

ANNUAL REPORT

PENNSYLVANIA ACADEMY  
OF THE FINE ARTS

1999-2000



PafA







## A YEAR OF NEW BEGINNINGS

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Looking back over 1999-2000, we at PAFA had the monumental opportunity to close one century and open the unlimited potential of the next. At such times, it is customary to survey one's accomplishments, to determine one's successes, and to peer ahead into the future, a future that will undoubtedly require an even greater union between our two selves: Museum and School. The Pennsylvania Academy of the Fine Arts is an institution with a history that spans nearly 200 years. It assumed the role of a national institution and has become a major contributor to the world of art on a universal scale.

Our growth has been not only artistic, but physical as well. The Academy's early evolution under Harrison Morris in the late 19<sup>th</sup> century signaled an ambitious, new beginning. It positioned PAFA as *the* connection for introducing developing artistic movements like Impressionism to Philadelphia through the works of leading American artists. Today, we continue our role as a primary means of connecting Philadelphia to the world's changing art movements, to up-and-coming artists, and to the celebration of American art. The physical union of the Academy's Furness building with the new facilities at 128 North Broad Street will allow for an even greater impact on the local and national arts communities and on our region. PAFA's place as a nationally recognized institution of learning, innovation, and education will be strengthened. This year's eminent acquisition of Thomas Eakins's portrait, *Harrison S. Morris*, serves as an auspicious omen for PAFA's future. It was as a result of Morris's connections to some of the finest American artists of his day that the Academy developed a progressive collecting and exhibition practice, while opening its doors to a more diverse public. It was through Eakins's roles as student, teacher, and director that helped shape the identity and reputation of the Academy today.

As the Academy prepares to embark on an historical and comprehensive expansion, we cannot help but feel that, were they here with us today, both Morris and Eakins would be enthusiastic supporters and champions of this endeavor. Possibilities for the new and improved Pennsylvania Academy of the Fine Arts are limited only by the imagination. We invite you to realize and experience them with us.



DONALD R. CALDWELL, JOSHUA C. THOMPSON,  
AND DEREK A. GILLMAN

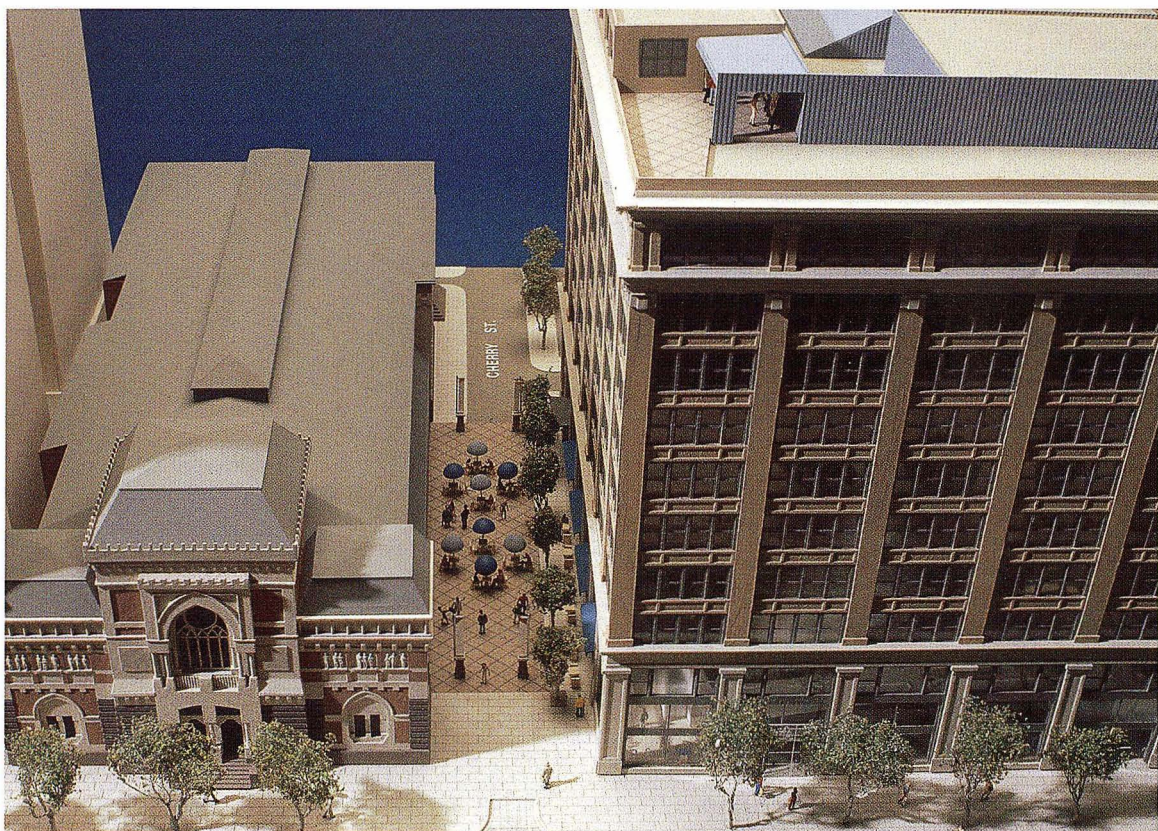
DONALD R. CALDWELL  
Chairman of the Board of Trustees

JOSHUA C. THOMPSON  
President and Chief Executive Officer

DEREK A. GILLMAN  
Executive Director and Provost



## LOOKING AHEAD



THIS MODEL SHOWS THE FURNESS-HEWITT BUILDING ON THE LEFT AND THE RECENTLY PURCHASED 300,000-SQUARE-FOOT LOFT BUILDING ON THE RIGHT. THE PROPOSED EXPANSION OF THE PENNSYLVANIA CONVENTION CENTER ON BROAD STREET PLANS FOR THE MAIN ENTRANCE TO BE DIRECTLY ACROSS FROM THE PAFA CAMPUS.

**I**n the fall of 2003, the Academy will unveil a seamlessly unified campus, joining Frank Furness's beloved landmark building with the Gomery-Schwartz Autocar Company at 128 North Broad Street. For the first time in nearly 40 years, the Museum and School will be physically contiguous and prepared for the challenges sought by bright, new talent.

