“At the academy, everybody I met was a serious painter. I was just starting to find something of my own. It was really inspiring.” David Lynch, New York Times, 2014

The David Lynch exhibition in 2014-15 is emblematic of many of the strengths of the Pennsylvania Academy of the Fine Arts (PAFA), America's oldest art museum and oldest art school. For over two centuries, PAFA has been a leader in fine arts education, fostered artistic innovation, inspired artists and admirers alike, collected outstanding examples of American art, and generated scholarship about American art and culture.

It is exciting to think of a young David Lynch, the now world-renowned filmmaker and television director, as a budding talent at PAFA in the mid-1960s. He came to PAFA to study because he was attracted by the seriousness of the Academy and the focus of his fellow students on making fine art. In the course of his studies, he drew extensively, painted, discovered artists such as Francis Bacon who shared his sensibility, and made his first “moving picture”—an idea and achievement that were seminal to a lifetime of creative production.

Paying tribute to David Lynch through a groundbreaking monographic exhibition and book, David Lynch: The Unified Field, was an extraordinary highlight in a very exciting year. A time of social and political turbulence, the Sixties was also a decade of fruitful cultural exploration. The David Lynch retrospective brought together PAFA alumni from that generation, including art dealer Rodger LaPelle, artist James Havard, and photographer Will Brown. The opening events set attendance records, and PAFA developed partnerships with the Free Library of Philadelphia, Philadelphia Film Festival, Bryn Mawr Institute, and International House. All parties benefitted from these collaborations, and PAFA was able to concentrate on Lynch’s fine art while other cultural organizations paid tribute to his films.

Lynch's first “moving picture,” a work entitled Six Men Getting Sick has now been added to PAFA's distinguished collection of American art as a direct consequence of the exhibition.

Lynch was generous with his time during the week of the opening and met with students, attended events at partner institutions, and participated in a public dialogue about his life and work. His week in Philadelphia reconnected him with a community that he still cites as the most important city to the development of his now fifty-year career. Current students were inspired by his example, humor, and thoughts about success, and new students were attracted to PAFA because of his association with this institution.

Lynch is a master of the media, and over 70 journalists attended the press preview. The exhibition was eventually covered in media outlets on three continents. The coverage spanned a lively debate about the merits of his drawings, paintings, and prints relative to his film and television productions. Serious, in-depth reviews were published along with notices of the food served at the opening.

The exhibition exemplified PAFA's dual mission as a Museum and School, provided broad educational opportunities, raised our profile, connected us to other arts and cultural organizations, and demonstrated the value of a fine arts education. This is what we strive for in all that we do: promoting the transformative power of art and art making.

Throughout this annual report, thanks to the generosity of our donors and volunteers, and the creative and dedicated work of our faculty and staff, I hope you enjoy seeing the many ways that mission was fulfilled in 2014-2015.

David R. Brigham
President and CEO
PAFA’s collection continues to grow through generous gifts from an ever-expanding group of dedicated patrons. Nearly 240 acquisitions entered the collection in 2015, the vast majority of them gifts. Among the highlights was the first installment of an important gift from Ofelia Garcia, including works by Mary Frank, Barbara Kruger, Joan Snyder, and others. A PAFA professor and a former director of the Print Center, Garcia has collected Post War and contemporary prints by women artists. Her gift was offered partially in response to Linda Lee Alter’s previous donation of her significant collection of work by female artists. PAFA’s collecting strength in this area continues to draw remarkable gifts from patrons.

Decisions to add work to the PAFA collection include consideration of how work will be viewed both by the public and by the faculty and students at the school. Two works of art were added are of particular interest with this goal in mind. John Moore’s Canal is a scene from his studio window, but with reflections on the water that are drawn from a different place. The illusionism and compression of space in the picture plane subverts what a viewer would expect from a representational work. An acquisition of work by Bethany Collins, Skin, a dip-tych that explores the definition of “skin” and racial identity, highlights PAFA’s commitment to support emerging artists, and our devotion to supporting African American artists. Skin is a conceptually powerful work, with a rich, tactile surface.
PAFA made a strategic and exciting purchase of three Hudson River School paintings of east coast scenes: *Niagara* by Albert Bierstadt, *Two Women in the Woods* by Thomas Moran, and *Biddeford Beach, Coast of Maine* by William Frederick de Haas. They fill the acknowledged gap of Hudson River School paintings in PAFA’s collection of mid-19th century history paintings. PAFA also capitalized on a rare opportunity to purchase another high quality drawing by Lilian Wescott Hale, an artist known for paintings and drawings of elegant beauty, displaying harmony of form and a high level of craftsmanship.

William Frederick de Haas, *Biddeford Beach, Coast of Maine*, 1875, Oil on canvas, 30 1/2 x 51 in
In October 2014, Jodi Throckmorton joined PAFA as the Curator of Contemporary Art. Previously, Throckmorton was the Curator of Modern and Contemporary Art at Ulrich Museum of Art at Wichita State University, and the Associate Curator at the San Jose Museum of Art. She earned her MFA in Museum Studies from San Francisco State University, and her BA in Art History and French from the University of Nebraska-Lincoln.

During her time at the Ulrich, Throckmorton curated Postdate: Photography and Inherited History in India (2015); and Bruce Conner: Somebody Else’s Prints (2014). At the San Jose Museum of Art, she curated Questions from the Sky: New Work by Hung Liu (2013); Renegade Humor (2012); This Kind of Bird Flies Backward: Paintings by Joan Brown (2011); and The Modern Photographer: Observation and Intention (2010); and more. Throckmorton also co-organized, with Harry Philbrick, The Edna S. Tuttleman Director of the Museum at PAFA, Dive Deep: Eric Fischl and the Process of Painting, on view at PAFA and the San Jose Museum of Art (2012-13).

At PAFA, Throckmorton is overseeing PAFA’s contemporary art exhibition programs, collaborating with the museum director and the Collections Committee to reinvigorate PAFA’s dedication to acquiring contemporary art. She has assumed curatorial responsibility for gifts and purchases of artwork, and the care and display of works in the permanent collection, post-1965.
LOANS SPOTLIGHT

Collections/Selected Loans from PAFA


(3 venues, Harn, Hunter Telfair)

Collections/Selected Loans to PAFA


A collaboration between PAFA’s curatorial and museum education departments, *Summer Shuffle: Contemporary Art @ PAFA Remixed* offered a new look at connections and contrasts in the museum’s collection of works created since 1960.

The exhibition drew from recent acquisitions, including major gifts to the collection. Among the artists included were Joan Brown, Squeak Carnwath, Willie Cole, Viola Frey, Hope Gangloff, Leon Golub, Yvonne Jacquette, Ellen Lanyon, Hung Liu, Catherine Murphy, Elizabeth Murray, Odili Donald Odita, Christina Ramberg, Alison Saar, Mark Dean Veca, and Kara Walker.

The exhibition was curated by Robert Cozzolino, Senior Curator and Evelyn and Will Kaplan Curator of Modern Art, and art educators Elizabeth Hamilton and Catherine Samson.

Mark Dean Veca, *Starfield*, 2012, India ink and acrylic on canvas, 59 x 83 in., Museum Purchase, 2014.4
Spiritual Strivings: A Celebration of African American Works on Paper
June 27 – October 12, 2014


The Kelley Collection was organized by PAFA in association with Landau Traveling Exhibitions, Los Angeles, CA, and was curated by Anna O. Marley, Curator of Historical American Art. Over 70 works on paper in this exhibition spanned the 20th century and represented a fraction of the Harmon and Harriet Kelley Collection in San Antonio, TX.

