life as a museum staff member by employing them to participate in its summer art programming for seven weeks.

School and Community Partnership

PAFA's flagship program for community engagement continues to pursue new relationships and opportunities in the North Kensington and Feltonville neighborhoods as part of its multi-year commitment to four underserved schools - Isaac A. Sheppard Elementary School, Julia de Burgos School, Feltonville Intermediate and Feltonville Arts and Sciences. The 2,300 students at these four schools are among some of the most economically underresourced in the region and PAFA's partnership has helped to provide supplies, new arts-based curricula, free teacher professional development, free trips out of the neighborhood and into center city and even art therapy workshops for struggling parents, all elements contributing to PAFA's goal of helping to build stronger communities and more creative children through arts programming. With a focus on literacy through art in a primarily bilingual neighborhood, and over a dozen community partners sharing in the endeavor, PAFA is laying the groundwork for art to be a critical tool in neighborhood problem solving, family communication and academic achievement in Philadelphia. PAFA's end of year festival for these families also drew over 350 attendees from these two communities for a day of Latino music and creativity, the best attendance yet for this new initiative.



Adult Programs

Art at Lunch

For over 20 years, this free lunchtime lecture series has provided an opportunity for the public as well as PAFA students and members for midday talks that bring new dimension to PAFA's collections, exhibitions, and interests in American Art. 24 lectures brought in 1,142 visitors to PAFA to hear about its programming and engage with art historians and artists about their work.

PAFA After Dark

PAFA continued hosting evening hours on Wednesday nights from 5 pm to 9pm, pursuing weeknight collaborations and programming opportunities that brought the museum galleries to life in myriad ways. From scavenger hunts to jazz concerts to panels on how to price artwork, PAFA provided 52 weeks of evening entertainment and education for all audiences. PAFA also highlighted ten evenings with high level programming that premiered newly commissioned theatrical plays, dance performances, and musical compositions, all in PAFA's lauded, collection-filled spaces.

Procession: The Art of Norman Lewis Exhibition Programming

PAFA augmented the works on view in the exhibition with a series of programs that provided an interdisciplinary look at Norman Lewis's life, career and inspirations. Over 1,900 school children visited the exhibition, art educators brought his story into 43 classrooms around the region, and PAFA hosted 10 different family friendly events for parents and children to experience the exhibition together. 23 public programs brought the exhibition to life for adult audiences, including the commissioning of a completely new series of contemporary jazz pieces by Philadelphia composer Marcell Bellinger in collaboration with the Philadelphia Jazz Project, each inspired by an individual artwork in the exhibition; a Black Artists Matter panel discussion; in-gallery performances by Graffito Works and Art Sanctuary; and a sold out Scholar's Day for nationally renowned art historians. The exhibition closed with a once in a lifetime appearance by 25 esteemed African American artists from around the country who came to PAFA for one day to honor their friend and colleague along with a public audience, including remarks by Richard Mayhew, Sam Gilliam, Faith Ringgold, Mel Edwards and others.



World War I and American Art Exhibition Programming

PAFA augmented the works on view in the tremendously successful major exhibition with a series of programs that provided a humanities-based look at the cultural production in the United States during World War I.

Staff gave 19 free lectures at community locations to over 600 people, 9 hands-on workshops for adults, 7 hands-on workshops for families and hosted 78 field trips inside the exhibition. 49 public programs brought the exhibition to life for a diverse group of adult audiences, including the commissioning of a new play by Jacqueline Goldfinger about the experience of artists serving on the front lines, drawn from PAFA's archival material, a film series in partnership with iHouse that screened films from the World War I era, and a two day long international symposium in March which included six museum partners from around the city.

Art and Medicine

PAFA continues to build on its history of training both artists and doctors to understand the human body through its partnership with three medical schools – The Kimmel College of Medicine at Jefferson University, Drexel College of Medicine and Cooper Medical Hospital at Rowan University. Education staff work closely with physicians to develop workshops, classes and tours that heighten medical students' ability to observe closely and accurately, to build empathy and emotional intelligence into their clinical practice, and to identify and dismantle cognitive biases that lead to medical errors. This innovative program merges PAFA's history of studying the human body with contemporary curriculum issues around reintroducing the humanities into the medical field and is creating whole new audiences for PAFA's collection and exhibitions.



