



PENNSYLVANIA ACADEMY
OF THE FINE ARTS

ANNUAL REPORT

2015-16

PRESIDENT'S LETTER



During the past year, PAFA was thrilled to dramatically expand educational opportunities for audiences of all ages and skill levels. Through our fine arts curriculum, our community outreach, and our exhibitions, PAFA enhanced its educational offerings through capital improvements as well as programs.

Our degree students are benefitting from a new suite of classrooms and digital labs on the fifth floor of the Samuel M.V. Hamilton Building. These new spaces include state-of-the-art digital art making labs with 3D and large-format 2D printers; a seminar room; three studio classrooms; and a studio for visiting artists. In the Historic Landmark Building, the Community Education Center provides an exciting new public space for hands-on learning experiences.

PAFA's community education programs continued to grow, and we are especially proud of the School and Community Partnership that expanded into a third school, Feltonville School of Arts & Sciences. Together with our ongoing partnerships at Isaac A. Sheppard Elementary and Julia de Burgos School, both in North Kensington, PAFA provides meaningful fine arts education to 1,700 schoolchildren, including art instructors, art supplies, and transportation to visit PAFA.

Through original scholarship that resulted in an exhibition, book, and public programs, PAFA brought the career of Norman Lewis to a national audience. Over the course of forty years, Lewis created innovative paintings, drawings, prints, and fiber arts in a range of figurative and abstract styles. Despite significant recognition during his lifetime, Lewis' accomplishments were not widely known or appreciated until this exhibition. As an artist, educator, and activist, Lewis paved the way for subsequent generations of African American fine artists.

We appreciate the generous financial and volunteer support of our community: trustees, foundations, corporations, government agencies, and private donors. You make our work possible. Thank you for recognizing the importance of our mission to spread the transformative power of art and art making.

A handwritten signature in dark ink that reads "David R. Bringham". The script is fluid and cursive, with a large, stylized 'D' and 'B'.

David R. Bringham
President and CEO



COLLECTIONS

ACQUISITIONS

Through several strategic purchases and many gifts from generous collectors, PAFA's collection grew this year by 491 works of art. The creation of the new Center for the Study of the American Artist, which opened in March 2016, ensures that works of art on paper entering the collection will receive world-class storage and stewardship. Comprised of the Dorothy and Kenneth Woodcock Archives, the Works of Art on Paper Collection Storage, Gift of the Ball Family Foundation, and the Richard C. Von Hess Works of Art on Paper Conservation suite, the Center is a model for collection-based storage, preservation, and scholarship.

Among the key purchases in the year ending June 30, 2016 span from the 19th century to the present. Harriet Hosmer's *Puck on a Toadstool* (1856) is the first 19th-century marble sculpture by a woman artist to enter PAFA's collection, and it has quickly become a favorite with visitors of all ages. PAFA's holdings of Hudson River School artists were significantly bolstered by the purchase of David Johnson's *Hudson River from Fort Montgomery* (1870), a panoramic view of the Hudson Valley. From the 20th century, PAFA was pleased to acquire Peter Blume's *Tasso's Oak* (1957-60), the impressive canvas that came to light for the first time in 50 years as a consequence of the exhibition, *Peter Blume: Nature and Metamorphosis*, which was organized by PAFA. Contemporary art acquisitions were a

direct consequence of the recently renewed Morris Gallery exhibition program and include an untitled commissioned sculpture by Alyson Shotz; *Contracting Hum* by Emil Lukas; and *Mont Blanc* by PAFA alumna and Annenberg Fellow Mia Rosenthal.

PAFA was excited to welcome several substantial gifts. Roland Ginzler donated 90 works by Ellen Lanyon. Jill F. Bonovitz and Nancy H. Blood gave 85 pieces by Tony Fitzpatrick. Judith K. Brodsky contributed 31 pieces by the pioneering feminist artist Miriam Schapiro. Ofelia Garcia donated a group of works by women artists including Mary Frank, Barbara Kruger, Kay Walkingstick, and Naoko Matsubara.

PAFA Board member Robert Kohler and Frances Coulborn Kohler contributed or helped PAFA to purchase 19 works of art: Linda Kramer, *Four Plateboy Bunnies: Plateboy Bunny Young, Plateboy Bunny Middle Age, Plateboy Bunny Old, Plateboy Bunny Very Old, and The Prisoners of Love*; Karl Wirsum, *Three Marionettes: Jimmy Jones Brother Jack, Jimmy Jones Junior, Tree Son*; Luis Cruz Azaceta, *Apocalypse Now or Later*, and *Dictator's Head-Boot*; Peter Dean, *Crazy Dance at the Crack of Reality, Condor Flush, Hounded, Portrait of the Artist*; Frances Cohen Gillespie, *Nude Self-Portrait in Chair*; Tabitha Vevers, *Nachtmusik*; C.K. Wilde, *Emptiness- Portrait of Tich Quang Duc*; James Garrett Faulkner, *The Loge and Small Niagara with Observation*



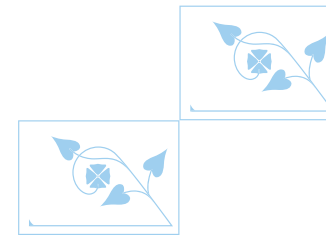
Edwin Walter Dickinson, *Villa and Alice* (detail), n.d., oil on canvas, 24 x 29"
Bequest of Daniel Dietrich II



Stand for J.B. II; and Natalie Frank, *One Eye Two Eyes Three Eyes (Grimm's Fairy Tales) I*, and *II*.

Longtime patron and former PAFA trustee Daniel Dietrich II bequeathed seven paintings by Edwin Walter Dickinson. Dietrich was the most avid private collector of Dickinson's work and sponsored an exhibition of his work at PAFA, *Edwin W. Dickinson: Dreams and Realities*, in 2002. Faculty members expressed excitement that Dickinson and his paintings are conceptually and visually a perfect match for PAFA and there they will plant many seeds of inspiration for all generations.

PAFA's commitment to African American art was recognized through an important gift of a portfolio of eight linocuts by Hale A. Woodruff by Auldlyn Higgins Williams, E.T. Williams Jr., Nancy Duckrey Washington, and Milton A. Washington in honor of Judith Loftin Davenport and Ronald Ross Davenport on his 80th birthday.



David Johnson, *The Hudson River from Fort Montgomery (detail)*, 1870, oil on canvas, 38 1/2 x 60 in., 2016.12, Museum Purchase

KELLI MORGAN

WINSTON & CAROLYN LOWE CURATORIAL FELLOW FOR DIVERSITY IN THE FINE ARTS



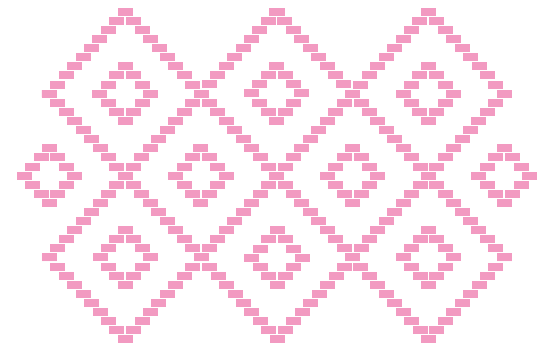
In June 2016, Kelli Morgan joined PAFA as the inaugural Winston & Carolyn Lowe Curatorial Fellow for Diversity in the Fine Arts. An accomplished scholar, curator, author, lecturer, and teacher, Morgan is due to receive a doctorate in Afro-American Studies and a graduate certificate in Public History-Museum Studies this year from the University of Massachusetts at Amherst, where in 2013 she earned her Master of Arts degree in Afro-American Studies. She received a Bachelor of Arts in African American Studies in 2006 from Wayne State University.

Morgan has worked in a variety of curatorial, programming, teaching, and research positions at institutions including Wayne State, UMass-Amherst, and Birmingham Museum of Art. She has lectured widely including at Villanova University, Smith College, Association of Art Museum Curators, National Council for Black Studies, and the Association for the Study of

African American Life and History. She is the recipient of awards and grants from the Ford Foundation, University of Massachusetts and Wayne State University.

As the Lowe Curatorial Fellow, Morgan will be responsible for collection- and exhibition-related research focusing on historic, modern, or contemporary American art and artists, particularly from art and artists from underrepresented groups of Americans, with an emphasis on developing engaging exhibitions and publications, audience development, fundraising and public relations.

The Lowe Curatorial Fellowship is designed to provide a professional bridge to a major institutional museum career and encourage diversity within the major institutional museum field. The fellowship is a full-time, two-year position offering a highly mentored and structured curatorial experience at PAFA.