Guided by insights gained after thoughtful and comprehensive review, reflection and challenging self-assessment involving all of the Academy's constituencies, Philadelphia-based architect firm Dagit-Saylor was appointed to plan the consolidating of the Museum and the School into one campus. Chosen from a field of more than 30 firms, this undertaking marks the second time that Dagit-Saylor has worked with the Academy. The award-winning firm is nationally recognized for its design work in higher education and cultural institutions, as well as its work for corporate and commercial projects.



A PLAZA ON CHERRY STREET CONNECTS THE OLD AND THE NEW.



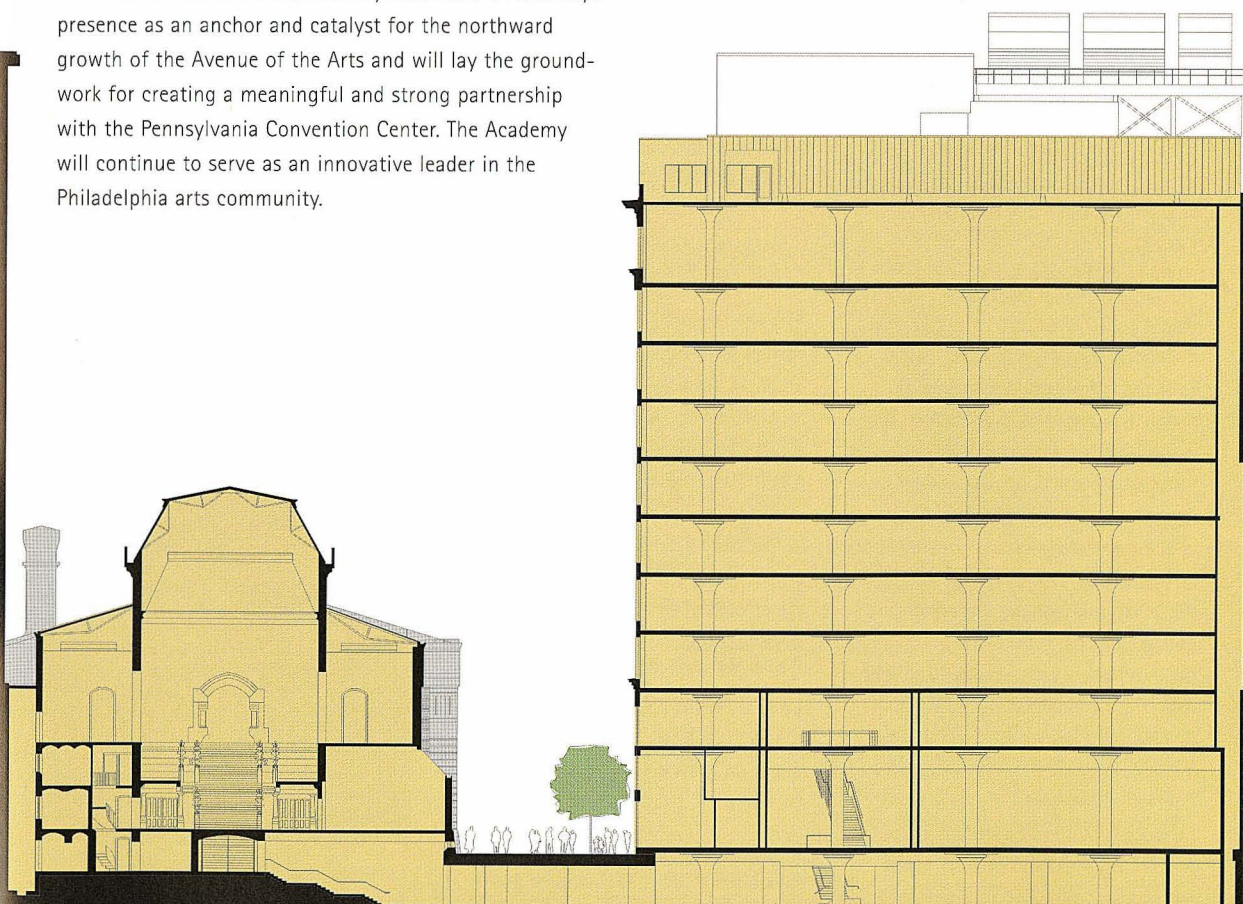
Beyond this milestone expansion, enthusiastically supported by Governor Tom Ridge and the Commonwealth of Pennsylvania, the Academy has assembled a Capital Campaign Committee led by Chair Donald R. Caldwell and Vice Chairs Richard Woosman and Henry B. du P. Smith. This campaign will work to ensure the realization of the Academy's long-held dreams which include:

- ❖ THE DOUBLING OF SPACE FOR THE ACADEMY'S PERMANENT COLLECTION AND FOR MAJOR SPECIAL EXHIBITIONS
- ❖ NEW STUDIO SPACE, CLASSROOMS, EDUCATIONAL AREAS, AND ADMINISTRATIVE OFFICES
- ❖ THE DESIGN AND CREATION OF DRAMATICALLY EXPANDED EXHIBITION SPACE WITH A STATE-OF-THE-ART LIGHTING SYSTEM
- ❖ A GALLERY DEVOTED TO PENNSYLVANIA ARTISTS SPANNING THE LAST TWO CENTURIES
- ❖ THE ADDITION OF STUDENT SERVICES THAT INCLUDES A GREATLY EXPANDED LIBRARY
- ❖ A SPLENDID MUSEUM SHOP AND CAFÉ FACING THE FURNESS FAÇADE ACROSS A NEW PEDESTRIAN PLAZA ALONG BROAD STREET

In addition to maintaining the Academy's place as a world-class institution and creating state-of-the-art educational, exhibition and permanent collection gallery facilities, the future renovations will dramatically enhance the Academy's presence as an anchor and catalyst for the northward growth of the Avenue of the Arts and will lay the groundwork for creating a meaningful and strong partnership with the Pennsylvania Convention Center. The Academy will continue to serve as an innovative leader in the Philadelphia arts community.



THIS VIEW WEST WILL BE BRIGHTLY ILLUMINATED AND CLEARLY VISIBLE FROM THE BENJAMIN FRANKLIN PARKWAY.