Continuing Education

Through its art classes, workshops, and special programs, the Continuing Education (CE) program served over 1,800 participants in FY 2017. The Open Academy program was introduced, allowing CE and non-matriculated students the opportunity to take PAFA school courses for credit or non-credit. The program saw ten students enrolled during its initial run.

The CE Summer Studio/Critique program offered artists and educators a private PAFA studio, weekly critiques on their artwork from noted artists and art-world professionals as well as the support and interaction of an artistic community. In FY 2017 critics included Neysa Grassi, Anda Dubinskis, Celia Reisman, Jan Baltzell, Scott Noel, and Jodi Throckmorton, PAFA Curator of Contemporary Art. Duncan also taught a new CE class on campus, Creative Coping: Art as Expression for Teens, designed to help teenagers with their communication and coping skills with an art therapy emphasis.

In the fall of 2016, the CE program worked with PAFA Corporate Partner Brandywine Living to offer two classes for seniors on location at their assisted living facilities in Voorhees and Morristown, N.J. Classes were taught by Dona Duncan, CE faculty, PAFA docent and registered art therapist. My Life Story, an exhibition of the seniors' artwork was held in the Connelly Community Education Center at PAFA.

The Summer Academy for High School Students is PAFA's five-week pre-college program designed for talented and motivated young people intent on a fine arts education. Additionally, stand-alone courses for high school students in drawing, painting, comics, printmaking, and sculpture were also offered in the summer and on Saturdays during the fall and spring. New classes in illustration, watercolor, photography and Plein Air landscape painting were introduced in FY 2017. The Maguire Foundation provided generous scholarship support for Maguire Scholar students enrolled in summer classes.

The Francis M. Maguire Pre-College at PAFA was introduced, a 24-week, intensive drawing and painting course for students from Maguire Foundation partner schools. Instruction was delivered both on campus and online in a blended format, and students earn college credit upon completion. Enrollment in PAFA's pre-college programming exceeded 180 students.

The CE program also featured weekend Master Classes, offering students the opportunity to work with acclaimed artists, including notable PAFA alumni, and attracting a national and international audience to PAFA (over 150 in FY 2017). Artists who participated included renowned painter Alex Kanevsky, Kate Samworth, cartoonist Matt Madden, Dan Miller, Stuart Shils, Neysa Grassi, Christine Lafuente, John MacDonald and Bill Scott. A highlight was Avian Drawing with Patricia Traub which featured live birds from the Academy of Natural Sciences in Philadelphia.



PAFA Northwest

PAFA Northwest was a new project for the 2016 holiday season. PAFA opened a creative pop-up space on Germantown Avenue in the heart of Chestnut Hill that offered retail gifts, art classes, and special programs. The highlight of the store was nearly 100 works of art for sale by current PAFA students. The season was a success! PAFA sold over a dozen paintings with 60% of the proceeds going back to the students. The pop-up generated over fifty-thousand dollars in sales during the holiday season and introduced countless people from Northwest Philadelphia to PAFA's mission. Special thanks to Bowman properties for supporting the effort.

DEVELOPMENT

PAFA First Capital Campaign

PAFA First: For the Future of American Art is the capital campaign to support the first phase of PAFA's transformative Campus Master Plan. The Plan aims to ensure that PAFA will continue to be a leading force in collecting and exhibiting contemporary art, engaging the public through community programming, and educating the next generation of American artists.

By the conclusion of the campaign, PAFA will have created 40,000 square feet of new programmatic space to expand its curriculum and public programs, increased its overall art storage capacity by 80%, completed critical renovations to both its buildings, and generated a significant economic impact for the institution and Philadelphia at large.

Last year, PAFA celebrated reaching the halfway point of the campaign's \$25 million goal by hosting a public launch event and party on Lenfest Plaza. As of June 30, 2016, PAFA has raised over \$16 million in support of the campaign—64% of the overall goal. A number of generous grants were made in support of the campaign during that time: The Horace W. Goldsmith Foundation awarded a grant of \$500,000 to support the replacement of skylights in the Historic Landmark Building (HLB); The Connelly Foundation made a grant of \$350,000 to construct and name the Connelly Foundation Community Education Center; and The Arcadia Foundation made an unrestricted grant of \$100,000 in support of the campaign.