The works in this exhibition were produced primarily during the 1930s and 40s, the era of the Great Depression and the Works Progress Administration of the Federal Arts Project. That period gave birth to a school of African American regionalism and black consciousness of the 1960s.

Eldzier Cortor: Theme and Variations was curated by Robert Cozzolino, Senior Curator and Evelyn and Will Kaplan Curator of Modern Art. It celebrated a generous recent gift to PAFA from artist Eldzier Cortor. The 53 objects he donated to PAFA consist of prints and preparatory materials related to his printmaking process, spanning from the 1950s through 2000. The installation revealed Cortor’s working methods, and showed how he has used printmaking as a means to explore motifs that morph, become embellished, expand, and turn calm.


PAFA Curator Robert Cozzolino with artist Eldzier Cortor and his daughter-in-law at the Spiritual Strivings Opening.

The exhibition was organized by the Pennsylvania Academy of the Fine Arts in association with Landau Traveling Exhibitions, Los Angeles, CA

The Harmon and Harriet Kelley Collection of African American Art: Works on Paper (June 27 – October 12, 2014)

Presenting Sponsor: CHRISTIE’S

Additional support provided by the Edna W. Andrade Fund of the Philadelphia Foundation.
David Lynch: The Unified Field
September 13, 2014 – January 11, 2015

*David Lynch: The Unified Field* was Lynch’s first major museum exhibition in the United States. It was organized in close collaboration with the artist, and brought together all aspects of Lynch’s creative life into a unified field of subjects and concerns. The show featured approximately 90 paintings and drawings from 1965 to present. Part of the exhibition explored Lynch’s early work, much of which had never been displayed in public. In addition, the exhibition included *Six Men Getting Sick*, a hybrid work of art that fused painting, sculpture, sound, film, and installation, which Lynch made as a PAFA student in 1967.

Recurrent themes in the exhibition included the human body combined with “organic phenomena” in unlikely combinations and the home depicted as a site for childhood memories, flashbacks, nightmares, or passion. Lynch’s ability to suggest the emotional intensity of his subject matter through paint textures, surface effects, and physical traces of his hand brought intimacy and empathy to even the most disturbing narratives. Many works presented a tense, mysterious scenario suspended in the course of a story.

The exhibition brought unprecedented press coverage, featuring Lynch in context of both PAFA’s museum and school.

PAFA partnered with the following organizations during this exhibition: PhilaMOCA, Bryn Mawr Film Institute, Philadelphia Film Society, Free Library of Philadelphia, International House Philadelphia.

The William Penn Foundation was the presenting sponsor of this exhibition.

PAFA’s special exhibitions in 2014-15 are supported by generous contributions from Jonathan L. Cohen, and Linda Seyda and Bob Boris.
“Something Clicked in Philly:” David Lynch and His Contemporaries
September 13, 2014 – February 1, 2015


Hobson Pittman, Summer Evening (study), 1936. Watercolor over graphite on off-white wove paper, 20 1/2 x 34 1/4 in. irr., Bequest of the artist, 1972.18.85

Left: Bruce Samuelson, Untitled, 1977. Oil pastel and graphite on white wove paper, 25 5/8 x 19 3/4 in. Funds provided by the Charles E. Merrill Trust, Marian B. Stroud and Dr. and Mrs. Henry A. Jordan, 1977.5.5
PAFA presented the first rendition of A Body in Places by Eiko, consisting of two related works. A Body in a Station was a series of four three-hour performances created and performed by Eiko in Philadelphia’s Amtrak 30th Street Station. A Body in Fukushima was an exhibition of photographs by William Johnston showing Eiko in a radically different set of terminals: the abandoned rail stations in Fukushima, Japan. A Body in Fukushima captured a visit that Eiko and Johnston made to the irradiated communities that were evacuated after reactors at the Fukushima Daiichi nuclear plants in Japan suffered massive damage in the wake of an earthquake and tsunami in March 2011. By presenting her performance and an exhibition of photographs simultaneously, Eiko sought to establish her own body as a link between vastly different stations.
A Fine Arrangement: The Art of Still Life
October 28, 2014 – April 12, 2015

*A Fine Arrangement: The Art of Still Life* brought together a selection of works from the museum's permanent collection, along with works from the Woodmere Art Museum, and contemporary works from artists with ties to both PAFA and the Philadelphia region. Many artists included in the exhibition were trained at PAFA, including Charles Demuth, Charles Lewis Fussell, and John Peto. Other artists not only trained, but also taught at PAFA, including Arthur B. Carles, Ben Kamihira, Jimmy Leuders, Elizabeth Osborne, and Franklin Watkins. The two curators of the exhibition, Jan Baltzell and Michael Gallagher, are both artists and PAFA faculty members.

*Claire Kincaid, At the Foot of the Table*, 2013. Oil on canvas, 26 x 52 in. (diptych). Collection of the artist.
Peter Blume: Nature and Metamorphosis
November 14, 2014 – April 5, 2015

Peter Blume: Nature and Metamorphosis was the first retrospective of the American modernist Peter Blume since 1976. It included 56 paintings and 103 drawings, revealing Blume’s central role in the development of American modernism and examining his impact on late 20th-century narrative painting.

The exhibition featured sections that examined several major projects that occupied Blume over many years. Blume developed large-scale, meticulously designed paintings by thinking through drawing. Each was preceded by dozens of working drawings in a wide range of media made with surprisingly diverse approaches. Through this process, Blume discovered the formal structure and iconographic content of his major works, including Tasso’s Oak (1957-60) and The Rock (1944-48).

Drawing on a wealth of new scholarship in American modernism as well as numerous unpublished archival collections, Peter Blume: Nature and Metamorphosis considered the relationship between automatic drawing and precise painting in Blume’s practice, his relationships with an international community of artists and writers, and the political background of his imagery.

Presenting Foundation sponsor: the Henry Luce Foundation. Major support provided by the Boris Lurie Art Foundation. Additional funding provided by grants from the National Endowment for the Arts, the Wyeth Foundation for American Art, and the Armand G. Erpf Fund, with additional support from Eric Brecher, and Mr. Jason Schoen.
The Artist’s Garden: American Impressionism and the Garden Movement, 1887-1920
February 13 – May 10, 2015

The Artist’s Garden: American Impressionism and the Garden Movement, 1887-1920 told the story of American Impressionist artists and the growing popularity of gardening as a middle-class leisure pursuit at the turn of the 20th century, bringing together paintings, sculpture, books, and stained glass. The exhibition was organized around themes of American Artists/European Gardens; the Lady in the Garden; Leisure and Labor in the American Garden; the Urban Garden; the Artist’s Garden; and the Garden in Winter/Garden at Rest.

Among the artists whose works were included were: Hugh Henry Breckinridge, Cecilia Beaux, William Merritt Chase, Charles C. Curran, Maria Oakey Dewing, Frederick Carl Frieseke, Daniel Garber, Philip Leslie Hale, Childe Hassam, Violet Oakley, Jane Peterson, Jessie Willcox Smith, John H. Twachtman, Robert W. Vonnoh, and J. Alden Weir.