LOANS SPOTLIGHT

Collections/Selected Loans from PAFA

William Merritt Chase, *Portrait of Mrs. C. (Lady with a White Shawl)*, Thomas P. Anshutz, *The Incense Burner*, Cecilia Beaux, *New England Woman*, Exhibition: *Jewel City: Art of the Panama-Pacific International Exposition*: Fine Arts Museums of San Francisco de Young: October 17, 2015 - January 10, 2016

Njideka Akunyili Crosby, *I Always Face You, Even When it Seems Otherwise*, Exhibition: *Njideka Akunyili Crosby: I Refuse to be Invisible*: Norton Museum of Art, West Palm Beach, FL: January 28 - April 24, 2016

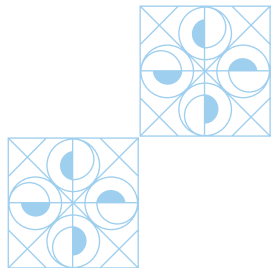
James G. Clonney, *Militia Training*, Mary Cassatt, *Bacchante*, Robert Henri, *Ruth St. Denis in the Peacock Dance*, Exhibition: *The Art of American Dance*, Detroit Institute of Arts: March 2 - June 12, 2016, Denver Art Museum: July 10 - October 2, 2016, Crystal Bridges, Bentonville, AR: October 22 - January 16, 2017

William Emlen Cresson, *Visitors to an Exhibition [Two men looking at paintings]*, Exhibition: *Expanding the Audience for Art in the 19th Century at the Pennsylvania Academy of the Fine Arts*: Arthur Ross Gallery, University of Pennsylvania: April 8—July 31, 2016

Thirty-two works from the Permanent Collection and 30 objects from the Archives, Exhibition: *Expanding the Audience for Art in the 19th Century at the Pennsylvania Academy of the Fine Arts*, Arthur Ross Gallery, University of Pennsylvania: April 8 - July 31, 2016

Collections/Selected Loans to PAFA

Norman Lewis, *Title unknown (Alabama)*, *Title unknown (Carnivale aka Tournament)*, *Title unknown (Barker and Crowd aka Torch)*, *Title unknown, The Soup Kitchen, Untitled (Umbrella)*, *Spasms*, Exhibition: *Procession: The Art of Norman Lewis*, November 13, 2015 - April 3, 2016; Amon Carter Museum of American Art, June 4 - August 21, 2016; Chicago Cultural Center, September 17, 2016 - January 8, 2017



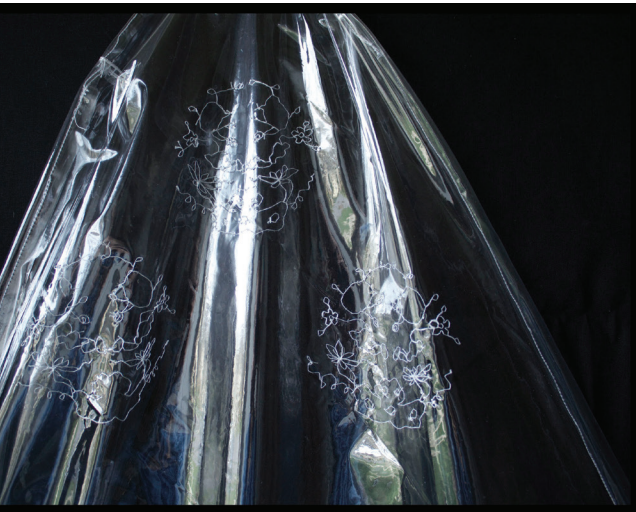
Njideka Akunyili Crosby, *I Always Face You, Even When it Seems Otherwise* (detail), 2012, Charcoal, acrylic and xerox transfer on paper, 2 panels, each: 78 x 78 in., 2012.29a&b, Museum Purchase

EXHIBITIONS

feast famine

July 2 – October 11, 2015

Read Lockhart, Mary McCann, and Tiffany Tate graduated from PAFA's Master of Fine Arts program in 2014. They were recipients of the 2015 Faculty Exhibition Award, which included an invitation to return to PAFA one year after graduation for a museum exhibition of their recent work.



Left to right: Mary McCann, *Hungry Ghost* (detail), 2015, plastic, thread, ink, 65 x 48 x 12 in.; Read Lockhart, *The Wedding*, 2014, oil on canvas, 80 x 68 in.; Tiffany Tate, *periphery*, 2015



Traction Company

July 2 – October 11, 2015

Traction Company featured work by the eponymous 12-person artist collective and studio in Philadelphia founded by, and entirely composed of, PAFA alumni, faculty and staff. Since 2007, members of the collective have congregated once a week to work out of a studio built in a former trolley manufacturing warehouse, both on individual projects and occasionally on collaboratively-made pieces. Their recent group piece, *subTRACTION*, was a 1:6 scale miniature of their studio, made completely by hand and displayed at NAPOLEON gallery in November 2013. NAPOLEON

installed an exhibition within the larger Traction Company exhibition in one of the modular studios.

For their installation at PAFA, Traction Company built from their experiences making *subTRACTION*, which was included in PAFA's exhibition. Working within the Fisher Brooks Gallery space, the collective collaborated on new group pieces, including a full-scale recreation of one of the Truss structures from their studio. The exhibition also included works made by the individual artists.



Top: Traction Company, *subTRACTION* (detail), 2013 Mixed media, Dimensions Variable, Courtesy of the artists

Bottom: Traction Company members pictured from left to right, Billy Dufala, Sedakial Gebremedhin, Connie Ambridge, Miguel Horn, Morgan Dummitt, Jeffrey Dentz, John Greig Jr., Lucia Thomè, Brendan Keen, Laura Giannini, and Joshua Koffman. Not pictured, Steven Dailey. Photo: Barbara Katus.

Traction Company at PAFA is supported by the Alter Family Foundation, the Edna W. Andrade Fund of The Philadelphia Foundation, Barbara B. and Theodore R. Aronson, Bank of America, Lis and Michael Kalogris, Mr. and Mrs. Joel M. Koppelman, Anne E. McCollum, Waqas Wajahat, and an Anonymous donor.

PAFA's special exhibitions in 2014-15 are supported by generous contributions from Linda Seyda and Bob Boris, and Jonathan L. Cohen.



Mia Rosenthal: Paper Lens

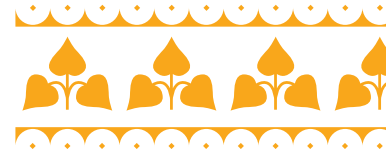
October 10, 2015 – January 3, 2016

PAFA alumna Mia Rosenthal's (MFA '08) recent visit to the Large Hadron Collider at CERN in Switzerland, which was made possible by the Leonore Annenberg Fellowship for Visual Art, inspired drawings made especially for *Paper Lens*. In her painstakingly crafted drawings, Rosenthal takes viewers from Earth to space and back again: the surface of a pizza takes on the craggy texture of the moon's surface, and sprinkles on donuts begin to resemble a star nebula.

Rosenthal explored this invisible world that can only be seen through microscopes and telescopes in new work and a site-specific wall drawing for *Paper Lens*. Her work addressed in numerous ways the overarching question for the 2015-2016 season of the Morris Gallery program: How do artists make the invisible visible?

Paper Lens marked the relaunch of PAFA's Morris Gallery program. Inaugurated in 1978 to present the work of living artists in the

Philadelphia region, the Morris Gallery program expanded over 30 years to show work by some of the most influential artists of the time, both inside and outside Philadelphia. PAFA has reinvigorated the Morris Gallery as a showcase for a diverse array of emerging and mid-career artists from the Philadelphia region and beyond that reflects the pluralistic nature of art-making today.



Support by Barbara and Ted Aronson, The Armand G. Erpf Fund, Marsha and Jeffrey Perelman, Laura and Richard Vague, Angela Westwater, Sperone Westwater, New York, and two anonymous donors.

Procession: The Art of Norman Lewis

November 13, 2015 – April 3, 2016

Procession: The Art of Norman Lewis (1909-1979) was the first comprehensive museum overview of this influential artist, who explored multiple styles and whose extraordinary work spanned several decades of the 20th century. Norman Lewis was a pivotal figure in American art, a participant in the Harlem art community, an innovative contributor to Abstract Expressionism, and a politically -conscious activist. Bringing together works from major international public and private collections, the exhibition was organized with the full support of Lewis' family.

Procession included 90 paintings and works on paper dating from the early 1930s through the late 1970s, as well as archival materials from the artist's estate. This exhibition considered the complexity of Lewis' art in its entirety: It examined the role of figuration within Abstract

Expressionism, considered how Lewis integrated social issues with abstraction, and highlighted the surprising and expressive palette the artist championed throughout his career.

This exhibition brought unprecedented press coverage in television, print and digital publications, including an article on the front page of the *New York Times*' Sunday edition and a feature on *CBS Sunday Morning*.

PAFA partnered with the following organizations during this exhibition: the Philadelphia Jazz Project, Graffito Works and Art Sanctuary. It also included a "Black Artists Matter" panel discussion, a Scholars Day for art historians, and an event that brought 25 renowned African American artists to PAFA to celebrate their colleague, Norman Lewis.



Norman Lewis, Title unknown (March on Washington) (detail), 1965. Oil on fiberboard, 35 1/4 x 47 1/2 in. L. Ann and Jonathan P. Binstock. ©Estate of Norman W. Lewis; Courtesy of Michael Rosenfeld Gallery LLC, New York, NY

The Major Exhibition Sponsors are the National Endowment for the Arts, Christie's, and the Terra Foundation for American Art on behalf of board members Ruth Fine, Mimi Gardner Gates, Chester A. Gougis, Charles Harper, Michael Leja, Peter Lunder, Gloria Scoby, and Greg Williamson.

Additional support from AG Foundation, Peg Alston, L. Ann and Jonathan P. Binstock, Ed Bradley Family Foundation, Jacqueline Bradley and Clarence Otis Jr., Dr. Aliya and Reginald Browne, Valentino D. Carlotti, Kathryn and Kenneth Chenault, Christina Lewis Halpern and Loida Nicolas Lewis, Charles and Kathy Harper, Robert Horwitz and Catherine Redlich, Mr. and Mrs. Jerry L. Johnson, Pamela J. Joyner and Alfred J. Giuffrida, Dorothy Lichtenstein, The Lomax Family Foundation, Winston and Carolyn Lowe, Frank and Katherine Martucci, Raymond J. McGuire and Crystal McCrary, Jeanette Lerman-Neubauer and Joe Neubauer, Michael Rosenfeld Gallery, New York, the Laurie M. Tisch Illumination Fund, William and Roberta Torian, Nancy and Milton Washington, and Rachel and Chris White. The Scholar's Day for Procession: The Art of Norman Lewis is supported by the Lunder Foundation-Peter and Paula Lunder in honor of Ruth Fine.

PAFA's special exhibitions in 2015-16 are supported by generous contributions from Jonathan L. Cohen, and Linda Seyda and Bob Boris.

Seachange: Abstraction in Norman Lewis' Time

November 20, 2015 – April 3, 2016

Norman Lewis' career spanned four-and-a-half decades between 1935 and 1979. During that time American artists developed dynamic approaches to abstract art. This installation used work from PAFA's permanent collection to complement *Procession: The Art of Norman Lewis* and provide a context for his achievement. Lewis tirelessly explored new ways of using abstraction to react to images, sensations, and sounds in the world. During his

lifetime, the American art world witnessed great transformations that resulted in more expressive options for artists than ever. Artists drew from a wide range of sources in order to reject realism and attempt a new vocabulary of form and content. *Seachange* brought together a broad range of abstract art made by Lewis' contemporaries from the 1930s through about 1990.