PAFA completed numerous critical campaign projects in 2016-17, including:

Skylights and Roof Repair

Architect Frank Furness's incorporation of skylights into the Historic Landmark Building in 1876 was groundbreaking at its time. By 2013, the skylights and roof required critical repairs. By investing campaign funds into extensive renovations, PAFA has ensured the safety and preservation not only of this important piece of architectural history, but also of the peerless collection of American art exhibited and stored within it.

ADA Elevator and Restrooms

In early 2017, PAFA completed construction on a new universal entrance and elevator in the Historic Landmark Building, as well as a new ADA-compliant restroom. Three additional accessible restrooms are scheduled for construction under the Campus Master Plan. These important projects are the next steps in increasing PAFA's commitment to ensuring that the HLB is comfortable and accessible for all visitors, students, and staff.

Broad Street Studio

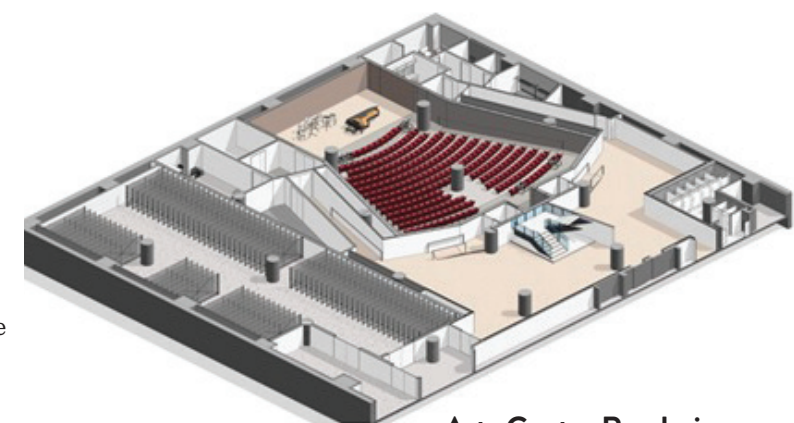
This dynamic street-facing gallery and studio space was completed in the fall of 2016. In its first year, the Studio played host to over a dozen rotating exhibitions of work by PAFA students. Made possible by a grant from the Albert M. Greenfield Foundation, the Studio showcases PAFA's dual focuses on art making and art exhibition.

Planning for Arts Center

Working with renowned architectural firm DLR Group, PAFA reached the final stages of architectural planning for a new multidisciplinary Arts Center in 2016-17. Scheduled to break ground in the fall of 2017, the project will transform 15,000 square feet of unused and underutilized space in the Lower Level of the Samuel M.V. Hamilton Building into a state-of-the-art venue for concerts, dance performances, lectures, and other events. The Arts Center will include a 275-seat auditorium, a gallery and reception space showcasing student work, and a new Post-WWII Art Collection Vault. Additionally, PAFA has partnered with seven Philadelphia-based arts organizations to develop a robust and diverse schedule of performances for the auditorium stage.

Planning for Façade Updates to the Hamilton Building

In the coming months, PAFA will implement plans to dramatically transform the Samuel M.V. Hamilton Building's exterior, reinvigorating the building's presence on Broad Street. These plans, which were designed in conjunction with the DLR Group, will see the replacement of the windows on the 1st and 2nd floors with transparent glass. This change will open up the building's galleries to the street, putting the museum and school's dual missions on display to visitors and the public. More importantly, a new signage project will improve PAFA's visibility and promote its status as the city's premier venue for visual art.



Arts Center Rendering



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PAFA extends its thanks to the many other supporters of the PAFA First campaign.

List complete as of June 30, 2017.



Grant Highlights

A major grant of \$300,000 from the **National Endowment for the Humanities** supported PAFA's landmark exhibition *World War I and American Art*, an exhibition coinciding with the centenary of America's involvement in the war, and the first major exhibition devoted to exploring the ways in which American artists responded to the First World War. PAFA also received generous grant support for the exhibition from the **David A. and Helen P. Horn Charitable Trust, Henry Luce Foundation, PECO and the Exelon Foundation, and Wyeth Foundation for American Art.**

As part of a major three-year commitment, **The William Penn Foundation** continued its support of PAFA's School and Community Partnership Program, which provides free educational arts programming to students, teachers, and families at four schools - Isaac A. Sheppard Elementary, Julia de Burgos School, Feltonville School of Arts and Sciences, and Feltonville Intermediate – year-round. All four schools have student bodies that are 60-85% Hispanic, with many students learning English as a second language, and 100% of students coming from low-income families.