PAFA partnered with the following organizations during this exhibition: Philadelphia Science Festival, the Barnes Museum, Morris Arboretum, Copeland String Quartet, The Woodlands in West Philly, People’s Library, Girl Scouts, Love’NFresh Flowers, Stenton’s Colonial Revival Garden, Bartram’s Garden.

Leading support from the Mr. & Mrs. Raymond J. Horowitz Foundation for the Arts, Inc. and the Richard C. von Hess Foundation. The Major Exhibition Sponsors are Bill and Laura Buck, and Christie’s. Additional support from Edward and Wendy Harvey, Mr. and Mrs. Washburn S. Oberwager, Pennsylvania Trust, Martin Stogniew in memory of Judy Stogniew, a lover of art and gardening, Ken Woodcock, and the Wyeth Foundation for American Art.

CHRISTIE’S
In conjunction with the *The Artist’s Garden* exhibition, *Gardens on Paper* demonstrated how American artists’ fascination with horticultural matters spilled over from the canvas into works on paper. In these media, more than anywhere else, popular and artistic interests in garden subjects intersected. While prints and drawings circulated in fine art settings, works on paper were also disseminated through reproduction in mass circulation magazines and gardening books. In these publications, artists were able to bridge the divide between fine art and mass-media, reaching broader audiences through new reproductive technologies, such as modern chromolithography and early color photography. Garden books and magazines also invited collaborations between famous writers and artists.
Robert Taplin: Punch
February 13 – May 24, 2015

For the second installment of PAFA’s Sculpture Plinth Exhibition Program, Robert Taplin created the specially commissioned work *The Young Punch Juggling*, a 16-foot fiberglass and steel sculpture, which was installed on the front façade of PAFA’s Historic Landmark Building. *The Young Punch Juggling* was the latest piece in Taplin’s series of contemporary takes on the historical Punch figure, placing the iconic Italian trickster in a variety of compromising or precarious positions in present-day settings. The plinth sculpture was accompanied by an installation of Taplin’s work in the galleries of the Historic Landmark Building, including two large-scale sculptures, *Punch Makes a Public Confession* and *Punch is Homeless*, as well as a selection of small-scale works.
At the 114th Annual Student Exhibition (ASE), works by BFA students, third- and fourth-year Certificate program students and Master of Fine Arts candidates showcased a diversity of styles that combined traditional skill and contemporary vision. In addition to its role as an exhibition and sale, ASE represented a competition for the coveted Certificate program’s Cresson, Schiedt, Ware, and Women’s Board Travel Scholarships. This year’s ASE featured nearly 1,000 works in various media by 36 graduating MFA students and 49 Certificate and BFA students.

Students sold 315 pieces totaling $289,619. Seventy-percent of proceeds go to the students, 30% to scholarships. The Preview and Sales commissions raised $306,086 for scholarships.
Rock, Paper, Scissors:
Drawn from the JoAnn Gonzalez Hickey Collection
May 15 – November 1, 2015

Rock, Paper, Scissors featured selections from the JoAnn Gonzalez Hickey collection made by students in PAFA’s fall 2014 Advanced Drawing seminar, which was led by PAFA’s Senior Curator and Evelyn and Will Kaplan Curator of Modern Art, Robert Cozzolino, and artist/faculty member Astrid Bowlby. As the course progressed, the students brought their studio experience, class discussions, and experience with original artwork and the broader art world to shape the exhibition. Students established a relationship with Hickey and explored her collection, an invitation made possible through her SYZYGY curatorial platform for study. The result was an unusual curatorial project full of discovery.

Andy Moon Wilson (b. 1974), Untitled, 10-10-10 (October 10, 2010), Ink, acrylic, and colored pencil on Stonehenge paper; 10 x 10 in.
ALUMNI GALLERY

Heads & Hearts: The Work of Yoni Hamburger and Ashley Wick, June 26 - October 12, 2014
featured the work of recent PAFA graduates Hamburger and Wick (MFA ’13), recipients of the prestigious the MFA Faculty Exhibition Award, as they explored the spaces between mind, heart, representation, and conception.

Spaces Passed Through: New Paintings by Ted Walsh
September 20 - November 30, 2014
 exhibited Walsh’s (MFA ’11) newest paintings of solitary buildings, and solitary figures in landscapes, which are imbued with atmosphere and light reminiscent of such American greats as Winslow Homer and Edward Hopper.

Kanzler and Mulligan: New Work
December 5, 2014 - January 25, 2015
focused on the work of Jenny Kanzler (MFA ’05) and Catherine Mulligan (Cert. ’09), who draw on real and unreal memories and the fears and uncertainties of childhood.

Douglas Witmer: New Paintings
January 29 - April 12, 2015
presented a recent group of Witmer’s (MFA ’01) paintings that intuitively combined simple geometric imagery, emphatic color, and subtle manipulation of surface physicality to serve as an inquiry into the materiality of seeing, perception, feeling and memory.

Beck, Bielen & Michaud
April 23 - July 12, 2015
presented new work by Stephanie Beck (MFA ’07), Stanley Bielen (Cert. ’80), and Nicole Michaud (Cert. ’12). On view were Beck’s sculptural pieces made out of white paper, Bielen’s contemplative still life and landscape paintings, and Michaud’s paintings and mixed media pieces intimate landscapes imbued with color and energy.
New enrollment for fall 2014:

- Cert/BFA 51
- Post-Bacc 8
- MFA 39

103 new PAFA students enrolled from 24 states and 7 countries, including the Republic of China, Jordan, Iran, United Emirates, Republic of Korea, United Kingdom, and France.

Our marketing and recruiting activities, including a new website, combined with our PAFA at Park Towne Place initiative, have positioned us for continued success in attracting the strongest students and improving PAFA’s retention.

PAFA recruiting efforts increased significantly this year. Having a dedicated staff member with primary oversight of our high school teacher/student audiences has resulted in our being able to attend a greater number of regional high school visits and college fairs, as well as an increase in the number of on-campus recruiting events we attended.

For spring 2015, seven new transfer students enrolled.

Inquiry totals among all programs were up from 2,057 in 2014 to 2,867 for 2015. Applications and admits were up by 5 percent.

Tuition and fees for fiscal year 2015-16:

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The Office of Admissions launched a significant international recruiting effort this year by participating in the P-Review International Forum events in Asia and Mexico. Admissions representatives reviewed portfolios in the following cities: Shenzhen, Beijing, Shanghai, Hong Kong, Guangzhou, Mexico City, Monterrey, and Guadalajara.

During this recruiting season, we received a generous gift from the Maguire Foundation, which allowed us to offer three new full-tuition scholarships. These awards are called the James J. and Frances M. Maguire Scholarship for Artistic Excellence.

Starting in the 2016 Admissions cycle, PAFA will become one of only six AICAD schools that are part of the Common Application. Being included on this application will make us visible to many students who may not have heard of PAFA. We are expected to significantly increase our application numbers, which will also result in a proportionate increase in selectivity.
Our student programming continued with a dynamic and varied schedule. Students enjoyed the annual hayride, Winter Bash and other relaxing student programming. Popular community service projects included the Martin Luther King, Jr. day of service in conjunction with Germantown Friends School, and a visit to St. Christopher’s Hospital for Children for some art-making projects with the children. And we were delighted to host the first joint show with Philly Art Schools—a new organization partnering local art schools to create community.