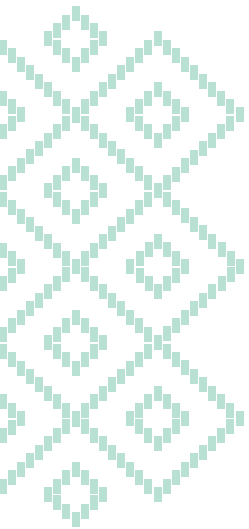
Morris Blackburn, *Lines, Textures and Space* (detail), 1946, oil on canvas, 27 1/8 x 34 1/8 in., Bequest of Elizabeth Blackburn in memory of her husband, Morris Blackburn, 2007.16.1.4



Stone and Metal: Lithographs and Etchings by Norman Lewis

November 3, 2015 – April 3, 2016

This companion exhibition to *Procession: The Art of Norman Lewis* examined the role of printmaking in Lewis' art and provided a deeper understanding of his two primary printing techniques, lithography and etching, as well as the progression of his work from figuration to abstraction.



Norman Lewis, *Jazz*, 1943/1944, Lithograph on Rives cream wove paper, Image: 14 x 11 1/4 in. (35.6 x 28.6 cm), Estate of Norman W. Lewis; Courtesy of Michael Rosenfeld Gallery, New York, © Estate of Norman W. Lewis; Courtesy of Michael Rosenfeld Gallery LLC, New York, NY

George Tooker's Highway

November 13, 2015 – April 3, 2016

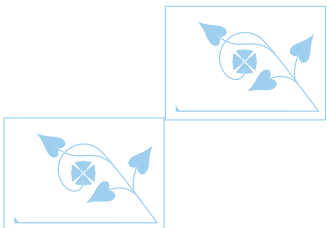
From 2011-2016, the PAFA has been a home away from home for one of George Tooker's most startling and fascinating paintings. *Highway* (1953) is a major work of "social concern" that Tooker made as part of a series of paintings responding to the challenges of living in New York, critiquing modern urban experience through a menacing (and even witty) treatment of subject matter and a composition that reinforces the anxious, confusing, and dangerous aspects of city living.

This loan has helped the Terra Foundation foster a growing and diverse audience for American art through a collaboration that has promised a wide audience for works of art that have not otherwise had a public presence. The Terra Foundation's collection, among the most extraordinary privately formed collections of American art, is nomadic since it no longer operates a museum building in its home base of Chicago. This is the first long-term loan placed in Philadelphia.

George Tooker, *Highway*, 1953, Gesso on hardboard, 22 7/8 x 17 7/8", Terra Foundation of American Art, Daniel J. Terra Collection, 1992.134

The long-term loan of George Tooker's *Highway* to PAFA is courtesy of The Terra Foundation for American Art.

TERRA
FOUNDATION FOR AMERICAN ART



Peculiar Velocity

December 9, 2015 – April 3, 2016

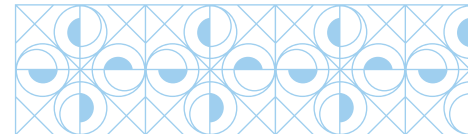
Art and science are two forms of collected knowledge that attempt to approach and articulate the vast unknown that stands before us. *Peculiar Velocity* was a thought experiment that examined works of art made by students and teachers from the PAFA Certificate and MFA programs from 1992-1999, who formed an ephemeral community through complementary aesthetic concerns.

Art education is situated in the broader fields of art history, the “art world” and the collective imaginary. Each institution generates its own internal gravitational forces through the lived interactions of students, faculty and current events. David Dempewolf (Certificate 1998, MFA faculty 2011-present) selected the works in this exhibition from his memories of his time as a student at PAFA. Artists are constantly reconfiguring their constellations of artistic influences, and this exhibition was a means to mark out the “peculiar velocities” of the artists whose work and character effected the inner rotations of Dempewolf’s own creative development.



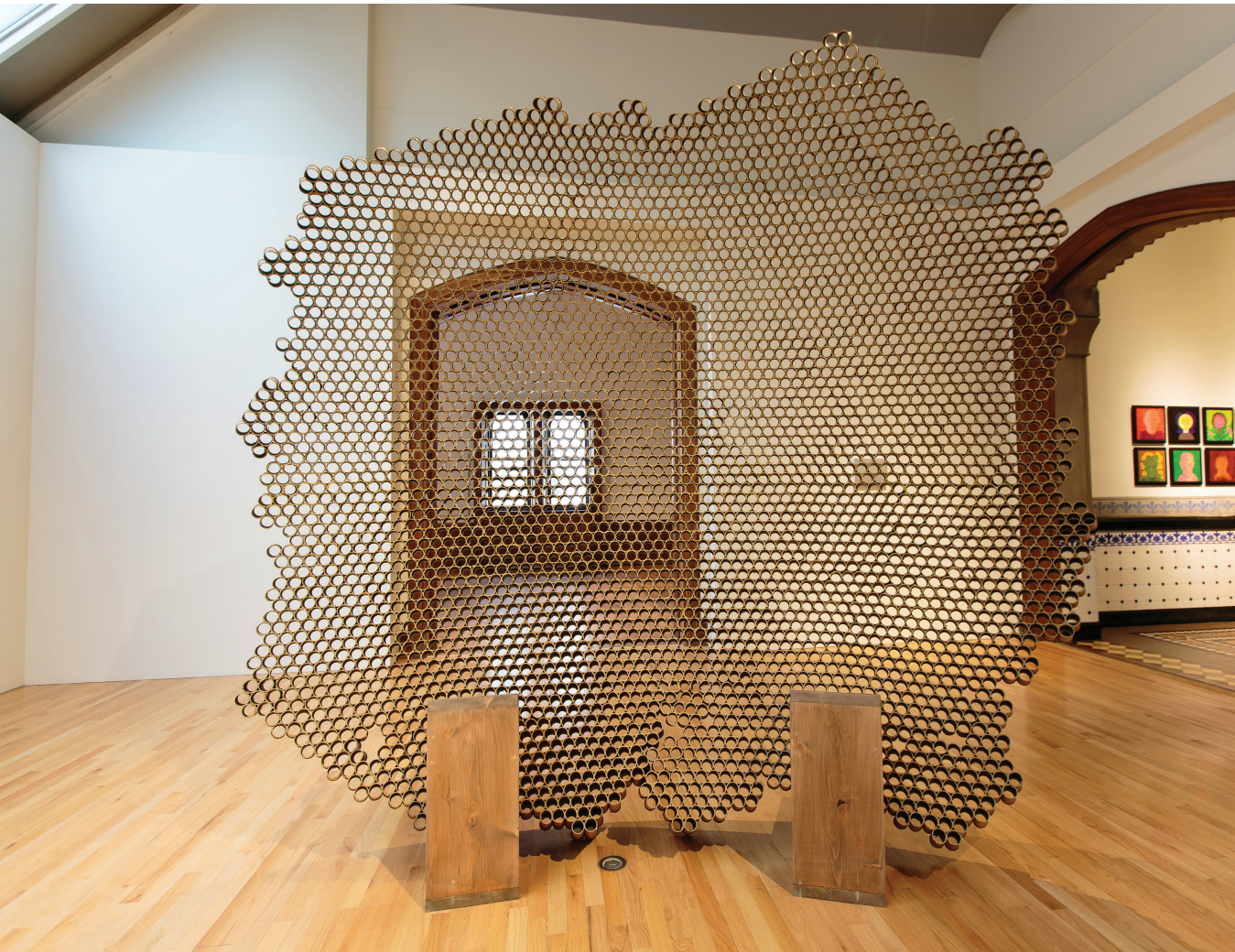
Scott Rigby (Certificate '98), *The Shoulders of Giants: Andy Warhol*, 1997, Etched and painted Styrofoam. Courtesy of the artist.





Emil Lukas

January 14 – April 10, 2016



Emil Lukas explored the moment that is suspended between seeing and understanding what is being seen. His Morris Gallery exhibition presented two facets of his work on visual perception: a selection of his “thread paintings” and a sculpture that represents an exciting new direction for his work.

Lukas created radiant fields of atmospheric color by criss-crossing layers of thread over a shallow wooden tray. He built the voids at the center of these pieces through the improvisational selection of compatible and contrasting colors. It was only upon close examination that the viewer could comprehend that Lukas was creating these optical wonders with thread. Similarly, a larger-than-life interactive sculpture disoriented and revealed the way the eye comprehends three-dimensional form.

Emil Lukas, *Large Lens*, 2015, Cardboard, glue, and wood

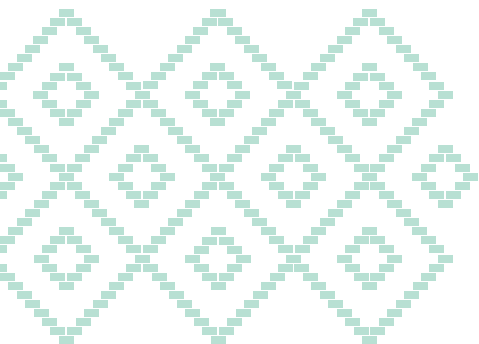
Support by Barbara and Ted Aronson, The Armand G. Erpf Fund, Marsha and Jeffrey Perelman, Laura and Richard Vague, Angela Westwater, Sperone Westwater, New York, and two anonymous donors.

115th Annual Student Exhibition

May 13 – June 5, 2016

The *Annual Student Exhibition* is one of the most heavily anticipated student group shows of the year, both at PAFA and throughout the country. The *115th Annual Student Exhibition* (ASE) featured over 1,000 works by 65 students from PAFA's BFA and Certificate programs, and by 41 Master of Fine Arts candidates. Showcasing a diversity of styles, skills, artistic visions, and mediums, *ASE* challenges students to curate and sell their works in PAFA's galleries. The exhibition also includes a number of prestigious scholarship competitions, including the Certificate program's Cresson, Schiedt, Von Hess, Ware, and Women's Board Travel Scholarships.