THE FURNESS-HEWITT BUILDING

CHERRY STREET

THE NEW BUILDING



## LOOKING BACK: THE YEAR IN EXHIBITIONS

"WHAT IS AMERICAN ABOUT AMERICAN ART?" WAS A QUESTION FIRST POSED DURING THE UNIVERSAL EXPOSITION HELD IN PARIS IN 1900. IN THE CONTINUING SEARCH FOR THE ESSENCE OF AMERICAN CREATIVITY, ONE MUST REMEMBER THAT FEW AMERICAN ARTISTS OF ANY ERA HAVE WORKED IN ISOLATION FROM THE LARGER CURRENTS OF THE INTERNATIONAL WORLD. IN ITS 1999-2000 PRESENTATIONS—FROM THE PARRISH AND TWACHTMAN RETROSPECTIVE EXHIBITIONS TO PARIS 1900 AND ANDY WARHOL: SOCIAL OBSERVER—THE PENNSYLVANIA ACADEMY OF THE FINE ARTS SHOWCASED AMERICAN ART OF A PROFOUNDLY ORIGINAL AND INARGUABLY *COSMOPOLITAN* CHARACTER. WHERE BETTER TO ENJOY SUCH ART THAN IN A CITY OF WORLD-CLASS CULTURAL ACCOMPLISHMENTS AND IN AN INSTITUTION OF SUCH INTERNATIONAL REPUTATION THAT MARRIES MUSEUM AND SCHOOL.



**MAXFIELD PARRISH**  
*Princess Parizade Bringing Home the Singing Tree*  
1906, Oil on paper. Gift of Mrs. Francis P. Garvan

### **MAXFIELD PARRISH, 1870 - 1966** JUNE - OCTOBER 1999

Maxfield Parrish—a product of Quaker Philadelphia and a graduate of the Academy—is an artist whose work seems quintessentially American. His legacy belongs to a long and honorable tradition of artists depicting magical spaces, environments beyond the reach of the mundane. October concluded one of the most memorable and successful exhibitions in memory, bringing unprecedented numbers of visitors to the Academy's galleries, many of whom had never previously visited PAFA. Additional stops for the exhibition included Manchester, New Hampshire; Rochester and Brooklyn, New York. Organized by the Academy and The American Federation of Arts, major funding was provided by The Henry Luce Foundation, Inc. Additional support was provided by the National Endowment

for the Arts. Local funding was provided by the Independence Foundation, Arcadia Foundation, the Pennsylvania Historical and Museum Commission, the Pennsylvania Council on the Arts, and Mellon Bank Corporation.

Moving beyond the success of **Maxfield Parrish**, a roster of exhibitions filled the Academy's galleries. Each offered visitors the chance to trace the American character in American art. Linking the Academy to summer events in Philadelphia, the final two exhibitions offered an exploration of the changing identity and role of the Republican Party, and America, at different points in its history. Taken as a group, the exhibitions addressed the complex, shifting relationships between American art and politics from the 19<sup>th</sup> century to the present day.

### **"GOLDEN AGE" GRAPHICS** JUNE - OCTOBER 1999

As a complement to the Maxfield Parrish retrospective, seldom seen works on paper from the permanent collection by many of Parrish's skilled Academy colleagues—from the trailblazers Edwin Austin Abbey and Arthur Burdett Frost, who had great success as illustrators in the late 19<sup>th</sup> century to his contemporaries William Glackens, John Sloan, Violet Oakley, and Jessie Wilcox Smith—were featured.

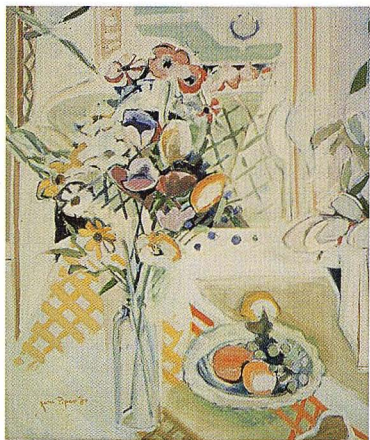
### **JANE PIPER: PAINTINGS AND DRAWINGS FROM THE ARTIST'S ESTATE** OCTOBER - NOVEMBER 1999

One of Philadelphia's finest painters, Jane Piper (1916-1991) studied in the mid-1930s at the Academy. Piper's adoption of the radical call to "structure a painting through color," with no

emphasis on the finished object, serves as an inspiration to new generations of artists. Proceeds from sales at this School Gallery exhibition established The Jane Piper Memorial Scholarship Fund to benefit students at the Academy.

### **CHARLES BURNS** OCTOBER - DECEMBER 1999

Presented in the Morris Gallery, this mini-retrospective explored the dark, funny and disturbing work of Philadelphia-based graphic-artist Charles Burns. Best known for his illustrations, comics, and books, Burns's work captures the daily perversities and transgressions of the contemporary psyche in gothic imagery and texts. This was Burns's first regional showing in five years.



**JANE PIPER**  
*Wellfleet Bouquet*  
1989, Oil on canvas  
Collection of the Artist's Estate



**JOHN TWACHTMAN:  
AN AMERICAN  
IMPRESSIONIST**  
OCTOBER 1999 – JANUARY 2000

John Twachtman (1853–1902) was perhaps the most sophisticated and influential of the American Impressionists and was closely linked with the French Impressionists, particularly Claude Monet. Regularly featured in the Academy's Annuals from 1893 to 1909, the Academy served as the only East Coast venue for this first major retrospective on Twachtman in more than 35 years. Organized by the High Museum of Art in Atlanta, the exhibition was made possible in Philadelphia by the support of the Women's Committee of PAFA and through contributions from individual members.

**IMPRESSIONISTS AT  
PAFA: FROM BEAUX  
TO BENSON**  
OCTOBER 1999 – JANUARY 2000

In conjunction with the Twachtman exhibition, **Impressionists at PAFA** featured selected paintings from the Academy's permanent collection, as well as paintings from outside lenders. The exhibit examined the Academy's critical role in the development and promotion of the experimental style in this century and included the special loan of Monet's *Spring in Giverny* as an example of artistic cross-fertilization between French and American Impressionists.

**BARRY GOLDBERG**  
DECEMBER 1999 – FEBRUARY 2000

This Morris Gallery exhibition marked the first-ever solo museum showing by PAFA alumnus and Philadelphia-based painter Barry Goldberg. It offered an exceptional look at the artist's signature work in oil and encaustic and his spare compositions and geometric arrangements.