More than thirty Career Services presentations and workshops were offered, guiding students on professional skills, hosting alumni talks on career paths, and providing interest assessment testing. For the first time, PAFA offered workshops in photography, helping students document their work and prepare their images for websites, applications and gallery submissions. This year saw the second awarding of the Fine Arts Venture Fund, a competitive grant-giving process that helped educate students on applying for grants and presenting to funders, which resulted in fifteen student projects receiving crucial funding for art projects. We also awarded the first Anne Bryan Memorial Venture Fund to graduating student Fernando DeJesus. The Anne Bryan fund requires students to devise a plan and identify a mentor to help them launch their career as a professional artist. The student internship program included placements with PAFA museum staff and in the high school after-school program, as well as off-campus sites such as Spector Projects (for an exhibition at the Philadelphia Museum of Art), galleries around the city, and arts organizations ranging from The Jewish Film Festival to Recycled Artists in Residency, giving PAFA students valuable hands-on experience with a range of professionals.
**PAFA’S FINE ARTS VENTURE FUND**

In 2015, the recipients of PAFA’s Fine Arts Venture Fund received over $22,000 to advance their artistic goals and develop their professional practices. The Venture Fund was established in 2014 to enable students to engage in a grant-seeking process in which they develop a unique art project, write a grant proposal and, for the semi-finalists in the process, present their work to funders.

This past year, 24 students submitted grant proposals, with funding requests ranging from several hundred to several thousand dollars. The Venture Fund awarded more than $22,000 to 15 of the applicants. The 2015 awardees include painters, sculptors, installation artists and video-based artists at the undergraduate and graduate levels.

“We are inspired by the ideas presented, the artwork created and take pride in our students and in the tremendous difference a modest gift can make in the lives of working artists. We invite others to join us in our investment in PAFA’s talent,” said Anne McCollum, Venture Fund founder, and PAFA Trustee, Development Committee Co-Chair and Assistant Treasurer.

Student works created under the auspices of the Fine Arts Venture Fund were on display at PAFA last spring, and some were included in the 114th Annual Student Exhibition.

**MAGUIRE SCHOLARS AT PAFA**

In 2015, PAFA entered the fifth year of its partnership with The Maguire Foundation’s Maguire Scholars Program. Ten students received “last dollar” scholarship support, allowing them to enroll at PAFA and pursue their dream of obtaining a world class fine arts education. Maguire Scholars are required to maintain a B average and participate in community service projects in order to remain eligible for scholarship support.

In 2015, PAFA also awarded the first scholarships from the newly-established James J. & Frances M. Maguire Scholarship for Artistic Excellence. The James J. & Frances M. Maguire Scholarship for Artistic Excellence was established in 2014 with a gift of $1 million from the Maguire Foundation, and will ultimately support 11 undergraduate students with full tuition scholarships for the full course of their studies at PAFA. Three students were chosen to receive this scholarship in the Fall 2015 semester. Three additional scholarships will be awarded to incoming students in 2016 and 2017, and a final two students will receive the award in 2018.

The Maguire Foundation extended their incredible generosity even further this year by subsidizing tuition for 21 students to attend PAFA’s Summer Academy, an intensive pre-college program for students serious about pursuing a higher education degree in the fine arts.
FACULTY AWARDS

The Excellence In Teaching Award (Certificate/BFA)
Michael Gallagher

The Excellence In Teaching Award (MFA)
Kate Moran

Faculty Achievement Award
William Scott Noel

COMMENCEMENT

In the graduation ceremonies of 2015, PAFA awarded 12 Certificates; 10 Bachelor of Fine Arts degrees graduates; 6 Post-Baccalaureate certificates, and 37 Master of Fine Arts (MFA) degrees. Six students were awarded both a Certificate and a Bachelor of Fine Arts degree.

The commencement speaker, acclaimed sculptor Donald Lipski, was recognized for his installation work and large-scale works for public spaces.

Artist, filmmaker and PAFA alumnus David Lynch was awarded with an honorary Doctor of Fine Arts degree. Lynch acknowledged the award with a video message he made for the graduating class. In 2014, PAFA presented the critically acclaimed *David Lynch: The Unified Field*, the first major U.S. museum exhibition of Lynch’s work.

The Distinguished Alumni Award was given to internationally recognized artist James Havard, who studied at PAFA from 1961 to 1965.

The 2015 Alumni Distinguished Service Award was presented to Hilarie V. Hawley, who served for 13 years as President of the Fellowship of the Pennsylvania Academy of the Fine Arts and is now its President Emerita.

Commencement ceremonies were followed by the public opening of the 114th Annual Student Exhibition (ASE).
Travel Scholarships and Selected Prizes

William Emlen Cresson Memorial Travel Scholarship
Richard C. von Hess Memorial Travel Scholarship
Lewis S. Ware Memorial Travel Scholarship
J. Henry Schiedt Memorial Travel Scholarships

Women’s Board Traveling Scholarship
Murray Dessner Memorial Graduate Travel Prize
Pennsylvania Governor’s Award
Philadelphia Mayor’s Award
Judith McGregor Caldwell Purchase Prize for the PAFA Permanent Collection

Merit Winners:

Donald R. Caldwell Scholarship
2014-2015
- Elise Broadway
- Erik Fuller
- Esme O’Brien

2015-2016
- Charles Alston
- Isabella Defusco

James J. & Frances M. Maguire Scholarship for Artistic Excellence
- Asiana Ouk
- Liv Rodriguez
- Sarah Warth
The academic year 2014-2015 saw continued growth of initiatives and developments in the graduate programs.

For the second consecutive year, students in the Master of Fine Arts program had the opportunity to exhibit in a New York City gallery. The June 2015 exhibition at 33 Orchard, *And Many More*, juried by Jodi Throckmorton, curator of contemporary art at PAFA, showcased the work of Nadine Beauharnois, Mingfei Cui, Sara Fry, Sean Hildreth, Morgan R. Hobbs, Mary Claire Ramirez, Marcelle Reinecke, Shane Smith, and Julie Thompson.

Exhibiting painting, video, mixed media, photography, and sculpture, the group exemplified the multi-disciplinary and conceptual nature of an MFA degree at PAFA. *And Many More* received positive reviews from art critics at outlets including *Two Coats of Paint*, *Artcritical*, and *Artnet*.

Read Lockhart, Mary McCann, and Tiffany Tate, recipients of the MFA Faculty Exhibition Award for June 2015, exhibited their work in the School of Fine Arts Gallery exhibition *feast famine*. The exhibition was complemented by events including a panel discussion with the three artists and other programming.

A partnership between PAFA and Avery Galleries continued in spring of 2015 with the third annual *5 to Watch* exhibition. The show highlighted the work of PAFA alumni Justin Johnson, Paul Metrinko, Samantha Mitchell, Thomas Paul Raggio, and Christina Weaver, and included an opening reception and artists’ talk at Avery Galleries’ location in Bryn Mawr, PA.
From Philadelphia’s sports stadium complex to New York’s prestigious galleries to London’s Trafalgar Square and beyond, PAFA sculpture alumni are making their mark in a variety of ways.

Stephen Layne (Cert. ’94) and his 9-foot-tall monument to the late Philadelphia boxing legend “Smokin’ Joe Frazier made headlines nationwide.

“It’s both physically and mentally exhausting work that requires a lot of small adjustments,” Layne told a group of students during a visit to his studio. “You have to keep stepping back and looking over and over to see how you can make it better.”