At the Preview Party hosted by PAFA's Women's Board, guests have the first chance to purchase works by the art world's next big stars before the public opening reception the following day. Students are present at both the Preview Party and opening reception to discuss their works, and receive the majority of the purchase price of works sold.



Alyson Shotz: Plane Weave

April 21- August 7, 2016



Alyson Shotz is known for work that seeks to understand the physics of space through sculpture. Her art bridges disciplines by connecting science and mathematics with the visual arts and by using non-traditional materials like glass beads or stainless steel wire to build often immense abstract sculptures.

For her Morris Gallery presentation, *Plane Weave*, Shotz created a large tapestry-like sculpture composed of thousands of pieces of punched aluminum and stainless steel rings of the artist's design that were connected by hand. A deep investigation into the work of light and gravity on the way that materials function in space, this new work also reflected upon the repeating patterns found in nature.

Shotz worked with PAFA students on the making of some elements of the sculpture, which appeared to change from translucent to opaque and from a reflective screen to a solid object in response to the shifts in light.

Alyson Shotz, *Plane Weave*, 2016, punched aluminum and stainless steel rings, dimensions variable, Pennsylvania Academy of the Fine Arts, Philadelphia. Museum purchase, 2016.13. All images courtesy of Barbara Katus.

Morris Gallery Exhibition Program
Presenting Sponsor

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New answers.®

Additional support by Barbara and Ted Aronson, The Armand G. Erpf Fund, Marsha and Jeffrey Perelman, William T. Saunders, Laura and Richard Vague, Angela Westwater, Sperone Westwater, New York, and two anonymous donors.

Collections Focuses



With a collection of approximately 14,000 works of art, PAFA's gallery spaces are constantly reinterpreted by curators, educators, and staff. This year PAFA created Collections Focuses to guide visitors with interests in *Women's Work?*, *Deceit, Fantasy and Nostalgia*, *American Art of at the Turn of the 20th Century*, and the work of Robert Ryman. In honor of the landmark visit of Pope Francis to Philadelphia for the World Meeting of Families, former curator Robert Cozzolino, and PAFA curators Anna O. Marley and Jodi Throckmorton curated works from the permanent collection for *Faith and Family*. In addition, PAFA's Youth Council, composed of 11 teens from various area schools, curated two Collections Focuses, *Vibrant Surprises* and *Education Makes Me a Modern Girl*, the second of which consisted of works from the Linda Lee Alter Collection of Art by Women.



Candy Depew, *Sparkle Bit* (Philadelphia Print Collaborative, *Print Portfolio 2002*), 2002, Silkscreen and glitter sticker on paper, 11 x 15 in., 2011.1.282a, Art by Women Collection, Gift of Linda Lee Alter, © 2002 Candy Depew

ALUMNI GALLERY

James Toogood: Watercolors

September 16 – November 29, 2015

featured a selection of watercolors by Toogood (Cert. '76), a PAFA teacher and alumnus, showcasing the variations of light, texture, and atmosphere found in New York, Philadelphia, and Bermuda.

4th Annual Juried Exhibition: Works on Paper

December 3, 2015 – February 7, 2016

focused on work by nine alumni, representational in nature and offering a contemporary response to still life, interior space and the figure.

Brown & Brown

February 11 – April 24, 2016

presented photography by Will Brown (Cert. '67) and painting by Emily (Scott) Brown (Cert. '66), who met as students in PAFA's coordinated BFA program. Though they have shared many projects, this was the Browns' first joint show.

Jennifer Coates: Carb Load

April 27 – July 17, 2016

featured Jennifer Coates' (BFA '95) recent series of food paintings, in which each item is presented in a centrally focused composition, whether hovering in abstract space, on a plate, or wrapped in foil.



James Toogood, *Mixed Emotions* (detail), watercolor on paper, 22 x 30 in.



TEACHING

ADMISSIONS AND FINANCIAL AID

New enrollment for fall and summer 2015

BFA/Cert	61
Post-Bacc	9
MFA	39
Low-Residency MFA	15

During the past year, PAFA enrolled 124 new students. Domestic students came from 25 U.S. states and Puerto Rico, while international students hailed from the People's Republic of China, Taiwan, and the United Arab Emirates. For spring 2016, new transfer students enrolled from Pennsylvania, Maryland, and New York.

PAFA recruiting efforts saw a marked increase this year. The Office of Admissions utilized its staff, as well as a network of seasonal admissions associates and alumni recruiters, to engage prospective students across the country and internationally. In addition, the Admissions Department participated in over 40 portfolio days, 50 college fairs, and more than 70 high school and college visits. Internal events included undergraduate and graduate Open Houses, New Student Weekend, cast drawing sessions, and school group tours of PAFA's campus.

The Admissions office continued significant international recruiting efforts this year by participating in the P-Review International Forum events in China, Hong Kong, and Mexico, as well as the VNIS International Education Fairs in Vietnam. Admissions representatives reviewed portfolios in the following cities: Shenzhen, Beijing, Shanghai, Hong Kong, Guangzhou, Mexico City, Monterrey, Guadalajara, Hanoi, and Ho Chi Minh City.

PAFA's recruiting activities, combined with new housing arrangement with Stiles Hall, have positioned PAFA to competitively attract stronger students and improve retention. Stiles Hall offers full-service, apartment-style accommodations minutes away from PAFA's campus. Student interest in this housing option has exceeded expectations.

Inquiry totals among all programs were up 36.56 percent in the Fiscal Year 2015-16. This increase can be partly attributed to the new Low-Residency MFA program. Applications and admitted students increased by approximately 5 percent from fall 2014 to fall 2015.

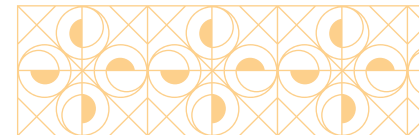
New tuition and fees proposed by the Board of Trustees:

	Tuition	Fees
Cert/BFA	\$34,608	\$ 1,450 – 1,550
Post-Bacc	\$37,057	\$ 1,450
MFA	\$38,546	\$ 1,450

These rates were approved during the December 2015 Board Meeting.

Through a generous gift from the Maguire Foundation, PAFA is able to offer three full-tuition scholarships. These awards are called the James J. and Frances M. Maguire Scholarship for Artistic Excellence. Competition for these awards is by an invitation-only challenge portfolio, with participants limited to PAFA's top tier BFA and Certificate applicants.

PAFA is currently one of only ten AICAD schools that are members of the Common Application, which allows prospective undergraduate students to apply to multiple schools through one application process. Inclusion in the Common Application, used by nearly 700 member schools, is meant to increase PAFA's visibility as a leader in fine arts education, and improve access to high school and transfer students across all grade levels. PAFA has seen an increased interest in its undergraduate programs, with a long-term plan to raise enrollment and improve selectivity.



STUDENT SERVICES

This year's programming included student favorites such as the fall bonfire hayride, festive Winter Bash, as well as some new traditions. Off-campus, PAFA's student trip calendar included the first visit at Dia Beacon and Storm King in New York. On-campus, PAFA began an active series of wellness events. PAFA's annual Open Studio Night enjoyed record attendance – over 1,200 visitors – and the continued partnership with the Philadelphia art schools took PAFA student work to two off-campus exhibitions. Student leadership thrived on campus with student led initiatives, such as a new Museum Club that explores the many museums around town, and peer studio critiques. Students led an extremely successful food drive, benefiting the region's largest food bank, Philabundance, collecting over 600 pounds of non-perishable food items to start the new year.

CAREER SERVICES

The office of Career Services focused intensely on one-on-one meetings with the PAFA community, helping students and alumni prepare for integration with the professional world. More than 30 Career Services presentations and workshops were offered, guiding students on professional skills, hosting alumni talks on career paths, and conducting visits to gallery spaces and museums. Career Services administered the third awarding of the Fine Arts Venture Fund, a competitive grant-giving process that helps educate students on applying for grants and presenting to funders, which resulted in seventeen student proposals receiving crucial funding for art projects. PAFA also awarded the second Anne Bryan Memorial Award to Brittany Bennett, a graduating student who has already begun executing work as a medical illustrator, collaborating with faculty at the University of Pennsylvania. 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 with off-campus sites such as the Institute of Contemporary Art, galleries around the city, and arts organizations ranging from Philadelphia Mural Arts to the Academy of Natural Sciences, giving PAFA students valuable hands-on experience with a range of professionals.



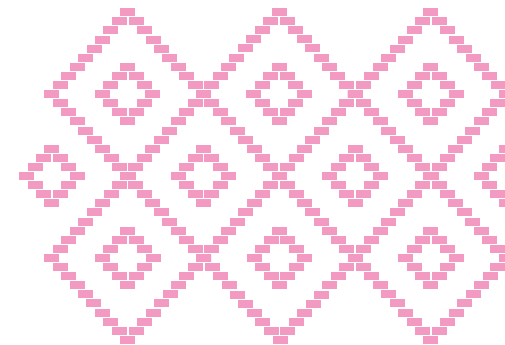
NEW SCHOOL FACULTY MEMBERS

PAFA made two major faculty appointments with the additions of **Didier William** and **Jessica Abel**. Didier William joined PAFA as Chair of the two-year, interdisciplinary MFA program. Hailing from Haiti, William received his MFA from Yale University School of Art and his BFA from Maryland Institute College of Art (MICA). He has served as Graduate Critic at Columbia University and Yale University, and Visiting Assistant Professor at Vassar College. He has begun working collaboratively with all aspects of the museum and school, including the Post-Baccalaureate, Low-Residency MFA and Undergraduate programs.