**PARIS 1900: THE  
“AMERICAN SCHOOL”  
AT THE UNIVERSAL  
EXPOSITION**  
FEBRUARY – APRIL 2000

Organized by the Montclair Art Museum, **Paris 1900** marked a homecoming of sorts for the Academy, bringing the return of many important works originally shown at the 1900 Universal Exposition in Paris and later featured at the Academy as a special complement to the 1901 annual exhibition. **Paris 1900** was an ambitious reconstruction of the American submissions to the Paris Exposition.

**VIEWS FROM HOME AND  
ABROAD: LATE 19TH-  
CENTURY DRAWINGS  
FROM THE COLLECTION**  
FEBRUARY – APRIL 2000

In the decades following the Civil War, American artists increasingly supplemented their native training with European travel. The Academy cultivated this international dialogue by including expatriate work in special exhibitions. In the spirit of the earlier displays, **Views from Home and Abroad** presented 25 rarely seen drawings from the Academy's permanent collection that embodied this European-American exchange.

**ANNUAL STUDENT  
EXHIBITION AND  
GRADUATE THESIS  
EXHIBITION**  
MAY 2000

The “ASE,” as we call it at the Academy, honors a tradition dating back to 1902 that provides an ideal opportunity for collectors to discover the prodigies of tomorrow. Each year the Annual Student Exhibition offers students the forum to compete for numerous awards and prizes, including the prestigious Cresson, Schiedt, and Ware Traveling Scholarships—established more than 90 years ago to supply funds for students to travel for two months and to partake of the kind of cross-cultural exchange evidenced in **Paris 1900** and **Views from Home and Abroad**.

**ANDY WARHOL:  
SOCIAL OBSERVER**  
JUNE – SEPTEMBER 2000

Organized by PAFA, the exhibition showcased more than 85 paintings, prints, photographs, a film and archival material from The Andy Warhol Museum in Pittsburgh. Divided into seven thematic sections, Warhol's engagement with what he perceived to be socially relevant in art and life was explored, as well as his role as an artist who was politically aware and socially active. The exhibition was supported in part by a grant from the Mellon Financial Corporation Foundation, with additional funding from the Women's Committee of the Academy and the Greater Philadelphia Tourism Marketing Corporation.



JANE HOLZER JOINS ASSISTANT CURATOR  
JONATHAN BINSTOCK AT THE PREVIEW GALA  
FOR ANDY WARHOL: SOCIAL OBSERVER.

**ROBERT GWATHMEY:  
MASTER PAINTER**  
JUNE – AUGUST 2000

The Academy was the only East Coast venue and final stop for this exhibition which surveyed the career of Academy alumnus Robert Gwathmey (1903–1988), one of the most committed social-realist artists of the 20<sup>th</sup> century. Gwathmey was acclaimed for his sensitive observations of African American rural life in the American South, using geometric forms and bold colors. Organized by the Butler Institute of American Art, the exhibition coincided with **Andy Warhol**, thus presenting the Academy with the unique opportunity to display two social commentators and to pursue its mission by reshaping conceptions of postwar American art.

**THANKS TO THE NEA:  
SELECTIONS FROM  
THE PERMANENT  
COLLECTION**  
JUNE – SEPTEMBER 2000

This special installation, presented in conjunction with the Republican National Convention in Philadelphia, showcased works purchased with funds provided by the National Endowment for the Arts from 1974 to 1988. Of the 19 works acquired with NEA assistance, many have become core components of the Academy's collection of 20<sup>th</sup>-century art.

**A CELEBRATION  
OF THE REPUBLIC**  
JUNE – SEPTEMBER 2000

The installation of paintings, graphics, and sculptures from the Academy's permanent collection and that of the Union League of Philadelphia examined American artists' varied responses to the Civil War, as well as the city's important role in the Union victory. Featured artists included Peter Frederick Roethermel, Randolph Rogers, John Sartain, and Augustus Saint-Gaudens.









Scott Noel

*Portrait of Lauren with Still Life*, 1999  
Oil on canvas. Gift of Howard and Fredrica  
Wagman, 2000.2 (shown above)

Faith Ringgold

*Tar Beach 2*, 1990  
Silkscreen on quilt. The Harold A. and Ann R.  
Sorgenti Collection of Contemporary African  
American Art, 1999.17.2 (shown on left page)

Erwin Saniga

*Plums*  
Oil on panel. Gift of George J. Turak, 1999.15

Bill Scott

*Hollyhocks and Roses*, 1999  
Acrylic on paper. Gift of Howard and Fredrica  
Wagman, 1999.20

Gilbert Stuart

*Portrait of Patrick Grant*, 1808  
Oil on canvas. Gift of Patricia Grant Scull,  
1999.24 (shown on right, middle)

#### PURCHASES

Mary Ann Bucklin

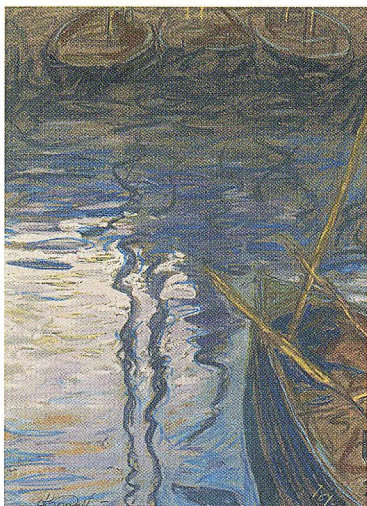
*Untitled*  
Monotype on paper. Pennsylvania Academy  
Purchase Prize from the 102nd Annual Fellowship  
Exhibition, 1999.22.2

Dan Miller

*Baselitz*  
Woodcut on paper. Pennsylvania Academy  
Purchase Prize from  
the 102nd Annual Fellowship Exhibition,  
1999.22.1

Dox Thrash

*Second Thought (aka My Neighbor)*, recto, 1939  
East Side, verso Carborundum  
print/mezzotint/aquatint on paper  
Pennsylvania Academy Purchase Fund,  
1999.21a & b





# THE YEAR IN ACQUISITIONS

The vitality of a museum and its value to its community rests in its ability to continually expand and diversify its collections. Following this principle, the Academy was very pleased both to make possible the acquisition of Thomas Eakins's portrait of Harrison Morris and to welcome five important works of art by African American artists. In September 2000, the acquisition process finalized with the arrival of the Eakins's portrait, *Harrison S. Morris*. This partial purchase, partial gift was made possible by the Henry S. McNeil Acquisition Fund, by other Academy art acquisition funds and by Harrison Wright, the owner of the portrait and grandson of Harrison S. Morris. This piece stands out as work that intertwines the Academy's multiple roles as Museum and School and connects two legends in the Academy's storied growth and development. Painted by former Academy student, teacher and director of the Academy's School, Thomas Eakins, and depicting legendary director Harrison S. Morris, this is one of Eakins's finest male portraits.