When they are not creating their own original art in their enormous studio and bronze foundry in North Philadelphia, Shane Stratton (Cert. ’93) and Julia Stratton (Cert. ’94) work to bring fellow sculptors’ works to fruition — including bronze-casting Smokin’ Joe for Layne, whom they have known since their PAFA days. The Strattons also fabricated clay models and full-size plasters and rubber molds for Gift Horse, German-American artist Hans Haacke’s sculpture now on the Fourth Plinth in London’s Trafalgar Square.

“Philly is a great place for sculpture,” Julia Stratton said. “People from New York come down and see our space and they just can’t believe it.”

Not far from the Strattons’ workspace, Independent Foundry in the Port Richmond neighborhood cast Gift Horse in bronze, bone by bone. Among the PAFA graduates who work or worked at the foundry are Traction Company co-founder Zach Kainz (Cert. ’07), Pavel Efremoff (Cert. ’04), Steven Daily (Cert. ’13) and Blaise Goldman (Cert. ’12).

Recycled Artist In Residency (RAIR), an arts organization co-founded by Billy Dufala (Cert. ’03) and with Lucia Thomé (Cert. ’13) as its special programs manager, recently won a Pew Center for Arts and Heritage grant to increase public awareness of the waste stream and the role of art in shaping social and environmental consciousness. Located onsite at a recycling company in Philadelphia, RAIR operates as an artist-in-residency program, a materials supplier for artists and designers, a voice for outreach and education, and a source for exhibitions.

Dufala, Thomé and 10 other current members of the Traction Company artist collective and studio showed their individual and collaborative sculptural pieces in the widely praised Traction Company exhibition at PAFA on view July 2 – Oct. 11, 2015.

Alison Stigora (MFA ’07) and Jordan Griska (Cert. ’08) were recently selected to create prototype sculptures for the Schuylkill River Trail. Griska, whose Grumman Greenhouse stands on PAFA’s Lenfest Plaza, had his acrylic sculpture Dolos on view at Socrates Sculpture Park in New York, while Sarah Peters’ (Cert. ’95) recent exhibition or bronze sculptures at New York’s Eleven Rivington gallery was praised by The New York Times’ Ken Johnson as scoring “an aesthetic hat trick: making works that appear antique, Modern and Post-Modern all at once.”

Former students say PAFA’s sculpture alumni are part of a close-knit community that is beneficial for everyone.

“The people you meet at PAFA, you never know, they might be your working partners down the road,” Julia Stratton said.
Clint Jukkala, formerly the Chair of Graduate Programs, was chosen as PAFA’s new Dean of the School of Fine Arts after a nationwide search. In his former position, Jukkala spearheaded initiatives including a New York gallery exhibition of Master of Fine Arts students’ work and growing the Visiting Artists Program by bringing internationally recognized artists to campus for lectures and critiques. He also was instrumental in developing the new Low-Residency MFA program. PAFA President and CEO David R. Brigham said Jukkala was chosen because of his energy and his vision for the future of the school, as well as his demonstrated leadership of PAFA’s graduate programs.

After a successful tenure of 12 years as Dean of Academic Affairs and then Dean of the School of Fine Arts, Jeffrey Carr stepped down from his position in July. Since his arrival in 2003, Dean Carr articulated a vision of a 21st-century fine arts education grounded in PAFA’s long-held strengths in drawing, painting, printmaking and sculpture. Dean Carr’s tenure was marked by substantial renewal and growth in PAFA’s programs, including the introduction of a Drawing major in 2006 that has recently been made a Department; the introduction of PAFA’s first BFA program in 2008 and the creation of a department of liberal arts in 2009; the expansion of the Masters of Fine Arts programs; the attainment of both NASAD and Middle States accreditation; and most recently, the introduction of a Low-Residency Masters of Fine Arts program and an undergraduate program in Fine Arts Illustration.
FAMILY PROGRAMS

Homeschool Workshops
Through monthly programming for families who homeschool their children, over 200 family members participated over the course of the year and developed a consistent network of art enthusiasts that averaged in ages 5 to 11 years old.

Family Arts Academy
PAFA’s flagship program for family audiences continued offering Sunday afternoon workshops for the whole family throughout the school year. Thanks to generous funding from PNC Arts Alive, PAFA was able to offer all 33 workshops at the museum free of charge to all participants and to provide 65 free community workshops at locations all over the city. Sponsorship also allowed PAFA to host an annual Family Festival in October, in celebration of art, families and the start of a new school year, and to provide free buses to partners around the city.

PAFA Art Camp
PAFA’s summer and spring break camp programs continued to flourish and provide an important way to engage with families during out-of-school time. In summer 2014, 838 campers, ages 5 to 15, attended PAFA’s art camps, including camps specializing in Animation, Graphic Novels, Painting and Puppetry. 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 30 deserving students from around the area.
School Group Visits and Outreach
PAFA art educators provided programming for over 14,000 school-age children, visiting classrooms around the region and facilitating 211 field trips for area school groups. PAFA also held five professional development workshops for area teachers to help them incorporate the visual arts, and PAFA’s extraordinary collections and exhibitions specifically, into their classroom teaching. Pre-Kindergarten tours and Special Audience tours were offered to schools which provided hands-on, interactive gallery activities with a multi-sensory focus.

Leadership Education and Development (LEAD) for Teens
Thanks to support from the Barra Foundation, PAFA has greatly expanded the scope of the LEAD program, which includes the Student Docent Program (SDP) and PAFA’s new Youth Council (YC). The highly successful SDP expanded to nine partner schools and saw 68 students graduate in the FY15 year. Additionally, over 80 students and their family members returned to PAFA at the end of the year for a graduation celebration, where it was learned that one student accepted admission into PAFA’s BFA program and another had enrolled in Summer Academy. Pre-registration for the FY16 SDP was at its highest.

The inaugural year of the Youth Council saw a diverse group of area high school students organize and plan exciting public events, effectively creating a voice and space for teens within PAFA’s museum. Students from both programs were eligible to apply for paid summer employment within the Museum Education Department, reinforcing PAFA’s commitment to providing teens with meaningful leadership and mentoring opportunities. PAFA’s LEAD program continues to operate in partnership with the Greater Philadelphia Cultural Alliance’s STAMP (Students at Museums in Philly) program, which gives over 11,000 high school students free admission to participating museums.

School and Community Partnership
PAFA continued its successful partnership with Isaac A. Sheppard Elementary School and expanded its partnership to the nearby Julia de Burgos School, allowing over 700 students to visit PAFA on field trips and to receive more than 50 outreach lessons in classrooms. PAFA’s investment in the North Kensington community was strengthened by its new partnership with Taller Puertorriqueño, and a May festival, celebrating the partnership and the Latino community, attracting over 150 community members to the museum. PAFA also contracted a bi-lingual art therapist who held workshops for over 60 parents and bused over 100 families to Family Arts Academy workshops at the museum on Sundays. PAFA provided professional development workshops for teachers to incorporate visual art into their curricula, holding workshops at the local library, and working with Art Island resident artists to help students at Julia de Burgos School handcraft their own books and write their personal stories.

PAFA continues to be committed to this new initiative that uses art to build community, empower parents, and support student creativity in one of Philadelphia’s most challenged neighborhoods.
ADULT PROGRAMS

Traveling Lecture Series
Delivered by PAFA’s museum education department and curatorial staff, these lectures provided programming for over 2,000 participants across the region during FY15.