William's artistic practice as a painter and printmaker is equally noteworthy. He has exhibited his work at The Bronx Museum of the Arts, Fredericks & Freiser and Kravets Wehby Gallery, both in New York; Fraenkel Gallery in San Francisco; Galerie Schuster in Miami and Berlin; and Hap Gallery in Portland, Oregon. He is the recipient of the Artist in the Marketplace (AIM) award at The Bronx Museum, a Marie Walsh Sharpe Art Foundation residency, and a Hearst Foundation grant.

Jessica Abel is an acclaimed cartoonist, illustrator and writer who became Chair of PAFA's burgeoning Illustration program. She

is the author of the award-winning graphic novel *La Perdida*, as well as *Trish Trash: Rollergirl of Mars*, *Artbabe*, *Life Sucks*, *Radio: An Illustrated Guide*, and *Out on the Wire: The Storytelling Secrets of the New Masters of Radio*. She served as the co-series editor of *Best American Comics* from 2007-2013, and has written extensively on comics and becoming a comics artist. In addition, Abel has taught at the School of Visual Arts in New York, in the master's program at the European School of Visual Arts in France, in the MFA in Comics program at the California College of Arts, and at the School of the Art Institute of Chicago.



FACULTY AWARDS

The Excellence In Teaching Award (Certificate/BFA)
Sarah Peters

The Excellence In Teaching Award (MFA)
Kevin Richards

Faculty Achievement Award
Astrid Bowlby

COMMENCEMENT

In the graduation ceremonies of 2016, PAFA awarded 18 Certificates; 17 Bachelor of Fine Arts; 9 Post-Baccalaureate certificates; and 41 Master of Fine Arts (MFA) degrees. Four students were awarded both a Certificate and a Bachelor of Fine Arts degree, and 13 students completed the PAFA/Penn BFA degree.

The commencement speaker, **Melvin Edwards**, pre-eminent contemporary sculptor and pioneer in the history of African-American art, addressed the graduating class.

The Distinguished Alumni Award was given to **Njideka Akunyili Crosby**, whose large-scale, multi-layered works reflect contemporary trans-cultural identity. She received her Post-Baccalaureate certificate in 2009, and studied in the Certificate program from 2006-2009.

This year's Alumni Service Award was presented to **Rodger LaPelle**, artist, raconteur, and owner of one of Philadelphia's premier contemporary art galleries.

Commencement ceremonies were followed by the public opening of the *115th Annual Student Exhibition*.



STUDENT AWARDS

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

Gavin Bartlett
Joseph Rha
Christina Ergemlidze
Elise Broadway
Ryan Tillman
Casey Matthews
Kimi Pryor
Maisie O'Brien
Chelsea Dombroskie

Omid Shekari
Jonathan Lyndon Chase

Merit Winners:

Donald R. Caldwell Scholarship
2015-2016

Charles Alston
Isabella Defusco

James J. & Frances M. Maguire
Scholarship for
Artistic Excellence

Asiana Ouk
Olivia Rodriguez
Sarah Warth



COMMUNITY EDUCATION

FAMILY PROGRAMS

Family Arts Academy

PAFA's flagship program for family audiences continued offering Sunday afternoon workshops for the whole family throughout the school year. Thanks to generous funding from PNC Arts Alive, PAFA was able to offer 28 workshops completely free of charge to all participants and to provide 32 free community workshops at locations all over the city. Sponsorship also allowed PAFA to provide free buses to partners around the city whose families otherwise have trouble getting downtown to participate in and to host an annual Family Festival every October, to celebrate art, families and the start of a new school year.

Measures of Success:

- Participation >2,300 family attendees at Sunday workshops
- Participation >1,300 family attendees at off-site outreach programs
- Repeat family attendance throughout the year and conversion to family memberships

PAFA Art Camp

PAFA's summer camp program continued to flourish and provide an important way to engage with families during out-of-school time as well as an important benefit to PAFA staff. In summer 2015, PAFA offered 28 different camps for 486 students ages 5 to 15, including camps specializing in Animation, Graphic Novels, Mural Arts and Portfolio Prep. Each week of camp ends with an exhibition and reception for the whole family in PAFA's historic cast hall. PAFA was also able to offer need-based scholarships to 26 deserving students from around the area.

Measures of Success:


- Revenue of \$130,000
- Camper Participation > 450
- Sustained or increased scholarship support for economically challenged campers



PAFA's education and community outreach programs are funded in part by grants from the 1830 Foundation, the Amaranth Foundation, and the Connelly Foundation.

The Museum Education Van is made possible by a grant from The Snider Foundation.

Scholarship funds for PAFA's Summer Art Camp are provided in part by the Hassel Foundation.

Family Arts Academy at PAFA is presented by:  PNC arts alive
be part of art

With additional support from The Lindback Foundation and the Dolfinger-McMahon Foundation.

K-12 PROGRAMS

School Group Visits and Outreach

PAFA art educators provided programming for 9,000 pre-K- to 12th grade-aged school children, visiting classrooms around the region and facilitating 253 field trips for area school groups. PAFA also participated in eight professional development opportunities with over 300 area teachers to help them incorporate the visual arts, and PAFA's extraordinary collections and exhibitions specifically, into their classroom teaching.

Measures of Success:

- Participation >10,000 students and teachers
- Participation >100 teachers in professional development workshops
- Participation > 100 in Homeschool Workshops

Leadership Education and Development (LEAD) for Teens

In its second year of implementation with a gift from the Barra Foundation, PAFA's programming for teens saw growth in its participation numbers and a series of high profile opportunities to speak on regional and national stages about this important work. PAFA's Student Docent program continued to train young people to give inquiry-based tours to their peers, successfully completing nine classes of student docents during the academic year. The Youth Council provided peri-professional training for 11 youth throughout the year who subsequently planned seven events for other teens around the region to attend. The Youth Council also got to work closely with museum staff on two major exhibitions, *Vibrant Surprises* in the fall and *Education Makes Me a Modern Girl* in the spring. PAFA's groundbreaking work with teens was recognized at a regional forum hosted by PAFA in June to provide its neighboring cultural institutions with best practices in program development, as well

as at the Annual Meeting of the American Alliance of Museums in Washington D.C., where PAFA staff and a member of the Youth Council presented the program on a national stage.

Measures of Success:

- 9 Student Docent Classes
- 11 students on Youth Council
- Implementation of 7 events by Youth Council
- Matriculation of 1 teen into PAFA school or CE program
- Skills
 - 100% of students improve work readiness skills
 - 80% of students declare brand loyalty to PAFA

Leadership Education and Development (LEAD) for Teens is funded in part by a grant from The Barra Foundation



School and Community Partnership

PAFA's flagship program for community engagement continued to pursue new relationships and opportunities in the North Kensington neighborhood as part of its multi-year commitment to two underserved schools, Isaac A. Sheppard Elementary School and Julia de Burgos School. In November 2016, PAFA received a major gift from the William Penn Foundation to support and grow this program over three additional years, allowing staff to begin work with a third partner school in a whole new community, Feltonville Arts and Sciences, a middle school in the Feltonville neighborhood. These three schools are among some of the most economically under-resourced in the region, and PAFA's partnership has helped to provide supplies, new arts-based curricula, free teacher professional development, free trips out of the neighborhood and into Center City for field trips, and even art therapy workshops for struggling parents. All of these elements contributed to PAFA's goal of helping to build stronger communities and more creative children through arts programming.

PAFA's end-of-year festival for families drew over 300 attendees from these two communities for a day of Latino music and creativity, the best attendance yet for this new initiative.

Measures of Success:

Isaac A. Sheppard Elementary K-4th grade in North Kensington

- 10 field trips for 368 students
- 24 classroom visits for 474 students

Julia de Burgos School K-8th grade in North Kensington

- 21 field trips for 1046 students
- 52 classroom visits for 1343 students

Feltonville School of Arts & Sciences 6th-8th grade in Feltonville

- 5 tours for 218 students
- 18 classroom visits for 483 students
- Art Island

The School and Community Partnership Program is funded by grants from the William Penn Foundation, and from the U.S. Institute of Museum and Library Services. Additional support provided by Dale P. and Richard D. Levy



ADULT PROGRAMS

Traveling Lecture Series

Delivered by PAFA's Museum Education Department and curatorial staff, these lectures provided programming for over 1,400 participants who lack regular access to PAFA's galleries and allow staff to share PAFA's exhibition projects with new communities.

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 dimensions to PAFA's collections, exhibitions, and interests in American art. Twenty-four lectures brought in 1,142 visitors to PAFA to hear about its programming and engage with art historians and artists about their work.

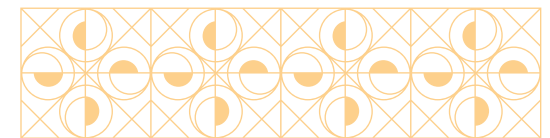
Art in Process

PAFA continued hosting evening hours on Wednesday nights from 5 p.m. to 9 p.m., pursuing weeknight collaborations and programming opportunities that brought the museum galleries to life in myriad ways. From medical students learning to draw human anatomy to commissioned musical performances to yoga in the galleries, PAFA provided 52 weeks of evening entertainment and education for all audiences.

Exhibition Programming

Procession: The Art of Norman Lewis

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



ADULT PROGRAMS // CONTINUING EDUCATION

In FY16, the Continuing Education program served over 1,600 students through its programs of art classes and workshops.

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. The program is an important feeder to PAFA's degree programs. Additionally, stand-alone courses for high school students in drawing, painting, drawing for comic books, illustration, printmaking and sculpture are also offered in the summer and on Saturdays during the fall and spring. The Maguire Foundation provided generous scholarship support for Maguire Scholar students enrolled in summer classes. Enrollment in PAFA's pre-college programming reached 180 in FY 16, a 28% increase over FY 15.

The CE program also featured weekend Master Classes, attracting a national and international audience to PAFA (over 150 in FY 16). Artists who participated in FY 16 included renowned illustrator and three-time Caldecott Medal winner David Wiesner, Reneé Foulks, Dan Miller, Stuart Shils, Neysa Grassi, Susan Van Campen, Ken Kewley, Christine Lafuente and Elizabeth Osborne. Joe Sweeney and James Toogood held a weeklong plein air master class in Bermuda.