The second major acquisition of the year comprised *Tar Beach 2* by Faith Ringgold; *The Piano Lesson (Homage to Mary Lou)* by Romare Bearden, and three works by Georgia-based artist Beverly Buchanan. Purchased with funds provided by Harold A. and Ann R. Sorgenti, these are the first group of works of art to enter the Academy's collections as part of its newly created Harold A. & Ann R. Sorgenti Collection of Contemporary African American Art. The Sorgenti Collection, on long-term loan to the Academy since July 1999, currently contains 98 paintings, sculptures, prints, watercolors, and collages produced from 1970 to 1991. A number of the artists represented in the Sorgenti Collection, including Charles Searles and Raymond Saunders, either studied at the Academy or have some affiliation with the Philadelphia region. A longtime supporter of the Academy, Mr. Sorgenti was elected to the Board of Trustees in 1980 and served as its Chairman from 1986 to 1993. The Academy is extremely grateful for his continued stewardship in preserving Philadelphia and America's artistic heritage.



## ACQUISITIONS

### GIFTS

Katherine Marie Barker

*Two Sketchbooks*, ca. 1915

Graphite, colored pencil, and watercolor on paper. Gift of the artist's son, Richard L. Fussell, 1999.18.1 and 1999.18.2

Romare Bearden

*The Piano Lesson (Homage to Mary Lou)*, 1983

Color lithograph on paper. The Harold A. and Ann R. Sorgenti Collection of Contemporary African American Art, 1999.17.1 (detail shown on page 6)

Beverly Buchanan

*Hit Party*, 1990

Oil pastel on paper. The Harold A. and Ann R. Sorgenti Collection of Contemporary African American Art, 1999.17.5

Beverly Buchanan

*Ms. Mary Lou Furcron (sitting)*, 1989

Color photograph. The Harold A. and Ann R. Sorgenti Collection of Contemporary African American Art, 1999.17.4

Beverly Buchanan

*S.C. House Near Bull Swamp School*, 1989-1995

Wood, nails, tin, glue, screws, and bamboo. The Harold A. and Ann R. Sorgenti Collection of Contemporary African American Art, 1999.17.3

Adolph Dioda

*Elephant*

Ink and graphite on paper. Gift of the Dioda Family, 1999.16.1

Adolph Dioda

*Nude*

Graphite on paper. Gift of the Dioda Family, 1999.16.2

John Flannagan

*Standing Female Nude*

Graphite on paper. Gift of Marian Mitchell in memory of Carl Zigrosser, 2000.1

Charles Fromuth

*Sunset and Reflections with Harbor, Concarneau*, 1896

Pastel on paper. Gift of Claiborne T. Smith, Jr., 1999.25 (shown on bottom right of next page)

Jimmy C. Lueders

*Horn and Hardhart*, ca. 1952

Oil on canvas. Gift of Elizabeth Osborne, 1999.19

Henry Mitchell

*Bimbi e Bimbinaie*

(*Children and Nursemaids*), 1951

Bronze. Gift of Mr. and Mrs. Irwin L. Bernstein, 1999.14.1

Henry Mitchell

*Paper Carriers of Amalfi*, 1951-52

Bronze. Gift of Mr. and Mrs. Irwin L. Bernstein, 1999.14.2

Henry Mitchell

*Washerwomen of Val d'Aosta*, 1951-52

Bronze. Gift of Mr. and Mrs. Irwin L. Bernstein, 1999.23



## EDUCATING THROUGHOUT THE YEAR

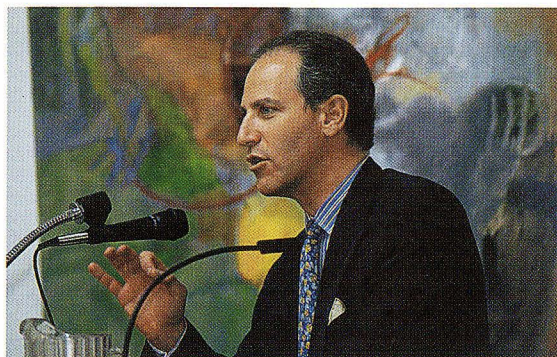
AS OUR NATION'S FIRST ART SCHOOL AND MUSEUM, THE ACADEMY RETAINS ITS FOUNDING MISSION FROM 1805: TO COMBINE STUDIO INSTRUCTION AND DIRECT CONTACT WITH HISTORIC AND CONTEMPORARY ART OBJECTS. TODAY, THIS LEGACY MERGES WITH THE MOST CONTEMPORARY PHILOSOPHICAL AND CONCEPTUAL PRINCIPLES OF MODERN ART TO FORM AN EDUCATIONAL PROGRAM THAT IS UNPARALLELED IN THE COUNTRY. MANY INFLUENTIAL ARTISTS WHO STUDIED AT THE ACADEMY HAVE BECOME MEMBERS OF THE FACULTY, SHARING THEIR EXPERIENCE AND EXPERTISE WITH SUCCEEDING GENERATIONS OF STUDENTS, THUS CREATING AN UNBROKEN LINE OF ARTISTIC INNOVATION THAT STRETCHES FROM THE 19TH CENTURY TO THE PRESENT.

### ACADEMY STUDENTS SHOW WORK AND GARNER AWARDS

The annual rite of spring brings one-person exhibitions to more than 70 advanced students and thesis exhibitions to Master of Fine Arts students who display their work as part of graduation requirements. Generously underwritten by the Academy's Women's Committee, these have become major events in Philadelphia's arts calendar, providing students with the crucial experience of exhibiting and selling their work and the opportunity to compete for coveted endowed travel scholarships that open the door for summer travel and study abroad.

### SOLD OUT: SILENT AUCTION

This first-ever off-campus exhibition for the Pennsylvania Academy's Master of Fine Arts program, closed in November at Freeman's, America's oldest auction house that was founded the same year as the Academy. The exhibition featured works by Bill Lohr, Merrilee Challis, Tom Carey, Young-Jun Kim, Ilan Sandler, Natalija Mijatović, Tomoko Fukushima, and Emily Arthur.