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 to bring new dimension to PAFA’s collections, exhibitions, and interests in American Art. In FY15, 22 lectures brought 1,175 visitors to the museum to be engaged with art and artists at PAFA.

Art in Process
Launched in January of 2015, PAFA began its first weekly evening hours series entitled Art in Process. Every Wednesday from 5 to 9 p.m., members of the public and the PAFA community are welcomed to the galleries to enjoy programming that provides an in-depth look at PAFA and the creative process. In the last 6 months of FY15, Art in Process welcomed over 2,000 visitors to tours, artists talks, professional development panels, alumni roundtable conversations and more. Expanding PAFA’s programming allowed for more opportunities to grow partnerships with organizations across the region, including Philadelphia Sculptors, Philadelphia Mural Arts Program and The Rosenbach Museum and Library.

Exhibition Programming

David Lynch: The Unified Field
Presenting the fine art of famed director and PAFA alumnus David Lynch, PAFA took advantage of the extraordinary opportunity to connect with new audiences through one-of-a-kind programming. Exploring the themes in David Lynch’s work, visitors experienced a wide range of multidisciplinary interactive programs, such as walking tours through Philadelphia’s “Eraserhood”, a concert exploring the music of Lynch’s film work performed by local bands, a “peek” at Twin Peaks with actress Catherine Coulson from the TV series, and more. Capstoning the exhibition was the PAFA Film Project, a film contest for emerging video artists juried by Lynch himself and resulting in a sold out premiere of winning films in January. During the 4 months of the exhibition, PAFA and partner organizations engaged over 2,000 fans of Lynch’s multifaceted artwork.

The Artist’s Garden: American Impressionism and the Gardening Movement, 1888 – 1920
In the spring of 2015, PAFA shifted gears to focus on the historical significance of American Impressionism at the turn of the 20th century. Hosting programs related to all aspects of art and gardens, audiences of all ages were invited to discover the influence of gardens on the culture of the time period. 4,000+ program participants experienced the exhibition through family programs, school tours and outreach, walking tours, hands on art making workshops, a flower arranging workshop, and a mother’s day brunch. The exhibition culminated with a daylong symposium entitled “Artists and Gardens”, hosted at PAFA and the Arboretum at the Barnes Foundation, and explored a new program format that included a full day of tours, scholarly lectures, and garden exploration.
In FY 15, the Continuing Education (CE) program served a record 1,740 students. Courses are offered during weekdays, evenings and weekends over three semesters a year: fall, spring and summer.

The CE Summer Academy for High School Students is PAFA’s five-week pre-college program, serving as an important feeder to PAFA’s Certificate/BFA programs. Additionally, stand-alone courses for high school students in drawing, painting, drawing for comic books and animation, illustration, and sculpture are offered in the summer, fall and spring.

A new High School Program Director was hired FY 15, reporting to both CE and Admissions departments, to recruit new students and integrate and grow PAFA’s high school program offerings across the institution. Under the new director, summer high school enrollment reached 140, an increase of 112 percent over summer 2014.

The CE program also featured weekend Master Classes, offering students the opportunity to work with renowned artists, including notable PAFA alumni. Artists who participated included Elizabeth Osborne, Dan Miller, Stuart Shils, Christine Lafuente, Jan Baltzell, Ellen Eagle and Juliette Aristides, attracted over 150 students. Famed illustrator and portraitist Everett Raymond Kinstler gave a slide talk about his long and illustrious career in October. PAFA faculty member Joe Sweeney held a weeklong plein air workshop in St. George’s Bermuda in May.

The CE Summer Studio/Critique Program offers 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. The program is also a feeder for PAFA full-time programs. Critics in 2015 included Neysa Grassi, Alex Baker, Stuart Shils, Anne Canfield, Patricia Traub and James Dupree.

In FY 15 CE began offering art courses for those with memory loss and their care partners, held in partnership with ARTZ/Artists for Alzheimer’s Philadelphia. Studio courses are taught by Dona Duncan, registered art therapist and president of the PAFA docents.

In partnership with Morris Arboretum, CE held the exhibition Artists in the Garden: PAFA at Morris Arboretum, featuring artwork by PAFA alumni, faculty and students, curated by PAFA Professor Jill A. Rupinski.
Inspired by the popular series of public programs founded in 2004 at the National Academy Museum and moderated by arcrirical.com’s David Cohen, The Review Panel Philadelphia creates an informed dialogue about Philadelphia’s contemporary art and artists and connects students and the public with the region’s arts community.

Recent guest panelists have included Karen Wilkin, Astrid Bowlby, Edith Newhall, David Dempewolf, Judith Stein, Joan Waltemath, Paddy Johnson, Michael Gallagher, Mario Naves, and Scott Noel.

A yearly series of four panel discussions, The Review Panel Philadelphia aims to increase the visibility of the city’s contemporary art exhibitions and awareness of aesthetic issues, drawing upon PAFA’s intellectual and artistic leadership in the Philadelphia arts community and beyond.

Recent panels have discussed Philadelphia exhibitions by artists including Anna Betbeze, Jane Irish, Martha Groome, Shelley Spector, Paul Lee, Shelly Silver, Robert Taplin, Nicole Eisenman, and John Moore.
ADULT PROGRAMS: VISITING ARTISTS PROGRAM

This student-run free program brings an outstanding roster of local, national and international artists to PAFA each semester for lectures, critiques, performances and workshops. The program exposes students to a range of artistic approaches and fosters discussion about contemporary art and ideas.

Summer 2015

**Shelley Spector** is a respected artist, innovative gallery owner, and champion of emerging talent. Her recent solo museum exhibition, *Keep the Home Fires Burning*, was an installation of wood and textile-based sculpture that reflects on the universal quest for connectedness.

**Lynn Palewicz**'s work is interdisciplinary with a creative process that often involves photographing handmade objects of her creation. Her work mostly deals with the human figure (specifically her body) and has recently shifted to include the architectural spaces of her home.

**Claire Sherman** paints from subjects that range from sheer rock walls to the California coastal redwoods. Her paintings represent a claustrophobic and unstable world through a perspective that shimmies between representation and abstraction.

**Anne Harris** is the originator of *The Mind's I* -- a collaborative drawing project designed to investigate the complexities of perception and self-perception through drawing.

**Jane Irish**'s art invites confrontations between realms that rarely collide. Painting in egg tempera on large-scale canvas, paper and Tyvek, she infuses sumptuous interiors with memories of colonialism and orientalism.

**Hilary Wilder** makes paintings and installations that address how specific places are represented and, at times, fictionalized. The works often respond to misunderstandings about landscape or location, or to the simplification or cultivation of natural themes in art and design.

Spring 2015

**Heather Rowe** creates sculptural installations that are abstract and architectural. Using wood, glass, mirrors and wallpaper, Rowe activates negative and positive space to create a disorienting effect. Domestic spaces and objects are turned inside-out, harkening to narrative and enacting a near cinematic experience.

**Andrzej Zielinski**'s richly colored paintings, sculptures, and prints take familiar aspects of technology as their subject matter. His work asks us to consider printers, laptops, cameras, and cell phones through the lens of traditional art-making methods such as painting and printmaking.

**Gideon Bok** is a highly regarded painter who uses his studio as an ever changing subject of his work and paints vibrant, lively paintings of distinct moments in time. Bok is a recipient of the 2004 John Simon Guggenheim Memorial Fellowship and lives and works in Camden, Maine.