The CE Summer Studio/Critique program offered artists and educators a private PAFA studio, weekly critiques on their artwork from noted artists and art-world professionals as well as the support and interaction of an artistic community. Ten students were enrolled in the program in 2016, and critics

included Neysa Grassi, Rachel McCay, Ron Rumford, Patricia Traub, Hiro Sakaguchi and Bill Scott.

In the spring of 2016, the CE program worked with PAFA Corporate Partner Brandywine Living to offer two classes for seniors on location at their assisted living facilities in Haverford and Upper Providence. Classes were taught by Dona Duncan, CE faculty, PAFA docent and registered Art Therapist. An exhibition of the seniors' artwork "My Life Story" was held in the new Community Education Center in the Historic Landmark Building with a reception for family and friends.



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 2016

Mark Shetabi was born in New York and lived for five years in Tehran, Iran. His family returned to the United States in 1979, on the eve of the Iranian Revolution. The experience of being between cultures is an enduring subtext of his artistic practice. Shetabi received his MFA in painting from PAFA and is a recipient of a 2002 Pew Fellowship. He teaches at Tyler School of Art where he is Associate Professor and Chair of the Department of Painting, Drawing, and Sculpture.

Pat Boyer earned her BFA and Certificate from the College of Creative Studies in Detroit, and her MFA from PAFA. She paints and teaches privately in Norristown, Pennsylvania, where she keeps a studio among a close painting community. Her exhibitions abroad include Gallery Scalarte in Verona, Italy; Gallery Campo S. Piero in Padova, Italy; and La Loggia Gallery in Assisi, Italy. In the United States, they include Brenda Taylor Gallery, New York City; Snyderman Gallery in Philadelphia; and Charles Allis Decorative Arts Museum in Milwaukee.

Duncan Hewitt is a sculptor. He remakes and replaces things that are important to him. They reappear as touchstones that exist in real and imagined space and are both sculptures and objects. Most are made of carved and painted wood. He attended Colby College and graduate school at the University of Pennsylvania. He lives and works in the Portland area of Maine. His work has been shown with prominent 20th century artists such as Joseph Beuys, Joseph Cornell, and Isamu Noguchi and 21st century artists including Susan Collis, Vik Muniz, and Nina Katchadourian. He is associated with the ICON Gallery of Contemporary Art in Brunswick, Maine. In addition to his ongoing body of work he has completed five public art projects.

Steve Locke is a Boston-based artist, raised in Detroit, Michigan. He received a BS in 1984 from Boston University, a BFA in 1997 and an MFA in 2001 from the Massachusetts College of Art and Design. He attended the Skowhegan School of Painting and Sculpture in 2002. He has received grants from The Pollock-Krasner Foundation, The Louis Comfort Tiffany Foundation, The Art Matters Foundation, and the LEF Foundation Contemporary Work Fund Grant.

Becky Suss places at the center of her practice the inconsistency of memory and the potential for the inaccuracies of recollections to reveal greater emotional truths than even the most meticulously documented accounts of the past. She holds a BA from Williams College and an MFA from the University of California, Berkeley. In 2013, she also attended the Skowhegan School of Painting and Sculpture. Recent exhibition venues include The Institute of Contemporary Art and the Fleisher/Ollman Gallery in Philadelphia, and The Berman Museum in Collegeville, Pennsylvania.

Matt Blackwell received his BFA from the Portland School of Art in Portland, Maine, participated in the Skowhegan School of Painting and Sculpture, and received his MFA from the University of North Carolina in Greensboro. He is the recipient of a Guggenheim Fellowship (2015-2016) and a Purchase Award from the American Academy of Arts and Letters (2006). Residencies include Yaddo; Sculpture Space in Utica, New York; Vermont Studio Center; Triangle Arts Association; and Art Lot in Brooklyn. Blackwell is represented by the Edward Thorp Gallery, New York, where he has had six solo shows and has been included in numerous group exhibitions.



Spring 2016

Jillian Steinhauer is senior editor at Hyperallergic – an online forum for playful, serious, and radical perspectives on art and culture in the world. She writes about contemporary art, in particular the intersection of art and politics.

Hanneline Røgeberg's works explore the paradoxes of representation and language. Her paintings are deeply involved in the material challenges of painting. The work privileges content that operates in the world rather than in self-reference, while implicating the impurity of both arenas. The exploration of the fallibility of rhetorical systems reverberates throughout.

Alejandro Almanza Pereda makes sculptures that explore registers of risk that are generally unacknowledged in everyday encounters in cities like New York or Mexico City. Almanza Pereda perceives his sculptural environments as exacerbating viewers' feelings of anxiety triggered by possibly unsafe spaces; as he contends, the "hope [is] to give the viewer an uneasy tension ... it is through this tension that the installation ceases to be static."

Alexi Worth is a painter, curator, art critic, and writer known for his conceptually rich and visually graphic works that address modern life and art making. Worth is preoccupied with the tensions between painting and photography, and feature symbolically charged subject matter such as hands, apples, shadows, and cameras. His quirky realism, deliberate surfaces, and modulated colors indicate an attention to ultra-conscious abstract painting.

Rachel Rose explores concepts of mortality through striking video installations that deftly merge moving images and sound with nuanced environments. She investigates specific sites and ideas by connecting them to broader, related subject matter. Using her own footage and found material, Rose addresses the ubiquity of images and how it generates meaning.

Peter Saul is a painter and printmaker known for his satirical commentary on American culture, politics, and history. He is known for his electric color palette and comically horrific use of the human figure. Saul's rich imagination is evident in his work, intensifying the relation of the imagery to contemporary events.

Alex Paik uses cut and folded paper to explore visual counterpoint and repetition as a tool for development. Most recently he has been experimenting with negative shapes created on white walls, to create subtle pools of color that appear through reflections of his paper. These illuminated spaces are ethereal and filled with invisible matter. Alex is the director of Tiger Strikes Asteroid, a network of artist-run spaces with locations in Philadelphia, Brooklyn, and Los Angeles.

Gary Panter is a painter, designer, and comic book illustrator. He was heavily involved in the designs for early punk movements, and this focus on underground culture has remained evident throughout his career. He is known for fun yet serious compositions that relate both to individuals in society and to the artist himself.

Fall 2015

Justin Matherly creates sculptures of poured concrete and medical equipment – walkers, crutches, and shower chairs, as well as prints layering constructivist geometry and classical architecture.

Judy Gelles is known for her photography that obsessively explores the issues of feminism, motherhood, childhood, and family life. Her photos provide social commentary and shed light on our differences and similarities, who we are and how we think in our socially organized world.

Susanna Coffey is best known for her painted self-portraits. These front facing heads are set against abstract backdrops that evoke violence or unrest, while the focus on symmetry in her work evokes the reminder for balance. Through her portraits, Coffey expresses the frustration of the ever-changing and morphing identity of the individual and the unrealistic idea of a constant form.

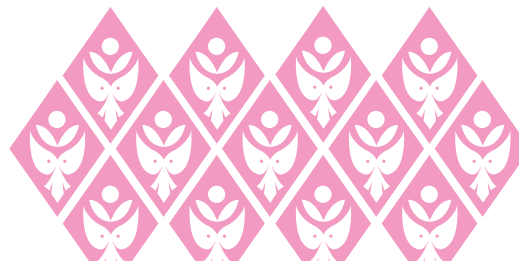
Jean Shin creates monumental installations that transform everyday objects into elegant expressions of identity and community. For each project, she amasses vast collections of a particular object – prescription pill bottles, sports trophies, sweaters – which are often sourced through donations from individuals in a participating community. These intimate objects then become the materials for her conceptually rich sculptures, videos and site-specific installations.

Sharon Loudon explores the representations of what she refers to as "anthropomorphic individuals." Minimal in nature, her work uses simple lines and gestures to express human-like characteristics that are both abstract and formal. She states that her interest involves developing a language of forms, or a set of characters, that can evoke both imagination and conversation in their simplest form.

Ann Craven moved by ideas of memory, time, and change, produces lushly colored, sensuous paintings with motifs of birds, flowers, the moon, and stripes.

Peter Halley's paintings engage in a play of relationships between "prisons" and "cells" – icons that reflect the increasing geometricization of social space in the world in which we live.

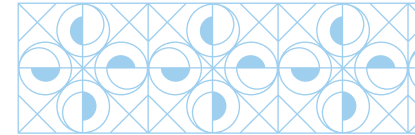
Brad Greenwood, a PAFA alumnus, creates haunting, richly imagined pictures that challenge the viewer to see how paint can continue to transform. Mythic narratives of shape-shifters, wolf-like men and women, and human-cat forms characterize his brush, gestural paintings.



