Pennsylvania Academy of the Fine Arts

2017-2018 ANNUAL REPORT

PAFA
The current year was a time of tremendous growth and excitement at the Pennsylvania Academy of the Fine Arts (PAFA). Our Campus Master Plan was propelled by one of the largest gifts in the institution’s history: over 300 sculptures and $5 million from the estate of John and Richanda Rhoden. This tremendous gift has resulted in three important initiatives:

• PAFA hired Dr. Brittany Webb as the Curator of the John Rhoden Collection to research this important but under-recognized sculptor’s achievements, publish a book about his career, organize and present an exhibition about Rhoden, and distribute his sculptures to museums around the United States.

• We completed funding for the 25,000 square-foot renovations of the Lower Level that will result in the creation of the John and Richanda Rhoden Arts Center, the Anne Bryan Art Gallery, and an art storage vault to house PAFA’s rapidly growing Post World War II and Contemporary Art collections. Construction for this project began on November 30, 2017.

• This gift also established a new endowed four-year, full-tuition scholarship in recognition of John and Richanda Rhoden to enable an outstanding student of color to pursue their education at PAFA.

PAFA was also excited to welcome the Brodsky Center, an innovative printmaking center founded at Rutgers University in 1986. In its first thirty-two years, the Brodsky Center produced over 300 editions, including prints, artist books, and handmade paper objects. The roster of artists with whom they collaborated is a Who’s Who of contemporary American art, including PAFA alumnus Barkley Hendricks, Kiki Smith, Faith Ringgold, Melvin Edwards, Trenton Doyle Hancock, Byron Kim, Lynda Benglis, Richard Tuttle, and many other artists.

The Brodsky Center will continue to engage living artists and invite them PAFA to produce new work in small editions that will be sold to collectors and museums, here and abroad. In the process, PAFA students will increase their knowledge of printmaking, paper making, and artist book production. They will also learn about the business of producing and selling art in editions through internships and participation in art fairs in New York, Miami, and other cities.

While these exciting developments occurred, we continued the core work of PAFA: educating nearly 300 students in degree programs and 1,700 continuing education students, welcoming more than 220,000 visitors to the Museum, providing art educational programs for more than 30,000 children, families, and adults, presenting 18 exhibitions of historical and contemporary art, and adding nearly 500 works to the permanent collection through gift and purchase.

We appreciate the generous support we receive from our patrons and the dedication of our Board of Trustees, faculty, staff, volunteers, and peer institutions. We look forward to continuing to work with you in the coming year to activate the transformative power of art and art making.

David R. Brigham
President and CEO
MUSEUM
We were elated to begin the year steeped in the unreal and the unexplored, with the first critical reassessment, Subversion and Surrealism in the Art of Honoré Sharrer, which was on view in the summer of 2017, in our Fisher Brooks Gallery. We closed the year with a celebration of our founder, the artist Benjamin West, organized by our CEO and President David Brigham. First Academies: Benjamin West and the Founding of the Royal Academy of Arts and the Pennsylvania Academy of the Fine Arts was installed in our Historic Landmark Building from March 2, 2018 to June 3, 2018. This project investigated the role of Benjamin West in the founding of arts academies in England and the United States.

Our 18 art exhibitions this year were tinged with politics and political discourse sometimes unexpectedly, as with Chuck Close Photographs from October 6, 2017 to April 8, 2018 in our Fisher Brooks Gallery, Samuel M.V. Hamilton Building. Exploring how one of the most important figures in contemporary art has stretched the boundaries of photographic means, methods, and approaches, we were hosting this project when the artist was accused of sexual misconduct. PAFA responded to these allegations by putting together an interactive show, entitled The Art World We Want, featuring works from PAFA’s permanent collection that catalyzed conversations about power, gender, visibility, and voice, alongside a series of interactive programming on these issues. It was received well by the press and public alike, and opened up an important and vital dialogue between the school and the museum which continues today. It reinforced that museums can be a space for civil discourse and community engagement.

The permanent collection grew significantly, with nearly 500 artworks added, through gifts and acquisition. The rare opportunity to acquire one of Frederic Edwin Church’s paintings allowed PAFA to gain an important historic work central to the institution’s mission to collect and preserve American Art. Church is arguably one of the artists most integral to the history of American art and this is the first work by Church (1826–1900) to enter the Museum’s permanent collection. Entitled Valley of Santa Isabel, New Granada, painted in 1875, it will be featured in our Summer of 2019 landscape exhibition. Most of the new artworks herald from the twenty-first century and PAFA is excited to announce the purchase of a mixed media sculpture by Chicago-based artist Nick Cave that glorifies found ceramic dogs on thrones of discarded flea-market objects. PAFA continues to build a permanent collection devoted to the American experience, and we remain particularly interested in women artists and artists of color, so we are utilizing our resources to tell an expansive story, one that can include many communities, about the art of America.

To implement our many projects, we mentored many young students through fellowships and internships. We also partnered with several institutions in Philadelphia and beyond. One partnership of note was with Monument Lab, a nine-week citywide public art and history project co-produced by Mural Arts Philadelphia and curators Paul Farber, Ken Lum, and A. Will Brown. The exhibition took place in the city’s five original William Penn squares as well as five neighborhood parks throughout Philadelphia and featured a roster of 20 artists. PAFA served as the information hub for the project. All the proposals for Philadelphia monuments of the future—generated around the city during the project—were scanned and exhibited, culminating in a new museum of ideas and creative data, built by and for the people.

Our exhibition program, publications, public programming along with our collection building have all made for a very exciting year at PAFA. We look forward to continuing our exciting projects and sharing all of them with all of you in the future!
The Museum acquired 269 objects this year, including the American artist Frederic Edwin Church’s masterful oil painting, *Valley of Santa Isabel, New Granada*, 1875. Church is arguably one of the artists most integral to the history of American art and this will be the first work by Church (1826–1900) to enter the Museum’s permanent collection.

**Acquisitions include:**

**Dawoud Bey**—2018 MacArthur Fellow

We acquired three photos. The following is a description of *Mathes Manafee and Cassandra Griffin (from The Birmingham Project)*:

In 1964, Bey’s parents brought home a copy of Lorraine Hansberry’s book *The Movement*, copiously illustrated with photos of the Civil Rights Movement. Bey was indelibly marked by a photo of a young black girl lying in a hospital bed with her eyes bandaged. This was Sarah Collins, wounded in the 1963 bombing of the 16th Street Baptist Church in Birmingham, Alabama. Her sister Addie Mae Collins was one of four girls killed in the dynamiting, and two boys were killed in the violence that followed. In the mid 2000s Bey awoke one morning with the photo of Sarah Collins rushing back to his mind. He resolved to go to Birmingham, partnered with the Birmingham Museum of Art, and arranged to show any resulting work there.

For over seven years Bey researched the city of Birmingham, its communities, and the history of the bombing. He ultimately produced photos of present-day young people who were the same ages as the children killed in the bombing, and along with them photographs of adults who were the ages that these children would have been had they not been killed. He then paired these photos into diptychs, representing the 50 years since the bombing. The almost continuous space between the paired images suggests a connection across this expanse of time, but the division between them evokes the tragedy of lives cut short. Some of the adults Bey photographed had even known the children who were killed, or had heard the explosion. For these black adults, seeing their own portraits hanging in the Birmingham Art Museum represented a once-unimaginable experience, as the institution had been segregated in the ‘60s. In this particular diptych, the young Mathes Manafee appears energetic, alert, and even restless, while the older Cassandra Griffin seems calmer, but resolute and knowing. Bey’s work effectively memorializes the loss of children whose lives were cut short before they could occupy these states of being, and everything else in between.