**Katherine Bradford** is an intuitive painter and object maker known for her luminous and tactile paintings of ships, swimmers and divers. Bradford was on the MFA faculty at PAFA from 1997 to 2013. In 2011 she received a Guggenheim Fellowship and an American Academy of Arts and Letters Award.

**Orit Hofshi** combines printmaking, painting and drawing techniques to create large-scale works that often include elements of the landscape and the human form. Hofshi received her Certificate from PAFA in 1990 and has exhibited both nationally and internationally.

**Marie Lorenz** is an interdisciplinary artist who designs and builds boats that she uses to explore New York City waterways. She also collects objects found in the harbor and records them by printing, casting, or making videos.

**Mary Reid Kelley** works in collaboration with her husband Patrick Kelley. Language, literature and history inform their work, which combines video, poetry, animation, performance, and painting that are filled with punning wordplay.

**Phoebe Washburn** uses a large range of materials and heaps of refuse to create sculptures and sprawling site-specific structures that abound with inventiveness and intuitive logic.

**Anne Lindberg** works within a terrain where sculpture and drawing meet. She describes her work as tapping into a non-verbal physiological landscape of body and space, provoking emotional, visceral and perceptual responses.

**Ellen Altfest** paints exclusively from observation, describing plants, gourds, and male models in tight, sharply realistic detail. Her idiosyncratic approach to cropping and framing forces all subject matter to be seen from similar vantage points.
In February 2015, PAFA launched a new website to unify and brand its museum and school more strategically. Information about exhibitions and programs, as well as information about areas of study, faculty and students, is now easier than ever for the public to access and share on social media. The site was well-received by alumni, students, faculty, colleagues at other institutions, and the general public.

PAFA’s new website is profoundly enhancing the institution’s digital presence. It was designed to raise the online visibility of the museum and school, while underscoring their historical connection. The site’s overall goals include raising awareness about PAFA’s myriad programs, increasing attendance for exhibitions and events, increasing facility rentals, and boosting enrollment in the school.

Furthermore, the website has provided a new platform for e-commerce opportunities, including the Portfolio Online Store, which also launched last year. The primary objective of the new and improved online store is increasing overall sales, which is why the site features books, jewelry, textiles, giftware, and PAFA originals, as well as specials.
## Financial Overview Statement of Financial Condition

As of June 30, 2015 and 2014

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2015</th>
<th>June 30, 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
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<tr>
<td>Cash and cash equivalents</td>
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<td>Accounts receivable</td>
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<td>Contributions receivable</td>
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<td>Inventories</td>
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<td>Investments</td>
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<td>Beneficial interest in perpetual trusts</td>
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<td>Funds held by trustee</td>
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<td>700,695</td>
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<td>Other assets</td>
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<td>615,856</td>
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<td><strong>Total Assets</strong></td>
<td><strong>$108,547,754</strong></td>
<td><strong>$107,760,128</strong></td>
</tr>
</tbody>
</table>

|                     |               |               |
| **LIABILITIES AND FUND BALANCES** |               |               |
| Accounts payable and accrued expenses | $1,733,550 | $1,143,827 |
| Bonds and notes payable | 21,000,000 | 18,750,000 |
| Line of credit        | 580,000       | 2,200,000     |
| Deferred revenue      | 1,260,710     | 1,664,845     |
| Other liabilities     | 379,167       | 160,996       |
| **Total Liabilities** | **$24,953,427** | **$23,919,668** |

|                     |               |               |
| **NET ASSETS**       |               |               |
| Unrestricted net assets | $55,255,739  | $57,116,793   |
| Temporarily restricted net assets | 2,574,552 | 1,295,297 |
| Permanently restricted net assets | 25,764,036 | 25,429,370 |
| **Total Net Assets** | **$83,594,327** | **$83,841,460** |

|                     |               |               |
| **Total Liabilities and Net Assets** | **$108,547,754** | **$107,761,128** |
Financial Overview Statement of Unrestricted Revenues and Expenses For the Years Ended June 30, 2015 and 2014

<table>
<thead>
<tr>
<th></th>
<th>JUNE 30, 2015</th>
<th>JUNE 30, 2014</th>
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<tr>
<td><strong>REVENUES</strong></td>
<td></td>
<td></td>
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<tr>
<td>Tuition and fees</td>
<td>$8,968,730</td>
<td>$9,758,419</td>
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<td>Investment income</td>
<td>1,382,385</td>
<td>1,057,042</td>
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<td>Gifts and grants revenue</td>
<td>5,797,887</td>
<td>4,560,398</td>
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<tr>
<td>Continuing and public education</td>
<td>833,064</td>
<td>847,082</td>
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<td>Facility rentals and retail operations</td>
<td>290,820</td>
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<td>Other revenue</td>
<td>1,405,003</td>
<td>1,773,147</td>
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<td>Total operating program, support and investment income</td>
<td>$18,677,889</td>
<td>$18,406,348</td>
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<td><strong>EXPENSES</strong></td>
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<tr>
<td>School operations</td>
<td>$10,461,896</td>
<td>$10,348,592</td>
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<td>Continuing and public education</td>
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<td>1,026,365</td>
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<td>Museum and exhibitions</td>
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<td>Development and fundraising</td>
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<tr>
<td>Facility rental and catering</td>
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<td>Management and general</td>
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<td>1,746,962</td>
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<td>Total program and support expenses</td>
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<td>Unrestricted net revenue before depreciation</td>
<td>$564,494</td>
<td>$752,257</td>
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Operating Revenues
$18,677,889

- Tuition and Fees: 48%
- Gifts and Grants: 31%
- Investment Income: 7%
- Facility Rentals and Retail Operations: 8%
- Other Revenue: 2%
- Continuing and Public Education: 4%
- Facility Rental and Catering: 2%
- Development and Fundraising: 1%
- Museum and Exhibitions: 18%
- Management and General: 9%

Operating Expenses
$18,113,395

- School: 58%
- Tuition and Fees: 18%
- Management and General: 9%
- Facility Rental and Catering: 8%
- Development and Fundraising: 1%
- Continuing and Public Education: 6%
William Penn Foundation gave PAFA’s top grant of 2014-15 to become the presenting sponsor of David Lynch: The Unified Field.

Peter Blume: Nature and Metamorphosis drew major support from The Henry Luce Foundation, the Mr. and Mrs. Raymond J. Horowitz Foundation, and the Boris Lurie Art Foundation.

The Artist’s Garden: American Impressionism and the Garden Movement, 1887-1920 attracted an array of gifts and grants from both foundations and individuals, the largest from the Richard C. von Hess Foundation.

PAFA’s LEAD Program for teens in 2014-15 was funded by a two-year grant from The Barra Foundation.

Government funding included two grants from the National Endowment for the Arts, supporting PAFA’s museum education programs benefiting students, and the Peter Blume exhibition; a three-year grant from the U.S. Institute for Museum and Library Services supporting PAFA’s School and Community Partnership Program; and a general operating support grant from the Pennsylvania Council on the Arts.
MEMBERSHIP

This year 3,540 general members were served and PAFA welcomed 585 new members. PAFA celebrated its First Annual Members Meeting and Appreciation Event this fall where more than 100 members gathered in PAFA’s Historic Landmark Building for an informative evening presentation about the state of PAFA. Members continued to enjoy curator and faculty-led gallery tours and members attended the new series Collecting 101, designed to teach the basics of art collecting. PAFA increased community partnerships to provide discounts for PAFA members at local cultural institutions and to enable members from those institutions to receive discounted admission to the galleries.
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 114th Annual Student Exhibition.