FINANCE

Statement of Unrestricted Revenues and Expenses For the years ended June 30, 2016 and 2015

	June 30 ,2016	June 30 ,2015
Tuition and Fees, Net	\$6,684,360	\$5,882,258
Investment income	1,115,590	1,382,385
Gifts and grants revenue	8,228,741	8,684,047
Continuing and public education	827,386	833,064
Facility rentals and retail operations	485,717	290,820
Other revenue	<u>888,669</u>	<u>1,120,665</u>
Total Operating Program, Support and Investment Income	<u>18,230,463</u>	<u>18,193,239</u>
School operations	7,462,843	7,375,424
Continuing and public education	1,350,976	1,126,635
Museum and exhibitions	3,308,181	3,253,032
Development and fundraising	1,621,104	1,528,610
Facility rental and catering	236,568	160,198
Management and general	<u>1,639,938</u>	<u>1,583,024</u>
Total Program and Support Expenses	<u>15,619,610</u>	<u>15,026,923</u>
Change in net assets before depreciation, gains (losses) and other income (expenses)	<u>\$2,610,853</u>	<u>\$3,166,316</u>



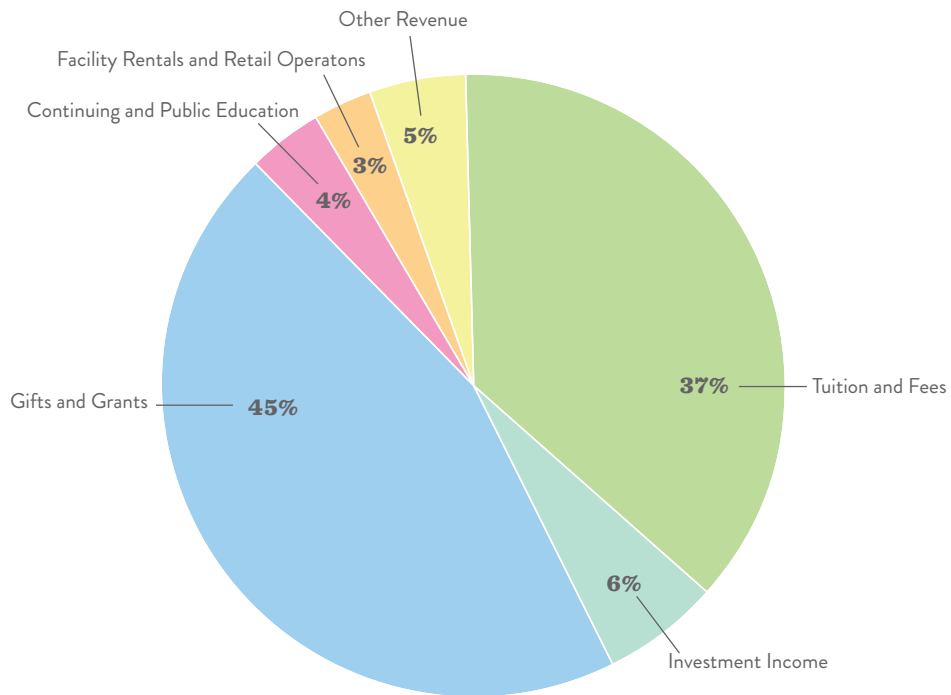
Statement of Financial Condition as of June 30, 2016 and 2015

Assets	June 30, 2016	June 30, 2015
Cash and cash equivalents	\$1,850,001	\$6,170,971
Accounts receivable	328,095	230,858
Contributions receivables	5,987,244	4,840,230
Prepaid expenses	447,448	544,125
Inventories	93,018	95,352
Land, buildings and equipment (net)	49,754,832	46,044,431
Investments	42,528,374	40,151,026
Beneficial interest in perpetual trusts	9,581,254	10,097,617
Other assets	<u>138,623</u>	<u>154,235</u>
Total Assets	<u>\$110,708,889</u>	<u>\$108,328,845</u>
Liabilities and Fund Balances		
Accounts payable and accrued expenses	1,380,396	1,733,550
Bonds and notes payable	<u>20,788,909</u>	<u>20,781,091</u>
Line of credit	5,180,000	580,000
Deferred revenue	2,200,706	1,260,710
Other liabilities	<u>810,100</u>	<u>379,167</u>
Total Liabilities	<u>30,360,111</u>	<u>24,734,518</u>
Net Assets		
Unrestricted net assets	53,381,735	55,255,739
Temporarily restricted net assets	1,722,592	2,574,552
Permanently restricted net assets	<u>25,244,451</u>	<u>25,764,036</u>
Total Net Assets	<u>80,348,778</u>	<u>83,594,327</u>
Total Liabilities and Net Assets	<u>\$110,708,889</u>	<u>\$108,328,845</u>

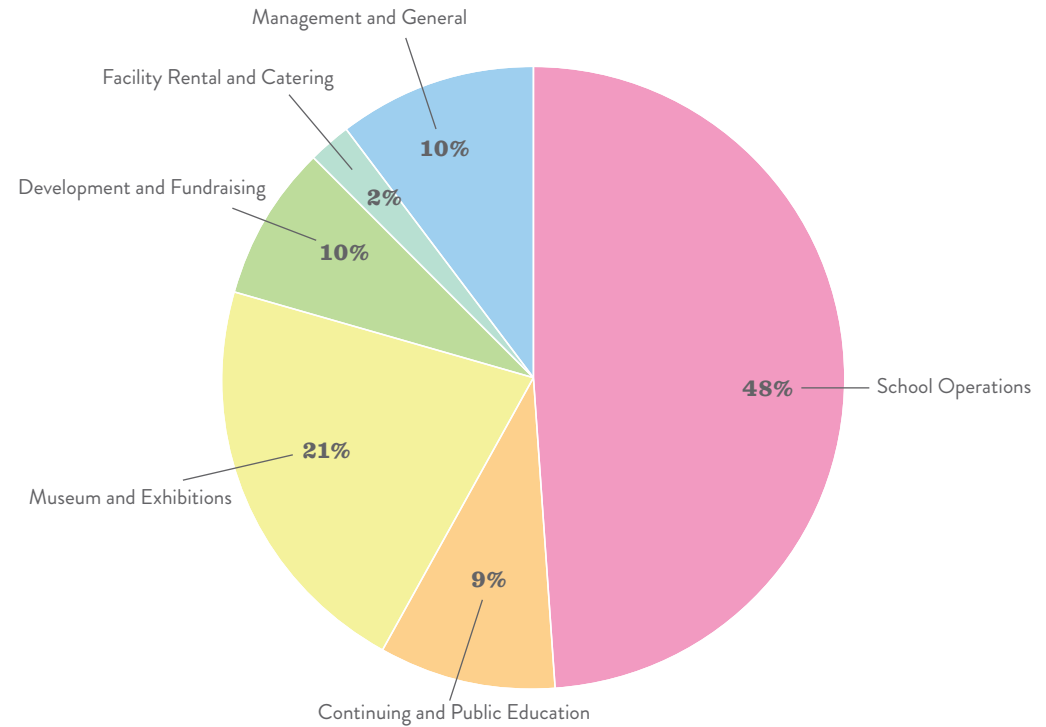


2016

Operating Revenues \$18,230,463



Operating Expenses \$15,619,610



DEVELOPMENT

PAFA FIRST FOR THE FUTURE OF AMERICAN ART

PAFA First is the Campaign to raise money to implement the Campus Master Plan

PAFA First Campaign Donors as of June 30, 2016

Total raised to as of June 30, 2016: \$12,609,127

\$1,000,000+

Anonymous (1)
The Estate of Evelyn Kaplan
Mr. and Mrs. H. F. Lenfest
Jonathan L. Cohen and Allison B. Morrow

\$500,000 - \$999,999

Mr. and Mrs. Russell C. Ball III
Julie Jensen Bryan and Robert Bryan
Mr. and Mrs. Kevin F. Donohoe
The Horace W. Goldsmith Foundation
The Albert M. Greenfield Foundation
Mr. and Mrs. Kenneth R. Woodcock

\$250,000 - \$499,999

Mr. and Mrs. Thomas L. Bennett
Dr. Aliya F. Browne and Mr. Reginald M. Browne
Lee Gunther-Mohr
Carolyn and Winston Lowe
National Endowment for the Humanities
Mr. and Mrs. Henry B. duP. Smith
Richard C. von Hess Foundation

\$100,000 - \$249,999

Anonymous (1)
Mr. and Mrs. James H. Averill
Mr. and Mrs. Roger H. Ballou
Elliot H. Clark
Mr. and Mrs. William Hankowsky
Mr. and Mrs. Edward T. Harvey
Mr. and Mrs. Martin G. King
Mr. and Mrs. Joel M. Koppelman
The Estate of Ellen Cole Miller
Dr. and Mrs. J. Brien Murphy
Theodore O. Rogers, Jr.
Mr. and Mrs. Howard J. Sacks
Mr. and Mrs. Robert N. Spahr
Mr. and Mrs. Richard W. Vague

\$50,000 - \$99,999

Julie and James Alexandre
Mr. and Mrs. James C. Biddle
Linda Aversa-Caldwell and Donald R. Caldwell
Mr. and Mrs. Charles E. Chase
Mr. and Mrs. Joseph D. Culley, Jr.
Susan M. Hendrickson
Mr. and Mrs. Albert P. Matteo
Anne E. McCollum
Mr. and Mrs. Washburn S. Oberwager
Mr. and Mrs. Herbert S. Riband
Mr. and Mrs. Charles T. Wilmerding

\$25,000 - \$49,999

Mr. and Mrs. Raymond E. Ix, Jr.
Mr. and Mrs. Richard J. Halloran
Mr. and Mrs. Francis J. Leto
The McLean Contributionship
Mr. James E. O'Neill and Mr. David A. Rubin
Thomas N. Pappas
Mr. and Mrs. William H. Schorling

\$10,000 - \$24,999

Monica & Daniel DiLella
Mr. and Mrs. Robert I. Friedman
Sara Lomax-Reese and Timothy Reese
Gretchen Roede and Richard Burr Pedranti
Dr. Kelly Sanders and Mr. Steven L. Sanders

\$9,999 and under

Antonella and Roger Doucette
Ofelia Garcia
Mr. and Mrs. Francis L. Genuardi
Richard W. Snowden and Frederick Holzerman

CAMPUS MASTER PLAN

Developed by PAFA with award-winning architecture firm Westlake Reed Leskosky, PAFA's Campus Master Plan has been expanding and modernizing PAFA's campus and programs and facilitate greater collaboration between PAFA's School and Museum of Fine Arts. Projects completed through the PAFA First Campaign as of June 30, 2016 include:



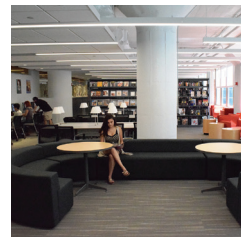
Tableau Café

One of the first and most visible projects completed as part of PAFA's Campus Master Plan was Tableau, the beautiful new café adjoining Lenfest Plaza. Managed by Starr Catering Group, the café is open seven days a week to the general public. Tableau provides a dynamic gathering space for students, faculty, staff, and museum visitors, while increasing PAFA's profile and presence in its North Broad Street neighborhood.