**Mequitta Ahuja**—recent Guggenheim fellow

*A Real Allegory of Her Studio* is part of Ahuja’s broader recent series titled “Performing Painting.” In these works, Ahuja delves into the nature of the figurative tradition in painting, which she describes as “the unseen made visible through a meaningful fiction”—unseen because it reveals something seen in the past, in private, and/or in the mind of an artist, and fictional because it relies on centuries-long developments of conventions, motifs, and techniques. Ahuja hopes to lay these features bare by simplifying forms to basic shapes and primary colors, and drawing attention to hand gestures, one-point perspective, pyramid compositions, and other common painterly tools of expression and organization. While continuing to work in the mode of self-portraiture, Ahuja intends to allow issues of personal identity to recede, and to bring a sense of engagement across vast historical scales to the fore.

**Ebony G. Patterson**

In her own words, Patterson’s work “…Raises larger questions about beauty, gender ideals and constructs of masculinity within so called ‘popular black’ culture. It examines the similarities and differences between ‘camp aesthetics’—the use of feminine gendered adornment—in the construct of the urban masculine within popular culture. This body of work raises questions about body politics, performance of gender, gender and beauty, beauty and stereotyping, race and beauty, and body and ritual.”

This challenging installation work is perhaps the most ambitious in Patterson’s oeuvre and stands as both a type of contemporary memorial and an aesthetic engagement with immersive installational forms.
Rina Banerjee, *Viola, from New Orleans-ah*
Rina Banerjee has been making work since the early 1990s after having attended the Yale School of Art for painting and drawing. Working from drawings that she refers to as paintings, she constructs fantastical sculptures and large-scale installations that query the notion of a singular identity, advocating for a pluralistic and dispersed understanding of identity. Banerjee draws from her migratory experience in her works, claiming to belong to both America and India at once. In this sculpture *Viola, from New Orleans-ah*, 2017, Banerjee references the site of New Orleans in her conception of the project, also the site of Prospect.4. She recalls the history of a lost diaspora of Bengalis from Calcutta and Bengal called the “Bengali peddlers” or the “Hoogali network.” With notably darker skin, these migrants were often documented as “mulattos” or African Americans. Through this work, Banerjee’s work highlights the kinship between African American and Asian American migratory communities in the “modern south” of New Orleans. The work references a specific person within this history, Viola Ida Lewis, an African American woman who married Joseph Abdin, of Indian descent. Their marriage was documented as a “Hindoo” marrying a “Negro” and their children were classified as African American.

In her sculpture, Banerjee materially references a monstrous form using an armature, an African mask, shells, and lights. The sculpture combines numerous materials, in keeping with Banerjee’s practice, and articulates a combination of the beautiful and sinister, challenging perceptions concerning cultural hybridity.

Paulson Fontaine Press acquisition of 129 prints by 15 African American artists
PAFA is now the east coast repository for all of the Press’ prints by African American artists; a relationship that will continue in the years to come. This collection of prints represents some of the most important artists working today. The Paulson Fontaine Press is one of the most experimental presses and that is evident in the quality of the 129 prints we acquired. Featured artists include Radcliffe Bailey, McArthur Binion, Kerry James Marshall, and Gary Simmons, among others.

May Howard Jackson, *Morris Heights, N.Y. City*
This is the first work by Jackson, a PAFA alum, to enter the collection. She was the first African American woman to receive a scholarship to study at PAFA.

Frederick Church, *Valley of Santa Ysabel, New Granada*
This is the first painting by Church, and the most significant Hudson River School painting, to enter PAFA’s collection. *Antiques and the Fine Arts* recently featured it as one of the most significant museum acquisitions of 2018.

Laura Combs Hills, *Purple Irises*
This is the first work by Laura Combs Hills, a pioneering pastel artist of the early to mid 20th century to enter PAFA’s collection, despite her lifelong exhibition record at PAFA’s annual exhibitions.

Walker Hancock (sculpture)
Walker Hancock was a Monuments Man during WWII and chair of PAFA’s sculpture department for many years. This is a scale maquette for his iconic WWII memorial in 30th street station.

Violet Oakley, *Shirley Lewis Gerald*
This personal drawing was a wedding gift from Oakley to her housekeeper’s daughter, a portrait of her on her wedding day. It shows off Oakley’s great skill as a draftswoman and sensitivity as portraitist.

Mary Cassatt, *Looking into the Hand Mirror #3*
This is the first etching by Mary Cassatt to enter PAFA’s collection, and is a charming print depicting one of Cassatt’s most beloved subjects, the bond between mother and child.
Loans Spotlight

Collected/Selected Loans from PAFA

Anna Elizabeth Klumpke, In the Wash House
Cecilia Beaux, Les derniers jours d’enfance
Women Artists in Paris, 1850-1900, Organized by the American Federation of the Arts: Denver Art Museum, October 22, 2017–January 14, 2018; Speed Art Museum, February 7, 2018 –May 13, 2018; Clark Art Institute, June 8, 2018–September 3, 2018

John Neagle, Pat Lyon at the Forge
The Sweat of Their Faces: Portraying American Workers, National Portrait Gallery, November 3, 2018–September 3, 2018

Horace Pippin, John Brown Going to His Hanging
Outliers and American Vanguard Art, National Gallery of Art, October 1, 2017–February 25, 2018; High Museum of Art, June 24, 2018–September 30, 2018; Los Angeles County Museum of Art, November 18, 2018–March 18, 2019

Howardena Pindell, Art/East
Howardena Pindell, Pindell/DNA

Barbara Takenaga, Gold + Red
Barbara Takenaga, Williams College Museum of Art, October 5, 2018–February 18, 2018

Gilbert Stuart, George Washington (Athenæum-type portrait)
Hugh A. Cannon, Henry Clay
Erastus Dow Palmer, Spring
N. C. Wyeth, Deep Cove Lobster Man
Daniel Garber, Lowry’s Hill
Raymond Saunders, Chambre
Jervis McEntee, Ruins of Caesar’s Palace
Cecilia Beaux, Portraits in Summer
Sarah McEneaney, Winter Wildlife
Nina Chanel Abney, Potato, Potata
Art in Embassies Program, American Embassy in Rome, May 1, 2018–December 31, 2020

Collected/Selected Loans to PAFA

Honoré Sharrer, Workers and Paintings, Museum of Modern Art, NY. Exhibition: Subversion and Surrealism in the Art of Honoré Sharrer, June 29–September 3, 2017

Chuck Close, Self-Portrait, Parrish Museum of Art, NY
Exhibition: Chuck Close Photographs, October 6, 2017–April 8, 2018

Nick Cave, Rescue series, Jack Shaiman Gallery, NY.
Exhibition: Nick Cave: Rescue, December 22, 2017–May 13, 2018

Benjamin West, The Blind Belisarius, Philadelphia Museum of Art, PA. Exhibition: First Academies: Benjamin West and the Founding of the Royal Academy and PAFA, March 2–June 3, 2018

Exhibitions

Subversion and Surrealism in the Art of Honoré Sharrer
June 29–September 3, 2017
Fisher Brooks Gallery, Samuel M.V. Hamilton Building
The first critical reassessment of an artist whose rich and often disquieting critique is equal parts wit, seduction, and bite.