In addition to its ongoing support of the Maguire Award for Artist Excellence, the **Maguire Foundation** made a grant of \$30,000 to launch the Frances M. Maguire Pre-College Program at PAFA. This intensive program for high school seniors is modeled on the experience of first-year students enrolled in PAFA's BFA program, emphasizing observational skills and proficiency with materials and techniques. Students completing the course earned 3 college credits.

The **W.W. Smith Charitable Trust** renewed its commitment to PAFA's students with an increased gift of \$65,000 towards scholarships for students residing in the Greater Philadelphia region. The **Richard C. von Hess Foundation** also renewed its scholarship support with a three-year commitment to fund a full-tuition scholarship each year, including fees and an additional \$5,000 Travel Award.

In 2016-17, PAFA received significant support from several government agencies, including \$94,000 in general support from the **Pennsylvania Council on the Arts**; \$50,000 from the **Institute of Museum and Library Services** in support of the School and Community Partnership program; \$30,000 from the **National Endowment for the Arts** in support of School, Teacher, and Family Programs; and \$15,000 from the **Philadelphia Cultural Fund** in general operating support.



Membership

This year, 3,013 general members were served and PAFA welcomed 603 new members. Members continued to enjoy exhibition opening receptions, engaging lectures, and art making experiences guided by PAFA faculty members in the Members Make Series. PAFA members also enjoyed enhanced access to special exhibitions through Members-Only Gallery Hours and the Curator Conversation Series, which provides members with an intimate curator and artist-led tour of the galleries. PAFA is grateful to all of its members for their loyal support and for being ambassadors in Philadelphia's arts community.

A Bubbly Toast: The Annual Members Reception

PAFA celebrated the support of its members with a festive, year-end bubbly toast at the Annual Members Reception. Members enjoyed exclusive access to the galleries as they gathered with PAFA's leadership team to toast to the accomplishments of 2016 and learn about exciting projects planned for the year ahead. PAFA looks forward to celebrating with members again at the next Annual Members Reception.

Young Friends of PAFA

The Young Friends of PAFA enjoyed their first full year of programming designed exclusively for culturally engaged young professionals. Under the leadership of Committee Co-Chairs, Ian and Uyen Lowe, the Young Friends launched their annual cocktail reception, Uncorked, offered a series of gallery and studio visits for Young Collectors, and welcomed young professionals and artists to the Open Studio Night After Party. PAFA looks forward to continuing to engage young professionals through social, educational, networking, and philanthropic programs in the year ahead.



Events

Bacchanal

Bacchanal is PAFA's flagship wine affair, attended by over 350 wine and art lovers raising over \$500,000 annually to support PAFA student scholarships and community education programs. The 18th Annual Wine Auction and Gala celebrated the wines of Australia and presented Hentley Farm Wines with the 2016 Jefferson Award. Accepting the award for Hentley Farm Wines, named 2015 Australian Winery of the Year by wine writer and critic James Halliday, was Raymond Spencer, chairman and owner, and Andrew Quin, winemaker. The dinner was prepared by Best of Australia award-winning chef Lachlan Colwill of Hentley Farm's Relais & Chateaux Restaurant. The four-course meal was paired with Hentley Farm wines and followed by live music and dancing. Hugh Hildesley of Sotheby's, New York, acted as the auctioneer for the evening.

Preview Party 116th Annual Student Exhibition

Hosted by PAFA's Women's Board, the Preview Party kicks off the historic *Annual Student Exhibition* and offers guests the first chance to view and purchase nearly 1,000 paintings, sculptures, works on paper, and installations created by PAFA's BFA students, third-and fourth-year Certificate program students, and MFA candidates, all on the verge of their professional careers. The student artists were present to discuss their work with guests. Students retain the majority of the purchase price of works sold, and all proceeds from the Preview Party support PAFA student scholarships. Honorary Chairs for this year's event were Maggie and J. Brien Murphy. Co-chairs of the event were Kelly Culley and Carolyn Nagy.



Peale Circle

The Peale Circle, PAFA's leadership membership group, had another wonderful year with many varied opportunities to explore art, including exhibition opening receptions for the museum, as well as exclusive experiences with the school during Open Studio Night, the Annual Print Sale, and the 116th Annual Student Exhibition.