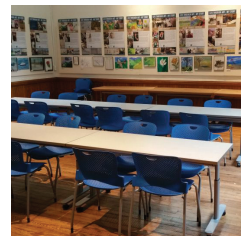
Center for the Study of the American Artist

Located on the newly transformed fifth floor of the Samuel M.V. Hamilton Building, PAFA's Center for the Study of the American Artist features archives storage, a Works on Paper Study Room, and a state-of-the-art conservation facility to ensure that PAFA maintains the highest standards of care, interpretation, and display for its peerless Archives and Works on Paper collections, which together include more than 10,000 historically significant objects. The Center for the Study of the American Artist both protects PAFA's collection and extends its accessibility to a wider audience.



Arcadia Fine Arts Library

PAFA's Arcadia Fine Arts Library has been relocated to a new facility on the fifth floor of the Samuel M.V. Hamilton Building. PAFA students and faculty, as well as visiting students, scholars, and researchers from regional and national schools and museums, enter through a sun-filled reading room featuring computer work stations, group study tables, and other areas for gathering and research. This brightly lit space overlooking PAFA's Historic Landmark Building serves as a welcoming hub and provides a central location for group work, study, scholarship, and more.



Community Education Center

More than 25,000 children, parents, and teachers are served annually by PAFA's team of Museum Educators. PAFA has opened a new Community Education Center in the front of the Historic Landmark Building to welcome these audiences and support and enhance PAFA's existing Museum Education initiatives. The flexible space is well-equipped for community, school, and family programs and sits adjacent to the Morris Gallery, allowing for dialogue with contemporary curatorial activities.

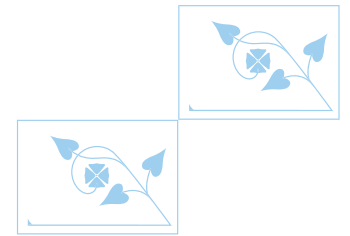




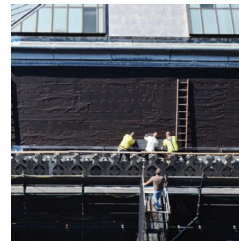
Illustration Studio Classrooms

In keeping with a longstanding tradition of innovation in art education, PAFA has launched a new degree program in Fine Arts Illustration. Training in this growing field will help ensure that PAFA students have the skills to succeed as professional artists in the digital age. To accommodate students in this exciting new program, PAFA has built and equipped three new classrooms on the fifth floor of the Hamilton Building featuring traditional drawing tables and equipment, as well as state-of-the-art digital resources for creating animation, digital illustration, and book arts.



Digital Lab and Multi-Purpose Media Studio

A suite of new technology on the fifth floor of the Hamilton Building supports the production of digital art, as PAFA grows and adapts its curriculum for the 21st century. A Multi-Purpose Media Studio is equipped with video and photography equipment, lighting technology, and industry-leading software for the transfer and manipulation of sculpture, painting, drawings, and prints as two-dimensional digital images. An upgraded digital lab supports all PAFA students and offers distance-learning technology for students in the new low-residency MFA program. An adjacent printing lab is equipped with 3D printing technology.



Historic Landmark Building Infrastructure Improvements

PAFA has completed several critical renovations and systems upgrades to its Historic Landmark Building, the finest surviving example of American Gothic architecture. These include a modernized freight elevator, a new multi-stack chiller, upgrades to the fire safety system, repairs to the roof—including new slate, gutters, heat trace, brick re-pointing, and cleaning of the stone parapet—and new air units in several of the historic studios.



Broad Street Studio

Made possible by a grant from the Albert M. Greenfield Foundation in memory of longtime PAFA trustee Barbara L. Greenfield, this glass-enclosed studio at street-level in the Hamilton Building will put PAFA's art-making mission on public display and give visitors the opportunity to interact with students and visiting artists and learn about the creative process.

GRANTS HIGHLIGHTS

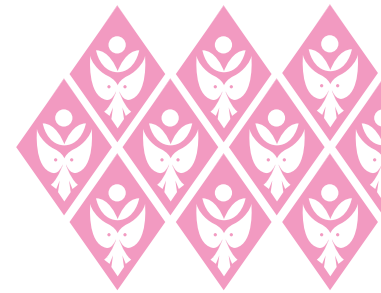
A major grant of \$300,000 from the **National Endowment for the Humanities** allowed PAFA to construct new art storage facilities on the 5th floor of the Samuel M.V. Hamilton Building. With a renewed focus on growing its collection of contemporary art through acquisitions and commissions, this additional storage space is particularly critical to PAFA's mission, and helps PAFA to better steward its collection.

The 2015-16 program year marked the first year of **The William Penn Foundation's** three-year grant in support of the School and Community Partnership program at PAFA. The School and Community Partnership program works with select pre-K-12 schools and their surrounding communities, providing free, year-round arts education and resources, including classroom visits, fieldtrips to PAFA's galleries, art supplies for the classroom, teacher professional development workshops, family workshops, parent art therapy classes, and an artist-in-residence program, which brings a visiting artist into classrooms to work with students at all grade levels to create a permanent art installation for their school. PAFA's current partner schools are Isaac A. Sheppard Elementary, Julia de Burgos School, and Feltonville School of Arts and Sciences. All three 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 Richard C. von Hess Foundation made a grant of \$250,000 to construct and name the Richard C. von Hess Paper Conservation Studio on the 5th floor of the Samuel M.V. Hamilton Building. The Paper Conservation Studio is part of the new Center for the Study of the American Artist, which includes PAFA's Archives, the Arcadia Fine Arts Library, works on paper storage, and spaces that allow PAFA's students, faculty, and visiting scholars to access PAFA's incredible trove of art and artifacts related to the history of American art.

The **W.W. Smith Charitable Trust** renewed its commitment to PAFA's students with an increased gift of \$56,000 towards scholarships for students residing in the Greater Philadelphia region.

In 2015-16, PAFA received significant support from several government agencies, including \$90,000 in general support from the **Pennsylvania Council on the Arts**; and \$68,000 from the **National Endowment for the Arts** in support of *Procession: The Art of Norman Lewis*.



MEMBERSHIP

This year, 2,865 general members were served and PAFA welcomed 569 new members. With the support of a committee chaired by Ian and Uyen Lowe, PAFA celebrated the launch of the Young Friends of PAFA, a vibrant community of culturally engaged young professionals, committed to supporting the future of American art. PAFA also deepened its engagement with Philadelphia's artist community by offering the Artist Membership to any artist practicing in a medium represented in PAFA's collection. Members continued to enjoy special exhibition opening receptions, curator and faculty led gallery tours, and many members participated in Members Make Workshops, which provided hands on art making experiences guided by world class PAFA faculty members. PAFA is grateful to all of its members for their loyal support and for being ambassadors in Philadelphia's arts community.

Annual Members Reception

PAFA celebrated the support of its members at the Annual Members Reception, where members gathered with PAFA's leadership team to toast to the accomplishments of 2015 and catch a glimpse of the exciting projects planned for the year ahead. PAFA looks forward to celebrating with members again at the next Annual Members Reception.

Curator Conversation Series

PAFA members continued to enjoy exclusive access to artists and curators through the popular Curator Conversation series. Traction Company artists gave a private tour of the *Traction Company* exhibition with Curator of Contemporary Art Jodi Throckmorton, and Visiting Curator Ruth Fine guided members through the exhibition *Stone and Metal* with Printmaking Department Chair, Tony Rosati.

Young Collectors Series

As part of the Young Friends Program, PAFA launched a series of events designed to demystify the process of collecting art and bring together young collectors, artists, and gallerists. Young Collectors gathered during PAFA's *Annual Student Exhibition* for the first event in this ongoing series, where they enjoyed a private tour of the exhibition and mingled with exhibiting artists.



PEALE CIRCLE

The Peale Circle, PAFA's leadership membership group, had another wonderful year with many varied opportunities to explore art, including exhibition opening receptions for the Museum, as well as exclusive experiences with the school during Open Studio Night, the Annual Print Sale, and the *115th Annual Student Exhibition*.

Annual Art Exploration Trip to Boston

Led by Anna O. Marley, Curator of Historical American Art, and Jodi Throckmorton, Curator of Contemporary Art, members enjoyed visits to select private collections, galleries, and artists' studios, behind-the-scenes look at the ICA Boston, The Peabody Essex Museum and The Harvard Art Museum.

Armory Show and J.P. Morgan Visit

Led by Jodi Throckmorton, Curator of Contemporary Art, members toured the Armory Show, New York's premier international art fair, showcasing over 200 galleries from around the world, followed by a visit to the J.P. Morgan Chase Art Collection, one of the oldest and most extensive corporate collections in the world, focusing on modern and contemporary painting, sculpture, works on paper, and photography

Philadelphia Gallery Crawl

Jodi Throckmorton, Curator of Contemporary Art, took members on a tour to see Fleisher/Ollman's Jayson Musson show and Bridgette Mayer Gallery's Kaoru Mansour show, followed by Gallery Joe's New Space New Work, featuring Astrid Bowlby, Emily Brown, and Mia Rosenthal alongside new artists at the gallery. They closed by visiting Maxfield Parrish's iconic *Dream Garden* at The Curtis Center.



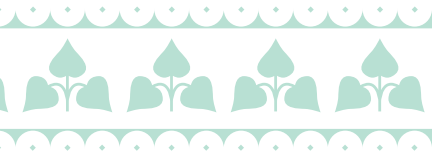
FUNDRAISING EVENTS

Bacchanal 2015

PAFA's flagship wine affair, Bacchanal, was attended by over 350 wine and art lovers, raised over \$500,000 to support PAFA student scholarships and education programs. The 17th Annual Wine Auction and Gala, honored wineries Marchesi Antinori, Carpineto, and Poliziano. The event included a cocktail reception and wine tastings, a dinner and live auction led by Sotheby's auctioneer Hugh Hildesley.

115th 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. Over \$290,000 was raised to support PAFA student scholarships. Honorary Chairs for this 2016 event were Bill and Laura Buck. Co-chairs of the event were Kelly Culley and Carolyn Nagy.



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