A Collaborative Language: Selections from the Experimental Printmaking Institute
August 12–November 5, 2017
Richard C. von Hess Foundation Works on Paper Gallery Historic Landmark Building
Celebrating the 20-year history of the Experimental Printmaking Institute (EPI) at Lafayette College.

Graphic Women
November 16, 2017–February 18, 2018
Richard C. von Hess Foundation Works on Paper Gallery Historic Landmark Building
This exhibition focused on the growth of professional women artists in Philadelphia between 1880 and the early 20th century.

Beyond Boundaries: Feminine Forms
September 15, 2017–March 18, 2018
Modern Galleries, Historic Landmark Building
This exhibition explored the subversions and potentialities of feminine forms through works by women artists.

Material World
February 23–April 1, 2018
Richard C. von Hess Foundation Works on Paper Gallery Historic Landmark Building
An exhibition of mixed media works by PAFA’s current graduate and undergraduate students who were given the prompt to submit mixed media works on paper.
Chuck Close Photographs
October 6, 2017–April 8, 2018
Fisher Brooks Gallery, Samuel M.V. Hamilton Building
Exploring how one of the most important figures in contemporary art has stretched the boundaries of photographic means, methods, and approaches.

Nick Cave: Rescue
December 22, 2017–May 13, 2018
Morris Gallery, Historic Landmark Building
Exploring challenging questions on the forging of power through symbolism.

First Academies: Benjamin West and the Founding of the Royal Academy of Arts and the Pennsylvania Academy of the Fine Arts
March 2–June 3, 2018
Historic Landmark Building
Investigating the role of Benjamin West in the founding of arts academies in England and the United States.

I’ve Always Worked Hard
March 15–June 20, 2018
Historic Landmark Building
Curated by PAFA’s Youth Council.
Exhibitions: Alumni Gallery

The Alumni Gallery management shifted into the hands of the School Exhibitions Committee and school staff members. The committee focused on exhibitions highlighting PAFA’s histories and lineages, engaging museum resources, experimenting with new media exhibitions and integrating student-focused programming within each exhibition.

Zorawar Sidhu: Eakins in Perspective
December 1, 2017–January 7, 2018
Alumni Gallery, Historic Landmark Building
Featuring drawings by Thomas Eakins (Student 1862-1862; Instructor 1876-1880; Director of the School 1880-1886), this exhibition examines systems of drawing in the academic tradition and at present.

Drift: Paintings about One Thing and Another
February 16–March 16, 2018
Alumni Gallery, Historic Landmark Building
The works of six PAFA Alumni (1979–2017)–Philippa Beardsley, Ryan Busch, Mariel Capanna, Jonathan Lyndon Chase, Sarah McEneaney and Joseph Rha fit comfortably into an imaginative yet simplified figuration seen frequently at PAFA, inspired in part by the influence of Hobson Pittman (PAFA Faculty 1949–72).

Ghost in the Machine: Video in the Realm of Objects
April 20–July 1, 2018
Alumni Gallery, Historic Landmark Building
Moving images and paintings by PAFA alumni David Dempewolf, Alexandria Douziech, Tyler Kline, and Ashley Wick.

James Havard: Talking in Color
April 6–May 27, 2018
Richard C. Von Hess Works on Paper Gallery, Historic Landmark Building
Figurative works incorporating realism, trompe l’œil, and more.

Emily Erb: American Love Story
February 6–April 9, 2018
School of Fine Arts Gallery, Samuel M.V. Hamilton Building
PAFA’s second alumni to receive the Leonore Annenberg Fellowship Foundation Grant.
Exhibitions: Student/Faculty

On-Campus Student Exhibitions

Presence
August 9–September 9, 2017
Tuttleman and School of Fine Arts galleries,
Samuel M.V. Hamilton Building
The first annual thesis exhibition of PAFA’s Low-Residency MFA program

Material World
February 23–April 1, 2018
Richard C. von Hess Foundation Works on Paper Gallery,
Historic Landmark Building
An exhibition of mixed media works by PAFA’s current graduate and undergraduate students who were given the prompt to submit mixed media works on paper.

Lorena Sferlazza: Within the Walls
Two Cents, Some Change
June 19–July 10, 2018
School of Fine Arts Gallery,
Samuel M.V. Hamilton Building
Seventeen, first year MFAs in exhibition, curated by two alumni, Sophie Brenneman and Emmitt Smith

Broad Street Studio
Approximately 50 people engaged this space with a combination of individual student, faculty/class, and collaborative projects.

• Graham Preston—Presence
• Dave Pettengill—Automat collaboration
• Jodi Pinto—collaborative socially engaged projects, with lecture programming to support student learning
• Melissa Joseph performance
• Rod Jones installation
• David Dempewolf’s avant garde video classes presented final projects in the spring projected onto the plaza
• Alexis Granwell

Student Led Work
In addition to gallery spaces, ongoing elevator lobby exhibitions, and exhibitions in the Cohen Board Room were organized by studio floor leaders for the first time.
Off-Campus Student Exhibitions

**PAFA NOW**
NoBA Artspace
curated by PAFA alum Jay Walker

**Warming**
Springside Chestnut Hill Academy (SCHA)
curated by a partnership between SCHA and PAFA

Faculty Organized Exhibitions

**The Loaded Brush: The Oil Sketch and the Philadelphia School of Painting**
October 5, 2017–February 4, 2018
School of Fine Arts Gallery,
Samuel M.V. Hamilton Building
The exhibition demonstrates the depth and breadth of the legacy of oil sketching. Included were a number of rarely-seen artworks from the 19th century to the present, featuring diverse talents and styles depicting a variety of subject matter.
SCHOOL
2017-18 was an exciting year in the school and it kicked off with a commencement for the inaugural class of MFA students in PAFA’s new Low-Residency program. The August ceremony was held in the museum’s Historic Landmark Building (HLB) with Brooke Davis Anderson, the newly appointed Museum Director, giving the commencement address. The day was capped off with an opening reception for the graduates’ thesis exhibition in the Hamilton Building. After much planning, it was rewarding to see the program’s success, and the high quality of student work, particularly for the faculty instrumental in starting the program, including Astrid Bowlby (MFA 96’) and Kevin Richards, the current head of the program.

Shortly after celebrating the graduation of one class, we welcomed the next, with a September convocation in the HLB. A first of its kind, the convocation paired groups of new students with teams of faculty and museum staff. The groups spanned out across the museum to share observations and discuss work on view in the collection, and the students were given an introduction to the amazing school/museum partnership that PAFA offers.

The academic year brought innovative changes to PAFA’s first-year undergraduate curriculum. The new curriculum, designed by faculty, continued PAFA’s strong emphasis on drawing, working from observation, and learning from the figure, and did so through thematic courses that helped students connect the dots between disciplines. In addition to a focus on traditional artmaking skills, the new curriculum included an introduction to digital media, and courses in writing and art history. Upper level courses were also added, including a new Illustration course in digital print and web design, and the school’s first undergraduate video course.

Another school/museum collaboration came in the spring, when Monica Zimmerman, Director of Museum Education, led a response to the museum’s Chuck Close exhibition and the accompanying allegations of sexual misconduct by the artist.