GLENN LOWRY  
DIRECTOR, MUSEUM OF MODERN ART

### MUSEUM OF MODERN ART DIRECTOR DELIVERS ACADEMY COMMENCEMENT ADDRESS

Culminating the 1999-2000 academic year was Glenn D. Lowry's commencement address at the May graduation ceremony. Lowry became the sixth Director of the Museum of Modern Art in New York in 1995. A strong advocate of contemporary art, he collaborated with Alanna Heiss, Director of PS1 Contemporary Art Center, to conceive and initiate the merger of their two organizations.



DURING A ONE-ON-ONE CRITIQUE, KRISTIN KUNC '01 (RIGHT) DISCUSSES HER IDEAS AND PROGRESS WITH PAINTING FACULTY MEMBER JILL RUPINSKI '77.



# THE YEAR IN SPONSORSHIP AND SUPPORT

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS IS SUSTAINED AND ENRICHED BY ITS PARTNERSHIPS WITH CHARITABLE FOUNDATIONS; CIVIC-MINDED CORPORATIONS; MUNICIPAL, STATE AND LOCAL GOVERNMENTS; AND THOUSANDS OF COMMITTED AND VISIONARY INDIVIDUALS. THE ENTHUSIASM, KNOWLEDGE, TALENT, EXPERIENCE, AND SUPPORT THAT DONORS, MEMBERS, ALUMNI, VOLUNTEERS, AND STAFF OFFER ALL NOURISH THE ACADEMY'S WIDE-RANGING EDUCATIONAL AND FUNDRAISING EFFORTS.

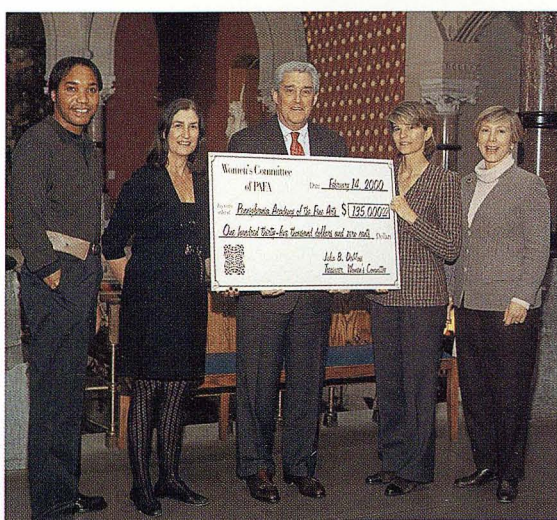
## INDIVIDUAL LEADERS IN THE ARTS: DRS. MEYER P. (PAT) AND VIVIAN O. POTAMKIN

Devoted civic leaders, Pat and Vivian Potamkin are distinguished patrons of the arts. In addition to serving as Vice President of the Academy, Dr. Vivian Potamkin is a member of the Pennsylvania Council on the Arts and the board of the Archives of American Art. Dr. Meyer Potamkin is an honorary trustee of the Philadelphia Museum of Art and serves on the boards of Dickinson College, the Historical Society of Pennsylvania, the Mann Center for the Performing Arts, and the Crime Prevention Association. Their generous gifts of works of art grace the galleries not only of PAFA but the Philadelphia Museum of Art, The State Museum of Pennsylvania, Dickinson College, Solomon R. Guggenheim Museum, Dallas Museum of Art, the National Gallery of Art, and the White House. The Potamkins' involvement with and support of the Academy has been invaluable.

## COLLECTORS' CIRCLE

Founded by Dr. Vivian Potamkin in 1983, the Collectors' Circle offers new and established art collectors the opportunity to meet and discuss their interests in art, to hear specialists on a range of subjects, and to visit private collections and museum exhibitions. In 1999-2000 the Collectors' Circle travel included: a joint trip with the Charles Willson Peale Society to Washington, D.C. to view the **John Singer Sargent, Ebsworth Collection**, and

**JANE FORTUNE**, EX OFFICIO AND FORMER PRESIDENT OF THE WOMEN'S COMMITTEE, **LAURA GARDINER**, USARTISTS 1999 CHAIR, AND **JANIS O'CONNOR**, USARTISTS 2000 CHAIR, PRESENT PROCEEDS OF USARTISTS 1999 TO **JOSHUA C. THOMPSON**, PRESIDENT OF THE ACADEMY. **FOURTH-YEAR CERTIFICATE STUDENT JOSEPH MONTPLAISIR (LEFT)** IS ONE OF THE MANY STUDENTS WHO WILL RECEIVE FINANCIAL AID FROM THESE PROCEEDS.



FROM LEFT TO RIGHT: VICE CHAIR OF THE BOARD OF TRUSTEES VIVIAN O. POTAMKIN JOINS HANNAH HENDERSON, SIGRID BERWIND, AND ANA MARIA KEENE AT THE PREVIEW GALA OF USARTISTS: THE AMERICAN ART EXPOSITION AND SALE.

**Georgia O'Keeffe** exhibitions at the National Gallery of Art, as well as the **Robert Gober: Sculpture and Drawing** exhibition at the Hirshhorn Museum and Sculpture Garden; a stop at The Whitney Museum of American Art's **American Century** exhibition; a private tour of **John Twachtman: An American Impressionist**; and a visit to the Delaware Art Museum's **Stuart Davis in Gloucester** exhibition.

## WOMEN'S COMMITTEE

The Women's Committee at PAFA, presided by Patricia P. Kermes, celebrated its 50<sup>th</sup> anniversary in inspired form by lending essential support to the acquisition of Thomas Eakins's *Harrison S. Morris* portrait. Additionally, the Committee took crucial leadership across the breadth of the Academy's endeavors and presented the **Eighth Annual USArtists: The American Art Exposition and Sale**, featuring 60 internationally renowned fine-arts galleries from across the country. **USArtists** drew record-breaking attendance and earned record-level proceeds for the Academy. Highlighting the event was the Special Needs Program, which made art accessible to people with disabilities through free interactive workshops, and **Extraordinary Art: Beyond the Museum**, a juried exhibition by artists challenged by mental or physical disabilities, chronic illness or emotional trauma.