**Annual Art Exploration Trip to Los Angeles & Pasadena**
Led by David R. Brigham, President and CEO, members enjoyed visits to select private collections, galleries, and artists’ studios along with tours of the Gamble House, behind-the-scenes look at the Getty Conservation Lab, The Huntington Library and Botanical Gardens and a visit to Mark Bradford’s studio and foundation.

**Traction Company Studio Tour**
Members welcomed Jodi Throckmorton, PAFA’s new Curator of Contemporary Art, at Traction Company Studios in West Philadelphia. Guests enjoyed a preview of the summer 2015 exhibition and met the 12-person artist collective founded by, and entirely composed of, PAFA alumni, faculty, and staff.

**James A. Michener Art Museum**
The Peale Circle visited the Michener Art Museum and enjoyed a private tour of *The Artist in the Garden* (the companion show to PAFA’s *The Artist’s Garden*) with Kirsten Jensen, the Michener’s Senior Curator of Exhibitions, and Anna O. Marley, PAFA’s Curator of Historical American Art.
FUNDRAISING EVENTS

PAFA Benefit Auction
PAFA hosted an auction to raise funds for student scholarships featuring the work of PAFA faculty and alumni. David Weiss, Freeman’s Senior Vice President, presided over the auction which included work by Elizabeth Osborne, Moe Brooker, Clint Jukkala, and Edgar Jerins.

Bacchanal 2014
Bacchanal, PAFA’s flagship wine affair, was attended by over 350 wine and art lovers raising over $550,000 to support PAFA student scholarships and education programs. The 16th annual wine auction and gala honored Jean-Charles Boisset. The event included a cocktail reception and wine tastings, a dinner and a live auction led by Sotheby’s auctioneer Hugh Hildesley.

114th Annual Student Exhibition Preview Party
Hosted by PAFA’s Women’s Board, the Preview Party kicked 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 retained the majority of the purchase price of works sold, and all proceeds from the Preview Party supported PAFA student scholarships. Honorary Chairs for this year’s event were Julie Jensen Bryan and Robert Bryan. Co-chairs of the event were Marianne Dean and Janice Peck.
MAJOR GIFT SUPPORTERS
$50,000+
Mr. and Mrs. James H. Averill
Mr. and Mrs. William C. Buck
Linda Averra-Caldwell and Donald R. Caldwell
Mr. and Mrs. Kevin F. Donohoe
Mrs. Lee Gunther-Moehr
Frances and Robert Kohler
Mr. and Mrs. Joel M. Koppelmann
Mr. and Mrs. H.F. Lenfest
Mr. Theodore O. Rogers, Jr.
Mr. and Mrs. Henry B. du P. Smith

$25,000 – $49,999
Mr. Elliot H. Clark
Mr. Jonathan L. Cohen
Mr. Arthur Dantchik
Mr. and Mrs. Edward T. Harvey, Jr.
Mr. and Mrs. Frank Martucci
Ms. Crystal McArdy and Mr. Raymond J. McGuire
Mr. and Mrs. John S. Middleton
Mr. and Mrs. Robert N. Spahr
Mr. Richard Vague

$10,000 - $24,999
Mr. and Mrs. Theodore Aronson
Mr. and Mrs. Thomas L. Bennett
Mr. and Mrs. James C. Biddle
Mr. and Mrs. Joseph A. Goldblum
Robert Horvitz and Catherine Redlich
Mr. and Mrs. N.D. Isen
Mr. and Mrs. Peter Leon
Dale Penneys Levy
Mr. and Mrs. Albert P. Matteo, Jr.
Ms. Anne Elizabeth McCollum
Mr. and Ms. Mark Moore
Mr. and Mrs. Herbert S. Riband, Jr.
Mr. Richard W. Graham
Ms. Lee Ducat

$5,000 - $9,999
Mr. Valentino D. Carlotti
Dr. Janice T. Gordon
Mr. and Mrs. Charles Harper
Mr. and Mrs. Raymond E. Ix, Jr.
Mr. and Mrs. Michael Kalogris
Mr. and Mrs. Winston I. Lowe, Esq.
Mr. John M. Ryan and Ms. Mary G. Gregg
Mr. Jason Schoen
Mr. Alan P. Slack
Mr. and Mrs. Leonard A. Sylk
Mrs. Jane Winter Walker

FORMER TRUSTEE
ASSOCIATION MEMBERS
Mr. Robert L. Byers
Mrs. Richard W. Graham
Mrs. Henry F. Harris
Ms. Gabrielle W. Lee
Mr. Charles E. Mathier III
Mrs. Frances MacGregor Mather
Mr. Peter McCausland
Mr. John M. Ryan
Mr. Samuel J. Savitz
Mr. Harold A. Sorgenti
Mr. Archbold D. van Beuren
Mr. Richard Worley
Mrs. James W. Zug

THE PEALE CIRCLE
Charles Willson Peale Circle
Mr. and Mrs. Kevin F. Donohoe
Mr. and Mrs. Edward T. Harvey, Jr.
Mr. and Mrs. H.F. Lenfest

Cecilia Beaux Circle
Julie and Jim Alexandre
Mr. and Mrs. James H. Averill
Mr. and Mrs. Roger H. Ballou
Mr. and Mrs. Thomas L. Bennett
Mr. and Mrs. James C. Biddle
Julie Jensen Bryan and Robert Bryan
Linda Averra Caldwell and Donald R. Caldwell
Mr. and Mrs. Charles E. Chase
Mr. Elliot H. Clark
Jonathan L. Cohen
Dr. Monica E. Duvall DiLella and Mr. Daniel DiLella
Mr. and Mrs. Henry B. du P. Smith

Horace Pippin Circle
Anonymous
Mr. and Mrs. Robert Asher
Linda Seyda and Robert Boris
Mr. and Mrs. Richard M. Cole
Dr. Dorothy J. del Bueno
Ms. Herbert Richards Evans
Freeman’s
Mr. and Mrs. Bernard M. Gross
Darcy Allen and Richard Kipp
Mr. and Mrs. Leon L. Levy
Mr. and Mrs. John J. Nesbitt III
Mr. and Mrs. Thomas Russo
Mr. and Mrs. A. Morris Williams, Jr.

Violet Oakley Circle
Anonymous
Mr. and Mrs. John A. Affleck
Ms. Linda Lee Alter
Ms. Lynda Barness
Willo Carey and Peter A. Benoliel
Mr. and Mrs. George Brantz
Dr. and Mrs. David R. Brigham
Lois and Julian Brodsky
Mr. and Mrs. William C. Buck
Sheryl and William Bullitt
Mr. and Mrs. Q. Theodore Burket
Mr. and Mrs. Emmens Catherwood, Jr.
Christie’s
Mr. Arthur Dantchik
Dr. Richard Davidson
Mr. and Mrs. Jerome F. Dean
Ms. Lee Ducat
Mr. and Mrs. John Durham
Ms. Emanuela Miller-Cooke and Mr. Avi Eden
Mrs. Helen P. Fala
Ms. Joan Miller Moran and Mr. William Fenza
Julia and David Fleischner

Mr. and Mrs. Herbert S. Riban, Jr.
Mr. Theodore O. Rogers, Jr.
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