The initiative titled, *The Art World We Want*, brought students, faculty, and museum staff together to examine the inequities that exist in the art world currently, and to imagine how we would like things to be. The project included an installation of permanent collection artwork from underrepresented artists, a timeline that mapped how we get from where we are to where we want to be, and an illustrated graphic with students’ thoughts about what needs to improve in the realm of the classroom, the studio, the museum, and the art world at large.

A major achievement of the year was PAFA’s reaccreditation with the Middle States Commission on Higher Education (MSCHE). In the fall PAFA submitted its self-study to the Commission. The MSCHE visiting team arrived for a campus visit in the spring, and met with everyone from students and faculty to staff and board members. The visiting team commended PAFA on its many accomplishments and was especially impressed with the quality of the student work. In June, PAFA received its official reaccreditation from Middle States. The self-study and visit were campus-wide efforts, and demonstrated the collaboration and dedication to student learning present at PAFA.

The spring ushered in another remarkable Annual Student Exhibition, and artist Nick Cave joined PAFA as the 2018 commencement speaker. Cave treated students to a Q&A style address in which students were invited to ask the artist about his work, his experiences when he was an up and coming artist, and get his advice on what steps to take after graduation. It was a fitting end to the school year and a wonderful beginning for PAFA’s next outstanding class of alumni.
2017-18 ENROLLMENT SNAPSHOT

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**Student Life**

With an increase of 30% more students living in PAFA-affiliated housing at Stiles Hall, the student services offices were kept busy planning First Friday Coffee Hours, movie nights, Visiting Artists, artist demonstrations, and the annual bonfire hayride. The students had a full year, including trips to NYC, Washington DC, and Dia Beacon/Storm King. There were new mindfulness approaches to our student wellness initiatives, including meditation, yoga, journaling, goal setting, and time management. The annual Open Studio Night in February attracted nearly 1000 visitors following upon the success of the Annual Print Sale in December, which attracted just as many visitors.

A new Student Exhibitions Committee was particularly active in planning student exhibitions throughout a range of spaces while the dedicated student gallery was being renovated on the Lower Level of the Samuel M.V. Hamilton building.

Community service efforts led to a very successful winter coat drive.
In December, concurrent with PAFA’s exhibition *Chuck Close Photographs*, several women came forward to accuse the artist of sexual misconduct in his studio. These accusations come at a moment of cultural reckoning that is allowing women to speak openly and honestly about their experiences with harassment and trauma. The accusations against one artist remind each of us that the problems of abusive power are as endemic in the art world as they are in other sectors.

PAFA organized a town hall with Dean Clint Jukkala and Museum Director Brooke Davis Anderson to open such dialogue in the PAFA community. As a result of this discussion, PAFA decided that the *Chuck Close Photographs* exhibition would stay on view while the adjacent space was reinstalled with a selection of works from the museum’s permanent collection that questioned power, gender, race, sexuality and access. The exhibition, organized in collaboration with students and faculty, invited the public’s response, offering a collective vision for where museums and art schools need to go as a creative community to bring a more equitable, diverse and accessible art world into being.

**Special Interactive Event**

*The Art World We Want*

February 13–April 8, 2018
Frances M. Maguire Gallery, Samuel M. V. Hamilton Building
Career Services

Workshops
Career Services offered 24 workshops for students, which drew 582 attendees. Workshops included The Resume vs CV, Internships, The Art of Self Observation, Applying to Grad School, and The Gig Economy & Artists. Author Sharon Louden came to discuss her new book, The Artist as Culture Producer: Living and Sustaining a Creative Life. This program featured PAFA faculty Steven and Billy Dufala, who were profiled in the book. Experts were brought in for Art Law and Budgeting & Taxes. Collaborations were forged with museum staff and PAFA faculty: curator Jodi Throckmorton presented on Studio Visits, conservator Mary McGinn offered Pest Management Issues in Studios, Galleries and Museums, Al Gury delivered a workshop on teaching, and school exhibitions coordinator Brian Boutwell helped students prepare for the Annual Student Exhibition with a series of practical workshops. Morgan Hobbs teamed with representatives from the Women’s Board for a well-attended session on how to succeed during the ASE Preview party.

Internships
Twenty four students completed internships, working as artist’s assistants, at Taller Puertorriqueno, the Barnes Foundation, Magee Rehabilitation, the Delaware Art Museum and the homeless support organization, SREHUP. PAFA graduate students were able to obtain paid internship positions with the After-School Studio Arts Program for High School Students and undergraduate students were able to work as teaching assistants in the program. Career Services worked with archivist Hoang Tran to develop an internship program in the museum archive.

The FMC/PAFA student curator internship
This offered a paid internship opportunity for a student to curate the walls of the FMC corporate headquarters in Philadelphia. In addition to selecting work, planning exhibitions and overseeing installation, the student curator helped organize talks and events for FMC employees and their guests.

Individual appointments
Career Services helps students and alumni develop the cultural capital to launch their professional careers and to support the acquisition of tools and habits, which enable them to continue their art-making practices. In addition, we supported work in career exploration and career transitions. 120 students and alumni came in for appointments, many of them for multiple visits.
The Fine Arts Venture Fund
This fund raised $33,500, the highest total in the five year history of the program with 52 applicants, a historic high. $31,259 was distributed to fifteen awardees, for an average of $2084 to help students realize ambitious projects and purchase needed equipment and supplies. A committee of friends of PAFA has developed the Fine Art Venture Fund, which awards, on a competitive basis, grants-in-aid to current PAFA students in the BFA, Certificate, and Graduate programs. The purpose of the fund is to encourage a spirit of creative arts entrepreneurship and the acquisition of practical business skills that will help PAFA students build successful careers as professional artists. Fundable plans might be for the purchase of materials, supplies, labor, construction and installation costs related to exhibitions, creation of large scale works for exhibition, publicity or presentation costs, transportation expenses or similar expenses related to the professional creation and exhibition of an artist’s work.

The Anne Bryan Memorial Award
This award assists artists who are ready to launch into the real world, and who need some support to help them realize their dreams. Success as an artist not only requires technical ability but also great imagination, persistence, and entrepreneurship. Students who receive funds through this program will connect with resources in marketing, business development, law, budgeting and creative incubation. Aubrey Brown was the recipient of The Anne Bryan Memorial Award, and he received $5000. In its fourth year, the program attracted thirteen applicants, and each student met with the Director of Career Services, drafted a proposal, and developed a budget; three finalists presented their proposals to a panel of faculty and staff.

Si Friedman Scholarship Fund
The Si Friedman Scholarship Fund, endowed in the PAFA alum’s memory by his wife Margaret Schuette, was newly established in October 2017. The fund provides assistance to one new student per year based on merit, or a returning student having difficulty continuing his or her studies due to financial challenges. The inaugural Si Friedman Scholarship was awarded to a first-year BFA student.

Faculty Venture Fund
This new program was launched in 2017, through the support of donors. Over $12,000 was raised for faculty research projects. Awards were granted to the following faculty.