Dechert LLP Collection Visit

Peale Circle members enjoyed a private tour of the firm's interesting collection of modern and contemporary art led by past Dechert CEO and fellow Peale Circle member, Bart Winokur.

Private Collection Visits in Princeton, NJ

Led by Jodi Throckmorton, Curator of Contemporary Art, members enjoyed a private art crawl of three exceptional collections. The day began at the home of Dr. Sunanda Gaur and Mr. Umesh Gaur to view one of the largest collections of contemporary Indian art in the United States. Afterwards, the day continued with an intimate lunch at the home of Judy Brodsky, curator, art historian and co-founder of the Rutgers Institute for Women and Art, followed by a tour of her incredible collection of art by women. The day ended with a tour of another phenomenal collection of art by women, owned by Judy's Rutgers Institute for Women and Art co-founder, Ferris Olin.

Peale Circle Garden Party

An annual tradition in appreciation of PAFA's leadership member circle, this festive spring party, was hosted at the home of Georgiana and Eric Noll (PAFA Trustee) and was a great opportunity to enjoy food, cocktails, and mingle with PAFA staff and supporters.



Greg and Rebecca Segall at Bacchanal.

FINANCE



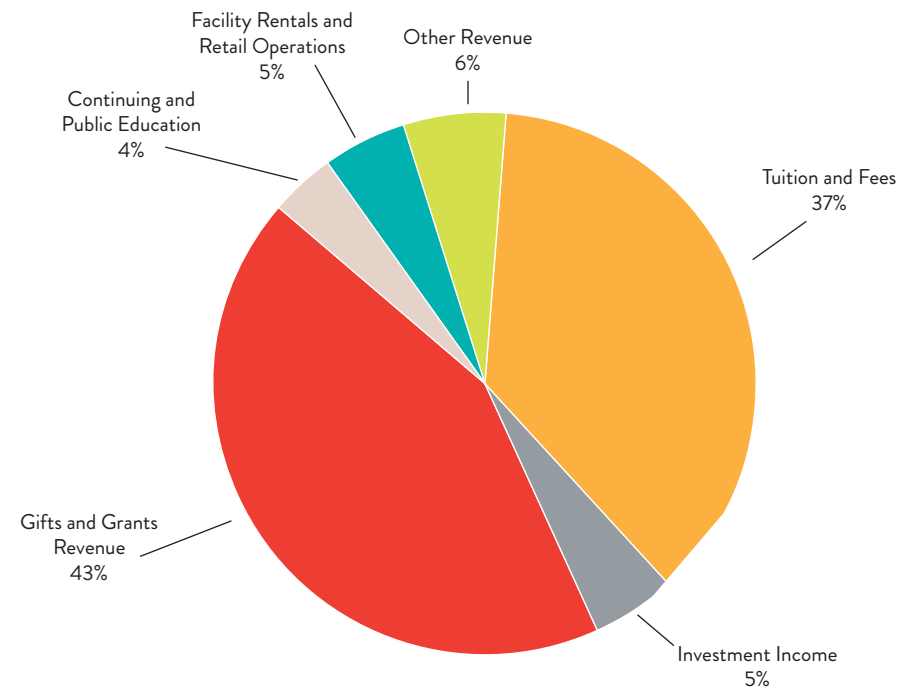
Statement of Unrestricted Revenues and Expenses
For the years ended June 30, 2017 and 2016

	June 30 ,2017	June 30 ,2016
Tuition and Fees, Net	\$6,735,682	\$6,684,360
Investment income	1,009,968	1,115,590
Gifts and grants revenue	7,882,936	8,228,741
Continuing and public education	800,978	827,386
Facility rentals and retail operations	907,674	485,717
Other revenue	<u>1,038,156</u>	<u>888,669</u>
Total Operating Program, Support and Investment Income	<u>18,375,394</u>	<u>18,230,463</u>
School operations	7,988,305	7,462,843
Continuing and public education	1,285,049	1,350,976
Museum and exhibitions	3,273,103	3,308,181
Development and fundraising	1,934,726	1,621,104
Facility rental and catering	249,664	236,568
Management and general	<u>1,979,220</u>	<u>1,639,938</u>
Total Program and Support Expenses	<u>16,710,067</u>	<u>15,619,610</u>
Change in net assets before depreciation, gains (losses) and other income (expenses)	<u>\$1,665,327</u>	<u>\$2,610,853</u>