## THE FIRST-EVER PENNSYLVANIA WINE AUCTION

In early fall the Academy hosted a world-class wine auction, attended by 250 art and wine lovers. Presented by The Rittenhouse Trust Company, the Auction offered a premium





WINE AFICIONADOS SAMPLE WINES AT THE ACADEMY'S FIRST-EVER WINE AUCTION.

selection of wines in live and silent auctions, fine art created by Academy alumni, special vertical selections of wine donated from personal cellars, dinner at fine area restaurants, and a wine tasting. Sotheby's served as auctioneers with Executive Vice President C. Hugh Hildesly performing at the rostrum. In addition to the Academy friends who worked tirelessly to turn this vision into a reality, Auction Co-Chairmen Richard S. Rueda and Cortright Wetherill, Jr. deserve special thanks. Additional recognition goes to Premier Sponsors Bank of America Private Bank, The Berwind Group, Chubb, Cross Atlantic Capital Partners, Delaware Investments, J&H Marsh & McLennan, and Wheat First Union.

#### YOUNG FRIENDS OF PAFA

The Young Friends is an active group of younger adults who present educational and social programs in support of the Academy. Benefiting PAFA students, a holiday season print-sale preview and reception sponsored by the Academy's Printmaking Department took place in December. Academy students sold books, cards, collographs, etchings, lithographs, monotypes, stamp prints, and woodcuts. The Young Friends also had the chance to observe student demonstrations. To celebrate **Paris 1900** in its glory, the Young Friends hosted a cabaret-style party in March in the Museum Rotunda, featuring live music, docent-led tours of the exhibition, 'sidewalk' sketches by PAFA students, and a raffle of items donated by local French vendors.

#### CORPORATE PARTNERS

PAFA's Corporate Partnership Committee, chaired by Henry B. du P. Smith, Vice President of The Rittenhouse Trust Company, is dedicated to building strong relationships on the Academy's behalf with firms who play a role in the cultural life of the region. Fifty local companies are currently Corporate Partners—a figure expected to multiply in the next few years.

In September Trustee Chairman Donald R. Caldwell and Mr. du P. Smith hosted the Academy's Corporate Partners at a luncheon in the Morris Gallery. Surrounded by **Golden Age Graphics**, an exhibition of turn-of-the-century works on paper, a dozen representatives of some of Philadelphia's law and accounting firms, financial institutions, pharmaceu-



IN THE CAST STUDIOS, GRADUATE PROGRAMS CHAIR DAN MILLER INTRODUCES CORPORATE GUESTS TO MAUREEN HOOD '03.

tical and technology companies were recognized for their support of the Academy's Museum and School. November saw a gathering of 150 Philadelphia business community leaders at the Museum. A reception followed with guided tours of the rarely viewed art storage vaults, the historic Cast Studios, and the special exhibition, **Impressionism in an American Light**. Guests were able to chat with and observe a dozen PAFA first-year students as they drew from casts throughout the evening. It is through contributions from corporate benefactors like those in attendance that the Academy is able to provide partial scholarships for students.



YOUNG FRIENDS CELEBRATE PARIS 1900 AT A CABARET-STYLE PARTY.



# PUBLIC PROGRAMS AND COMMUNITY OUTREACH

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EDUCATIONAL AND OUTREACH EFFORTS ESTABLISH LINKS BETWEEN ART AND PEOPLE BY DELINEATING A WORK'S CONTEXT AND HISTORY AND BY FINDING RESONANCE WITH THE LIVES AND PERSPECTIVES OF INDIVIDUAL ACADEMY VISITORS. VIEWERS GAIN AN UNDERSTANDING OF MORE THAN MEETS THE EYE AND, MORE IMPORTANTLY, AN APPRECIATION FOR ALL THAT ART CAN BE. IN 1999-2000 THE ACADEMY CONTINUED TO BUILD VIGOROUSLY UPON AN ACTIVE, YEAR-ROUND SCHEDULE OF PROGRAMS FOR FAMILIES, SCHOOLCHILDREN, TEACHERS, AND ADULTS.

## ACADEMY EXHIBITIONS INSPIRE MUSICAL COMPOSITIONS AND CONCERTS

Thirty-nine composers from across the Northeast responded to the Academy's call for chamber works inspired by the art of Maxfield Parrish. Under the direction of Artistic Director Karl Middleman, members of the Philadelphia Classical Symphony presented the finest scores at a unique performance on September 15. A second composers' competition was announced in June, when the Academy and the Symphony invited submissions for works related to or inspired by the art of Andy Warhol.

## ART-AT-LUNCH

In the spring weekly discussions of American art and culture addressed a remarkable range of topics, including "A Discussion of Brotherly Love," "The New American Woman: (Re)dressing the Female Figure at the Paris 1900 Exposition," and "Enjoying Art with Eyes and Ears: Musical Concerts at the Pennsylvania Academy of the Fine Arts, 1876-1890." The latter honored the Philadelphia Orchestra's centennial year by examining the PAFA-presented concerts that prefigured the Orchestra's formation.

## JAZZSUNDAYS

JazzSundays brought some of the area's leading musicians to the Academy. Performers included Heath Allen and Post-Hip, and The Mean Machine, a high-energy Philadelphia sextet whose alumni include Stanley Clarke and Grover Washington, Jr.

## PROGRAMS FOR AUDIENCES WITH SPECIAL NEEDS

Working to make art more accessible to all in the community, Academy sculpture students met to discuss their work in the Annual Student Exhibition with adults who are blind or visually impaired. Artist and teacher Carol Saylor then involved the participants in a clay sculpture-making workshop in the Academy's studios.

## COMMUNITY CULTURAL COLLABORATIONS

In the fall PAFA joined with nine area institutions to celebrate the diversity and beauty of American art through special exhibitions and programs. This 'All-American Fall' featured a remarkable range of museums and historic sites: the Atwater Kent Museum; Brandywine River Museum; Delaware Art Museum; the Historic Houses of Fairmount Park; Institute of Contemporary Art; Mercer Museum; James A. Michener Art Museum; Winterthur Museum, Garden and Library; and the Philadelphia Museum of Art. This artistic partnership encouraged greater institutional awareness, artistic appreciation, and wider community attendance at each of the organizations.