- David Dempewolf
  For purchase of a 4K video camera and 3D software

- Michael Gallagher
  For travel and study of Byzantine icon paintings in Bulgarian monasteries

- Steven Nocella
  For travel to Rome to study ancient ruins and masonry as a way to inform his work and teaching

- Tony Rosati
  To support research and writing of a textbook, titled Print-making Connections, based on his notes and lectures from both studio and printmaking history courses

- Stuart Shils
  To support his studio research project, The Early Years, Childhood

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  For travel to Rome to study ancient ruins and masonry as a way to inform his work and teaching

- Tony Rosati
  To support research and writing of a textbook, titled Print-making Connections, based on his notes and lectures from both studio and printmaking history courses

- Stuart Shils
  To support his studio research project, The Early Years, Childhood

Student Grants

The Fine Arts Venture Fund
This fund raised $33,500, the highest total in the five year history of the program with 52 applicants, a historic high. $31,259 was distributed to fifteen awardees, for an average of $2084 to help students realize ambitious projects and purchase needed equipment and supplies. A committee of friends of PAFA has developed the Fine Art Venture Fund, which awards, on a competitive basis, grants-in-aid to current PAFA students in the BFA, Certificate, and Graduate programs. The purpose of the fund is to encourage a spirit of creative arts entrepreneurship and the acquisition of practical business skills that will help PAFA students build successful careers as professional artists. Fundable plans might be for the purchase of materials, supplies, labor, construction and installation costs related to exhibitions, creation of large scale works for exhibition, publicity or presentation costs, transportation expenses or similar expenses related to the professional creation and exhibition of an artist’s work.

The Anne Bryan Memorial Award
This award assists artists who are ready to launch into the real world, and who need some support to help them realize their dreams. Success as an artist not only requires technical ability but also great imagination, persistence, and entrepreneurship. Students who receive funds through this program will connect with resources in marketing, business development, law, budgeting and creative incubation. Aubrey Brown was the recipient of The Anne Bryan Memorial Award, and he received $5000. In its fourth year, the program attracted thirteen applicants, and each student met with the Director of Career Services, drafted a proposal, and developed a budget; three finalists presented their proposals to a panel of faculty and staff.

Si Friedman Scholarship Fund
The Si Friedman Scholarship Fund, endowed in the PAFA alum’s memory by his wife Margaret Schuette, was newly established in October 2017. The fund provides assistance to one new student per year based on merit, or a returning student having difficulty continuing his or her studies due to financial challenges. The inaugural Si Friedman Scholarship was awarded to a first-year BFA student.

Faculty Venture Fund
This new program was launched in 2017, through the support of donors. Over $12,000 was raised for faculty research projects. Awards were granted to the following faculty.

- David Dempewolf
  For purchase of a 4K video camera and 3D software

- Michael Gallagher
  For travel and study of Byzantine icon paintings in Bulgarian monasteries

- Steven Nocella
  For travel to Rome to study ancient ruins and masonry as a way to inform his work and teaching

- Tony Rosati
  To support research and writing of a textbook, titled Print-making Connections, based on his notes and lectures from both studio and printmaking history courses

- Stuart Shils
  To support his studio research project, The Early Years, Childhood
Faculty Awards
Excellence in Teaching Awards for the spring 2018 (MFA and Post Bacc)
Kate Moran
Excellence in Teaching Awards for the spring 2018 (BFA and Certificate)
Al Gury & Tony Rosati
Faculty Award
Jody Pinto

Merit Winners
Donald R. Caldwell Scholarship 2017-2018
Rebecca Giles (Fall 2017)
Tessa Tallakson (Fall 2018)
James J. & Frances M. Maguire Scholarship for Artistic Excellence

Travel Prizes | Caldwell Prize
Judith McGregor Caldwell Purchase Prize for Academy’s Permanent Collection
Ellie Blackman
Claire Huber
M. Adil Ozturk
Murray Dessner Memorial Graduate Travel Prize - MFA 2
Ha Ninh Pham
Women’s Board Travel Scholarship
Elizabeth Endres
Richard C. Von Hess Memorial Travel Scholarship
Caitlin O’dea Ott
Lewis S. Ware Memorial Travel Scholarships
Sal Heggeman
J. Henry Schiedt Memorial Travel Scholarships
Julia McGehean
Abelardo Quiñones Jr.
William Emlen Cresson Memorial Travel Scholarship
Jessica Smith

Commencement and Annual Student Exhibition Awards

Artist in Residence
David Schutter (Cert. ’96)

Artist and Alumni David Schutter (Cert. ’96) was the spring artist in residence in the Howard & Vesna Sacks Artists in Residence Studio.

Schutter did research in the archives, worked in the AIR studio, and served as a Visiting Critic in the MFA program.

After graduating from PAFA, Schutter received his MFA at the University of Chicago, where he is currently an Associate Professor in the Department of Visual Arts.

Schutter has had solo exhibitions at The Museum of Contemporary Art, Chicago; the Gemäldegalerie Berlin, Germany; the National Gallery of Modern Art, Scotland; and with Sikkema Jenkins & Co., New York; Rhona Hoffman Gallery, Chicago; and Aurel Scheibler, Berlin, Germany. His work was included in documenta 14.

He is a recipient of the Rome Prize, the Guggenheim Fellowship, and is a Fulbright Scholar.

Visiting Artists

Summer 2017
Kiki Gaffney | June 29
Eileen Neff | July 19
Paul D’Agostino | July 26
Aaron Fowler | August 2

Fall 2017
David Kassan | September 20
Elana Herzog | October 4
Catherine Murphy | October 11
Harry Roseman | October 12
Paula Wilson | October 18
Polly Apfelbaum | November 1
Caroline Lathan-Stiefel | November 15
Joshua Clayton | November 29
Torkwase Dyson | December 6

Spring 2018
Amy Sherald | January 24
Anna Betbeze | February 7
Matt Bollinger | February 21
Cosmo Whyte | March 14
Karyn Olivier | March 21
Deborah Roberts | March 28
Heather Day | April 11
Kymia Nawabi | April 18
PAFA absorbed The Brodsky Center, a collaborative paper and printmaking center devoted to the creation of new work, from its longtime location at Rutgers, The State University of New Jersey. The Rutgers Center for Innovative Print and Paper was founded in 1986 by Judith Brodsky, an artist, printmaker, arts advocate, and professor of art. Housed at the Mason Gross School of the Arts at Rutgers, the Center was renamed in her honor in 2006 and is dedicated to enabling groundbreaking artists, both established and emerging, to create new work in paper and print. Brodsky, who now sits on PAFA’s Contemporary Collections Committee, was instrumental in bringing the Center to PAFA.

The Center’s focus on contemporary art and supporting women and artists of color align well with PAFA’s mission to educate students and to develop and promote the work of outstanding and innovative artists. Since its founding in 1986, the Center has completed over 300 editions with a diverse range of emerging and established artists who have become renowned in the field, including Barkley Hendricks, and artists in PAFA’s collection such as Melvin Edwards, Joan Semmel, and Richard Tuttle. The Center has an inventory of over 3,000 works of art.

The Brodsky Center is part of the School at PAFA, expanding its printmaking curriculum and providing internship and professional opportunities for students to learn about publishing editions, marketing, and selling artists’ prints. A new papermaking facility will be established at PAFA and will provide papermaking opportunities for both Brodsky Center editions and PAFA students. The Center came with its own Endowment to partially support its needs.

Paola Morsiani, Director of the Brodsky Center, joined the PAFA team and will continue to lead the Center and develop learning opportunities for students. Editions produced by the Brodsky Center are included in the collections of the Metropolitan Museum of Modern Art, Museum of Modern Art, Whitney Museum of American Art, the Museum of Fine Arts, Boston, and other international institutions, as well as many private collections.
PAFA & THE COMMUNITY
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 32 workshops at the museum completely free of charge to all participants and to provide 19 free community workshops at community centers and festivals around the city, all taught by local artists from the Philadelphia area, including many PAFA alumni.