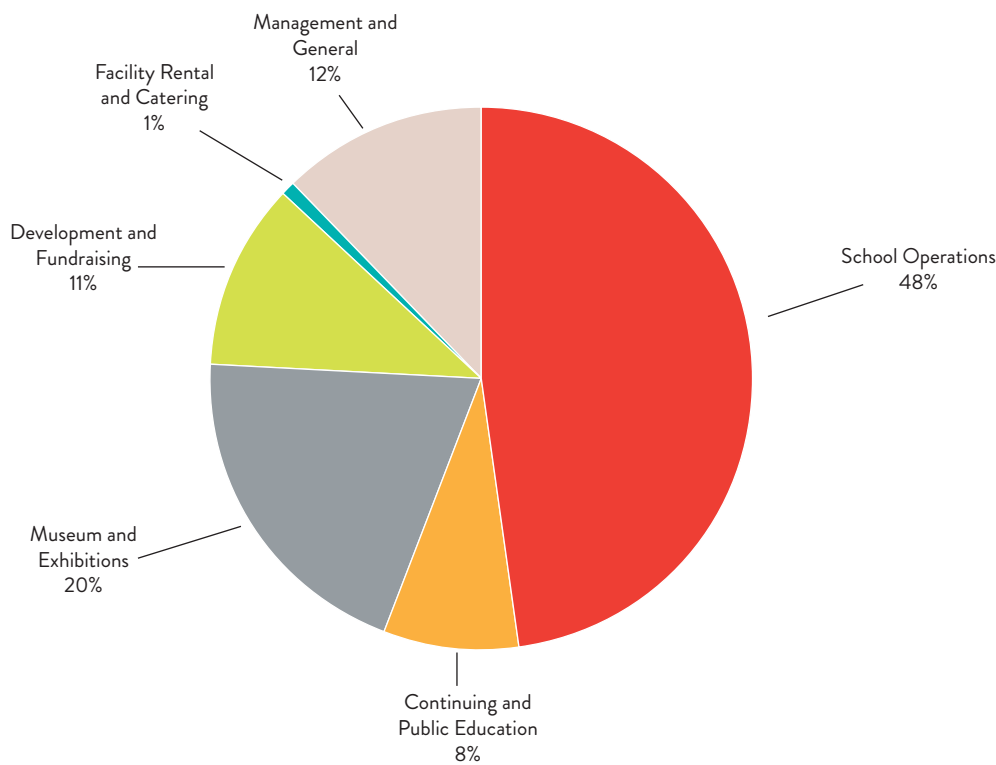
Statement of Financial Condition
as of June 30, 2017 and 2016

Assets	June 30, 2017	June 30, 2016
Cash and cash equivalents	\$1,506,345	\$1,850,001
Accounts receivable	211,012	328,095
Contributions receivables	4,834,400	5,987,244
Prepaid expenses	370,239	447,448
Inventories	117,190	93,018
Land, buildings and equipment (net)	50,810,291	49,754,832
Investments	45,641,008	42,528,374
Beneficial interest in perpetual trusts	10,057,806	9,581,254
Other assets	<u>122,036</u>	<u>138,623</u>
Total Assets	<u>\$113,670,327</u>	<u>\$110,708,889</u>
Liabilities and Fund Balances		
Accounts payable and accrued expenses	1,683,612	1,380,396
Bonds and notes payable	20,796,727	20,788,909
Line of credit	6,230,000	5,180,000
Deferred revenue	1,082,096	2,200,706
Other liabilities	<u>330,211</u>	<u>810,100</u>
Total Liabilities	<u>30,122,646</u>	<u>30,360,111</u>
Net Assets		
Unrestricted net assets	56,074,058	53,381,735
Temporarily restricted net assets	1,161,507	1,722,592
Permanently restricted net assets	<u>26,312,116</u>	<u>25,244,451</u>
Total Net Assets	<u>83,547,681</u>	<u>80,348,778</u>
Total Liabilities and Net Assets	<u>\$113,670,327</u>	<u>\$110,708,889</u>

Operating Revenues 2017
\$18,375,394



Operating Expenses 2017
\$16,710,067



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Ronald Wyffels
Ted Xaras
Monica Zimmerman

*deceased

The Pennsylvania Academy of the Fine Arts makes every effort to ensure the accuracy of this report. However, should you find an error, please notify the Development Department at 215-972-2077 or giving@pafa.org.