Saturday Classes for Middle School Students
PAFA premiered Saturday Classes for Middle School Students, offering a new opportunity for young artists to hone their artistic skills early throughout the school year, including classes in 2D Animation, Digital Photography, Drawing for Comics and Illustration.

K-12 Programs

School Group Visits and Outreach
PAFA art educators provided programming for 6,602 participants in its school-based program, visiting classrooms around the region and facilitating 168 field trips, classroom lessons and hands-on art programs for area school groups.

Leadership Education and Development (LEAD) for Teens
PAFA’s multi-tiered program to engage teens around the city continued in its fourth year of implementation, inviting teens into the museum to help guide PAFA’s development of initiatives for this burgeoning new audience. A Teen Summit, in partnership with two dozen cultural organizations around the city who also host teen programs, kicked off the year of programming with an opportunity for young people to develop a Teen Manifesto for the future of Philadelphia that was delivered to the Mayor’s office in November 2017. PAFA’s Student Docent Program trained young people to give inquiry-based tours to their peers, working with 7 schools including Belmont Charter High School, Friends Select, Hallahan Catholic School for Girls and a new community partner, Snider Youth Hockey. 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 three events for other teens around the region to attend, including a holiday party, kickoff event for the Greater Philadelphia Cultural Alliance’s new teen app, and exhibition tours. The Youth Council also got to work closely with museum staff on a major exhibition project in the spring, in which they curated “I’ve Always Worked Hard,” an investigation of the different kinds of “work” represented in PAFA’s permanent collection.

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 students at these four schools are among some of the most economically underresourced in the region and PAFA’s partnership, which included 9,731 points of contact, 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 drew over 350 attendees from these two communities for a day of Latino music and creativity, the best attendance yet for this new initiative.

PAFA Art Camp
PAFA’s Summer camp program continued to flourish and provide an important way to engage with families. In Summer 2017, PAFA offered 27 different camps for 350+ students ages 5 to 15, including camps like “Build Your Portfolio,” “Animal Kingdom” and “Green Green Movie Making.” Each week of camp ended 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 19 deserving students from around the area.
Adult Programs

PAFA Performances
PAFA hosted five concerts and performances in the museum, including *Unraveling*, a sold out performance by artist Sonya Clark during a weekend dedicated to art and politics, and a collaboration with the Network for New Music to commission new contemporary classical works by nationally-renowned composers using PAFA’s permanent collection as a source of inspiration.

Traveling Lecture Series
PAFA gave 24 outreach lectures at community locations to create grassroots interest in special exhibition projects and to make the collection accessible to groups that have low mobility, like active adult communities and community centers over 30 miles away.

The Director’s Table
PAFA premiered a new series that invites members of the public to dine and network with contemporary artists and thinkers in an intimate dinner setting with two sold out events featuring special guests Joyce Kozloff and Dawoud Bey, both of whom have works that recently entered PAFA’s permanent collection.

Points of View Lecture Series
PAFA hosted 18 public talks in conjunction with special exhibitions and projects, including a multi-series partnership investigating the role of monuments in the city with Mural Arts Philadelphia and the Monument Lab project, an appearance by Pulitzer Prize-winning political cartoonist Signe Wilkinson, and an investigation of what neuroscience can teach us about how the brain sees art with Franklin Institute Chief Bioscientist, Jayatri Das.

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. Nine lectures brought in 579 visitors to PAFA to hear about its programming and engage with art historians and artists about their work.

The Art World We Want
In the spring of 2017, PAFA’s Education team spearheaded an institution-wide response to allegations of sexual misconduct against the artist Chuck Close. Working closely with students and faculty in the school, PAFA mounted a contextual exhibition and series of programs between January and April of 2019 that included student forums, educator events, writing workshops and screen-printed protest events to interrogate issues around sexuality, power and access in the art world.

The Art of Observation
PAFA experienced additional growth in its humanities-based programming for healthcare partners and business executives, offering audiences in other disciplines a deep level of engagement with how the visual arts can contribute to their professional work in other sectors. The Wharton School at the University of Pennsylvania brought 68 of their “high potential leaders” to PAFA for workshops on emotional intelligence and Jefferson University hosted two professional development workshops for staff in the museum galleries. Six for-credit classes were offered for students at The Kimmel College of Medicine at Jefferson University and Cooper Medical Hospital at Rowan University, reaching a total of 120 students and faculty, with education staff working 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.
PAFA Continuing Education (CE) offered art classes, workshops, lectures and special programs for adults of all levels of ability, and pre-college programming for high school students. Courses were offered during weekdays, evenings and weekends over three semesters a year: fall, spring and summer. The faculty comprised practicing, professional artists, many of whom also teach in PAFA’s degree programs. The CE program served over 1,943 participants in 2018, up 6% from 2017.

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 enrolled in FY 2018). Artists who participated in 2018 included painter Bill Scott, all prima painter Christine Lafuente, acclaimed watercolorist Eileen Goodman, Caldecott Medal-winning book creator David Wiesner, and Juliette Aristides, renowned artist, founder and instructor of the Aristides Atelier at the Gage Academy of Fine Art in Seattle and noted author of Classical Drawing Atelier, Classical Painting Atelier and other highly regarded drawing and painting texts. In spring of 2018, Joseph Sweeney held a plein air oil and pastel painting expedition to Donegal, Ireland while James Toogood, noted watercolorist and author of Incredible Light and Texture in Watercolor led a plein air watercolor class in Bermuda.

Online courses were introduced in 2018 including Essential Human Anatomy with Roberto Osti, artist, teacher and author of Basic Human Anatomy: An Essential Visual Guide, Build Your Own Labyrinth: Using Constraints to Challenge and Surprise Yourself, paired with cartoonist, teacher and translator, Matt Madden, and two art history courses with Dr. Kevin Richards, Chair of Liberal Arts at PAFA: Modernism & Modernity: Art & Culture, 1900 – 1945, and Modern Art Since 1945. These courses reached students locally, nationally and internationally.

Spring 2018 saw the introduction of CE Certificate Programs, offering students the opportunity to enhance their technical skills and professional presence through a curriculum of focused study under the guidance of expert faculty-artists.

The PAFA Atelier with PAFA faculty Peter Van Dyck was introduced in FY 2018, a combination instructed class and open studio for students interested in advancing their representational drawing and painting. The class was filled to capacity in the fall and spring semesters, with over 30 students.

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 are also offered in the summer and on Saturdays during the fall and spring. New classes in illustration, watercolor, photography and plein air landscape were introduced in 2018, and were well-received. The Maguire Foundation provided generous scholarship support for Maguire Scholar students enrolled in summer classes.

In 2018, PAFA held the second year of the Francis M. Maguire Pre-College at PAFA, 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 earned college credit upon completion. Total enrollment in PAFA’s pre-college program was 183 in 2018, up 8% from 2017.
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 50,000 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. As of June 30, 2018, PAFA has raised over $21.6 million in support of the campaign—86% of the overall goal.

Rhoden Estate

In July 2017, PAFA acquired the estate of the artist John Rhoden and his wife Richanda. This acquisition included over 320 works by the under-recognized African-American sculptor. Proceeds from the Rhodens’ Brooklyn estate will help fund an exhibition of the artist’s work, a scholarship for students from diverse backgrounds, a curatorial position, and support the construction of PAFA’s new Arts Center. In recognition of this gift, PAFA named the Arts Center Auditorium in the Rhodens’ honor.

PAFA accessioned a number of Rhoden’s works for its own permanent collection and will help place the remainder of the works within the collections of other museums around the world. Select sculptures will be exhibited in dedicated vestibules throughout the Arts Center Auditorium.

Rhoden Scholarship

The John and Richanda Rhoden Scholarship will be awarded every four years, beginning in the fall of 2019, to an incoming first-year student of color, especially a student who intends to major in sculpture. The scholarship covers full tuition and fees for each of four years. This scholarship offers PAFA’s School of Fine Arts the unique opportunity to honor and further Mr. Rhoden’s legacy and life-long dedication to fine art-making.

Auditorium Seats

Additional support for the Arts Center has been provided in part by the generous donors who have given gifts to name seats in the new Auditorium. As of June 30, 2018, PAFA sold 42 seats, including 12 seats in the front rows.

Arts Center

PAFA broke ground on the Arts Center, a 25,000 square foot project comprising a state-of-the-art auditorium, a gallery for student art, and collection storage vaults for 20th- and 21st-century works of art, in the fall of 2017. Construction is on schedule to conclude by the end of 2018.

Significant support for the Arts Center came from the Daniel W. Dietrich II Foundation, which awarded $500,000 in early 2017 to name the Arts Center Auditorium Stage. The Foundation’s support came with two conditions: in order to obtain the funds, PAFA was required to raise by December 2017 the $6.5 million needed to complete the Arts Center, and to commence construction on the project no later than January 2018. In order to meet these terms, PAFA’s Board chairman Kevin F. Donohoe issued a matching challenge of $250,000, bringing his total campaign gift to $1 million. This generous additional commitment successfully mobilized the PAFA community to support the Arts Center project, and thus secure the Daniel W. Dietrich II Foundation’s critical funding.

RACP

In December 2017, PAFA received a $500,000 award through the Redevelopment Assistance Capital Program (RACP) to support its Campus Master Plan. The objective of this state-sponsored program is to advance exceptional projects that will promote Pennsylvania’s economic and cultural development. Competition for these awards was particularly strong in 2017, with nearly 400 applicants (including 91 in Philadelphia alone) vying for a limited pool of funding.
PAFA First Campaign Donors  List complete as of June 30, 2018

$2,500,000+
The Estate of John and Richanda Rhoden

$1,000,000-$2,499,999
Jonathan L. Cohen
Nancy Winkler and Jay Bryan
Mr. and Mrs. Kevin F. Donohoe
The Horace W. Goldsmith Foundation
The Estate of Evelyn Kaplan in Honor of Connie and Jules Kay
Mr.* and Mrs. H. F. Lenfest
Frances and James J. Maguire

Mr. and Mrs. Thomas L. Bennett
Dr. Aliya F. Browne and
Mr. Reginald M. Browne

Anonymous (3)
The Arcadia Foundation
Mr. and Mrs. James H. Averill
Mr. and Mrs. Roger H. Ballou
Emily and Mike Cavanagh
Elliot H. Clark

Julie and James Alexandre
The Allerton Foundation
Mr. and Mrs. James C. Biddle
Linda Aversa-Caldwell and
Donald R. Caldwell
Kelly and Joe Culley
Mr. and Mrs. Charles Harper

Amaranth Foundation
Theodore and Nancie Burkett
Mr. and Mrs. Richard J. Halloran
Dorothy M. Ix and
Raymond E. Ix, Jr.

Anonymous
Jane and Casey Brandt
Daniel and Monica DiLella
The Frechette Family Foundation
Robert and Charlotte Friedman

Holly T. and David R. Brigham
Valentino D. Carlotti
Richard Carlstrom

$250,000 - $499,999
Mr. and Mrs. Charles E. Chase
The Connelly Foundation
Lee Gunther-Mohr*

Mr. and Mrs. Winston I. Lowe
Maggie and J. Brien Murphy

Theodore O. Rogers, Jr.
Vesna and Howard Sacks
Julie D. and Robert N. Spahr
Mr. and Mrs. Richard W. Vague
Leslie Miller and Richard Worley

$100,000 - $249,999
Madeleine and Mark Douglas
Edward and Wendy Harvey
Ro and Martin King
Victoria McNeil Le Vine
Mr. and Mrs. Winston I. Lowe

Washburn and Susan Oberwager
Herbert S. and Leah R. Riband
Richard and Bonnie Rossello
Barbara B. and Edward M. Scolnick
Marijke and Arlen Shenkman
The Wilmerding Family

$50,000 - $99,999
Susan M. Hendrickson
Jeanne Ruddy and Victor Keen
Dale and Richard Levy
Jannie K. Lau and
Todd C. Longsworth
Mr. and Mrs. Albert P. Matteo
Anne E. McCollum

James E. O’Neill and
David A. Rubin
Parkway Corporation
Bill and Lynne Schorling
Cynthia and Michael Veloric

$25,000 - $49,999
The Brook J. Lenfest Foundation
Mr. and Mrs. Richard W. Graham
Frank and Anita Leto
The McLean Contributionship

Gretchen Roede
Mary G. Gregg and
John M. Ryan
The Snider Foundation

$10,000 - $24,999
Mrs. J. Welles Henderson
Robert E. Kohler and
Frances Coulborn Kohler
Laura and Kenneth Mitchell
Sara Lomax Reese and Timothy Reese

Alicia A. Sterling*
George and Janis Strimel

$5,000 - $9,999
Antonella and Roger Doucette
Eloise Gretz and Family
Martha and Robert Kennedy

List complete as of June 30, 2018
The Richard C. von Hess Foundation awarded PAFA two grants for 2017-18 exhibitions: $75,000 to support the summer 2017 Honoré Sharrer retrospective, and $50,000 toward *First Academies: Benjamin West and the Founding of the Royal Academy of Arts and the Pennsylvania Academy of the Fine Arts.*

PAFA concluded its 30-month, $300,000 grant supporting the School and Community Partnership (SCP) from the William Penn Foundation, which also awarded PAFA a three-year $300,000 renewal of support for the program, beginning in 2018-19. SCP in 2017-18 provided free educational arts programming year round 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. 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.

The Hearst Foundations awarded $75,000 to support PAFA's community education programs, as did smaller grants from several other foundations. The Brook J. Lenfest Foundation supported PAFA's free After-School Studio Arts Program for high school students with a grant of $15,000.

The Allerton Foundation awarded a $50,000 grant to support PAFA's capital campaign, and Snider Foundation's $45,000 grant supported both the capital campaign and PAFA's programs for teens.

The Horace Goldsmith Foundation renewed its support of PAFA with a two-year, $200,000 unrestricted grant.

The Maguire Foundation committed $1.25 million to endow the Maguire Scholars Program at PAFA. The Maguire Scholars Program works with dozens of partner schools across Philadelphia, from early learners through higher education. The foundation first welcomed PAFA as a partner school in 2010, and PAFA is incredibly grateful for the foundation’s decision to endow the program, ensuring future students will have the opportunity to pursue their educational and artistic dreams.

$74,000 in scholarship support for PAFA's students came from the W.W. Smith Charitable Trust. The Richard C. von Hess Foundation funds a full-tuition scholarship each year, including fees and an additional $5,000 Travel Award. In addition to their scholarship commitment, the Maguire Foundation also awarded $30,000 for PAFA's pre-college program.

In 2017-18, PAFA received significant support from several government agencies, including an $84,000, three-year award from the Institute of Museum and Library Services in support of PAFA's Student Docent Program and Youth Council; $30,000 from the National Endowment for the Arts in support of School, Teacher, and Family Programs; $77,000 in general support from the Pennsylvania Council on the Arts; and two awards from the Philadelphia Cultural Fund: $12,000 in general operating support, and a $20,000 one-time PCF Youth Arts grant supporting the Student Docent Program and Youth Council programs.
**Membership**

**Peale Circle**

**Peale Trip to Washington, D.C.**

In Fall of 2017 PAFA’s Peale Circle took an Art Exploration trip to historic Washington, D.C. for four days of art, history and culture. Brooke Davis Anderson, Edna S. Tuttleman Director of the Museum, and Anna O. Marley, Curator of Historical American Art, led the group as they visited private collections and enjoyed behind-the-scenes tours of the Smithsonian Museums, artists’ studios, and more. The cultural experiences were complemented by fine dining at some of the most fashionable restaurants in Washington, D.C.

**New York City Day Trip**

At the beginning of May, 2018, Anna O. Marley, Curator of Historical American Art led a tour of *Thomas Cole’s Journey: Atlantic Crossing* at the Metropolitan Museum of Art with Elizabeth Mankin Kornhauser, Alice Pratt Brown Curator of American Painting and Sculpture. Later, Peale Circle Members enjoyed lunch with Sylvia Yount, former PAFA curator and current Lawrence A. Fleischman Curator in Charge at the Met’s Members Dining Room. Following lunch, Anna O. Marley and Iria Candela, Estrellita B. Brodsky Curator of Latin American Art, continued the tour of the Met with a visit to *Painted in Mexico, 1700–1790: Pinxit Mexici*. The New York day trip was capped off with a cocktail reception at Godel & Co. Fine Art, hosted by Katherine W. Baumgartner, Director.

**Eileen Rosenau Collection Visit**

In April 2018, the Peale Circle visited Eileen Rosenau’s collection of Modern and Contemporary American art, including works by Andy Warhol, Dan Flavin, Frank Stella, Scott Burton, and Dan Graham, collected between 1964 and 1981.

**Young Friends**

The Young Friends Committee hosted six distinct events, including Uncorked: The Bacchanal After Party, Young Friends at Open Studio Night, and Young Collectors Night at the Annual Student Exhibition. The group also launched a mentorship program between the committee members and members of the Board of Trustees.

**General Members**

PAFA hosted two opportunities for members to see it first; exhibition openings of *Subversion and Surrealism in the Art of Honoré Sharrer* and *Chuck Close Photographs*, as well as three Curator Conversations for *Chuck Close Photographs*, *Graphic Women*, and *Beyond Boundaries*. Two Members Make events featured terra cotta and monotype prints and two behind-the-scenes members’ tours were given for Sharrer and Conservation. 150 members joined PAFA for the Annual Members Reception.
Events

Bacchanal
PAFA celebrated the 19th Anniversary Bacchanal Wine Gala and Auction, which is the institution's largest fundraiser, bringing in over $500,000 annually to support student scholarships and community education programs. Since Bacchanal’s inception, the event has raised over $9 million. For the theme, California Visionaries Bacchanal featured the wines of Thomas Jefferson Award Honorees Gavin Chanin, Chanin Wines; Rajat Parr, Domaine de la Côte; Thomas Pillsbury, DuMOL, Jamie Kutch, Kutch Wines and Loren Grossman, Wilde Farm Wines. These five extraordinary winemakers brought their unique visions to life through hard work and talent and made an indelible mark on the world of California wines. The Bacchanal Co-Chairs were Gregg Cotler & Bill McGowan and dinner was prepared by Chef Ashley James of Starr Events.

Preview Party
117th Annual Student Exhibition
The 117th Annual Student Exhibition Preview party was held on May 10, 2018, raising $344,197 from the sale of student art. This was the most well attended preview party to date, attracting 423 guests and raising a record $375,000 from tickets and sponsorships. Honorary Chairs were Georgiana W. and Eric W. Noll and Preview Party Co-Chairs were Melissa Ingersoll and Katie Rhodes.
## Statement of Unrestricted Revenues and Expenses  
For the years ended June 30, 2018 and 2017

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2018</th>
<th>June 30, 2017</th>
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<tbody>
<tr>
<td>Tuition and Fees, Net</td>
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<td>Investment income</td>
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<td>Facility rental and catering</td>
<td>235,058</td>
<td>249,664</td>
</tr>
<tr>
<td>Management and general</td>
<td>1,895,186</td>
<td>1,979,220</td>
</tr>
<tr>
<td><strong>Total Program and Support Expenses</strong></td>
<td><strong>16,006,965</strong></td>
<td><strong>16,710,067</strong></td>
</tr>
<tr>
<td>Change in unrestricted net assets before depreciation, gains (losses) and other income (expenses)</td>
<td><strong>$2,546,096</strong></td>
<td><strong>$1,665,327</strong></td>
</tr>
</tbody>
</table>
# Statement of Financial Condition

as of June 30, 2018 and 2017

<table>
<thead>
<tr>
<th>Assets</th>
<th>June 30, 2018</th>
<th>June 30, 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$383,947</td>
<td>$1,506,345</td>
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<tr>
<td>Accounts receivable</td>
<td>283,522</td>
<td>211,012</td>
</tr>
<tr>
<td>Contributions receivables</td>
<td>12,050,077</td>
<td>4,834,400</td>
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<tr>
<td>Prepaid expenses</td>
<td>385,099</td>
<td>370,239</td>
</tr>
<tr>
<td>Inventories</td>
<td>183,050</td>
<td>117,190</td>
</tr>
<tr>
<td>Land, buildings and equipment (net)</td>
<td>52,228,293</td>
<td>50,810,291</td>
</tr>
<tr>
<td>Investments</td>
<td>44,411,331</td>
<td>45,641,008</td>
</tr>
<tr>
<td>Beneficial interest in perpetual trusts</td>
<td>10,343,994</td>
<td>10,057,806</td>
</tr>
<tr>
<td>Other assets</td>
<td>127,870</td>
<td>122,036</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>$120,397,183</strong></td>
<td><strong>$113,670,327</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities and Fund Balances</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>2,764,740</td>
<td>1,683,612</td>
</tr>
<tr>
<td>Bonds and notes payable</td>
<td>20,804,545</td>
<td>20,796,727</td>
</tr>
<tr>
<td>Line of credit</td>
<td>8,055,000</td>
<td>6,230,000</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>1,374,513</td>
<td>1,082,096</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>-</td>
<td>330,211</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>32,998,798</strong></td>
<td><strong>30,122,646</strong></td>
</tr>
</tbody>
</table>

| Net Assets                    |            |              |
| Unrestricted net assets       | 53,262,370 | 56,074,058   |
| Temporarily restricted net assets | 5,185,956 | 1,161,507 |
| Permanently restricted net assets | 28,950,059 | 26,312,116 |
| **Total Net Assets**          | **87,398,385** | **83,547,681** |

| **Total Liabilities and Net Assets** | **$120,397,183** | **$113,670,327** |
Operating Revenues 2018
$18,553,061

Operating Expenses 2018
$16,066,965
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