## LECTURES

This year the Academy played host to a number of major lectures that embraced the ongoing discussion of art. *"Americans Abroad, 1850-2000"*, *Studies in American Culture: The Frank R. Veale Symposium* examined the impact Europe has had on the art of America, Africa and the world. The program, co-sponsored by the University of Pennsylvania and Temple University, was made possible by a major grant from the Hoxie Harrison Smith Foundation in memory of Frank R. Veale, a longtime Board Member of the Academy.

Each year the *James C. Mumby Visiting Artist Lecture Series* presents outstanding artists and critics who share their work, images, and ideas. This year's lecturers included Suzi Gablik, critic and author of *Has Modernism Failed?*; Bo Bartlett, painter and PAFA alumnus; and painter Odd Nerdrum talking with critic Donald Kuspit.

The year's *Mildred T. Lefkoe Memorial Lecture* featured Robert Rosenblum, Professor of Fine Arts at New York University and Curator at the Guggenheim Museum in New York. His discussion focused on the popularity of triptychs among American and European artists at the end of the 19<sup>th</sup> century and the practice of turning realist works into surrogate religious scenes, precedents that would last throughout the 20<sup>th</sup> century.



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 High School, Sunshine Club  
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 Woodmere Art Museum  
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Ella Wolf  
 Ellen and Alan Kaplinsky

#### IN HONOR OF...

Elaine V. Bell  
 Theresa V. Harman

Meyer P. Potamkin  
 Samantha and Jeffrey Orleans  
 and family  
 Linda and Paul Richardson

\* PAFA Alumni  
 † Deceased

#### INSTITUTIONS AND ORGANIZATIONS TO WHICH THE PENNSYLVANIA ACADEMY LENT WORKS IN 1999

##### SHORT-TERM LOANS

Albuquerque Museum, New Mexico

Brandywine River Museum,  
 Chadds Ford, Pennsylvania

Brooklyn Museum of Art, New York

The Butler Institute of  
 American Art, Youngstown, Ohio

Chester County Historical Society,  
 West Chester, Pennsylvania

Cincinnati Art Museum

Columbus Museum of Art, Ohio

Currier Gallery of American Art,  
 Manchester, New Hampshire

Dahesh Museum, New York City

Detroit Institute of Art

Elvehjem Museum of Art,  
 Madison, Wisconsin

Farnsworth Art Museum,  
 Rockland, Maine

Fleischer Museum,  
 Scottsdale, Arizona

The Frick Art & Historical Center,  
 Pittsburgh

High Museum of Art, Atlanta

Hirschl & Adler Galleries, Inc.,  
 New York City

Hollis Taggart Gallery, New York City

Indianapolis Museum of Art

James A. Michener Art Museum,  
 Doylestown, Pennsylvania

Los Angeles County Museum of Art

Lyman Allyn Art Museum,  
 New London, Connecticut

Memorial Art Gallery,  
 Rochester, New York

Middlebury College Museum of Art,  
 Middlebury, Vermont

The Montclair Art Museum,  
 Montclair, New Jersey

Museo Nacional de San Carlos,  
 Instituto Nacional de Bellas Artes,  
 Mexico City

Museum of Fine Arts, Boston

Museum of Fine Arts,  
 St. Petersburg, Florida

Museum of Our National Heritage,  
 Lexington, Massachusetts

The Museums at Stony Brook,  
 Stony Brook, New York

Nassau County Museum of Art,  
 Roslyn Harbor, New York

National Gallery of Art,  
 Washington, D.C.

Peninsula Fine Arts Center,  
 Newport News, Virginia

Phoenix Art Museum

Portland Museum of Art,  
 Portland, Maine

Queens Museum of Art,  
 Queens, New York

Réunion des Musées Nationaux,  
 Musée du Louvre, Paris

Rosenwald-Wolf Gallery, University  
 of the Arts, Philadelphia

Smithsonian Institution,  
 Washington, D.C.: National  
 Museum of American Art and  
 National Portrait Gallery

The Snite Museum of Art,  
 University of Notre Dame,  
 Notre Dame, Indiana

The Sterling and Francine Clark Art  
 Institute, Williamstown,  
 Massachusetts

Telfair Museum of Art, Savannah,  
 Georgia

Virginia Historical Society, Richmond

Whitney Museum of American Art,  
 New York City

Woodmere Art Museum,  
 Philadelphia

##### LONG-TERM LOANS

The American Embassy, Rome

The Wharton Esherick Museum,  
 Paoli, Pennsylvania

The Governor's Residence,  
 Harrisburg, Pennsylvania

Independence National Historical  
 Park, Philadelphia: Deshler-Morris  
 House and Bishop White House

Lemon Hill Mansion, Philadelphia

Ebenezer Maxwell Mansion,  
 Philadelphia

James A. Michener Art Museum,  
 Doylestown, Pennsylvania

Philadelphia Society for the  
 Preservation of Landmarks:  
 Powel House

Philadelphia Museum of Art

State In Schuylkill, Andalusia-  
 Bensalem, Pennsylvania

United States Department of State,  
 Washington, D.C.: Diplomatic  
 Reception Rooms

##### PUBLICATIONS

*Andy Warhol: Social Observer*  
 Jonathan P. Binstock  
 Pennsylvania Academy  
 of the Fine Arts, 2000

*Cecilia Beaux: Philadelphia Artist*  
 (A Special Issue of The Pennsylvania  
 Magazine of History and Biography)  
 Pennsylvania Academy of the Fine  
 Arts and the Historical Society of  
 Pennsylvania, 2000

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 Ben Rayer  
 Melissa Doran Rayer  
 Heather Schultz  
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 Linton Weber

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 Clarissa Koppius  
 Alanna Kramer  
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 Etta Nussbaum  
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 Marge Spinelli  
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 Norma Zion  
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*Edna S. Tuttleman Director and Provost*

Frederick S. Osborne  
*Vice President of External and Alumni Affairs*

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## PHOTOGRAPHY BY:

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# FINANCIALS

(IN THOUSANDS)

## NOTES TO COMPARATIVE FINANCIAL DATA

### NOTE 1 BASIS OF PRESENTATION

The Academy changed its reporting fiscal year end from July 31 to June 30. The accompanying statement of activities includes the activities of the Academy for the eleven months ending June 30, 2000. The statement of financial position is as of June 30, 2000.

The financial statements include prior year summarized financial information for the fiscal years ending July 31, 1999 and 1998.

NOTE 2	PLEDGE RECEIVABLE	2 0 0 0	1 9 9 9	1 9 9 8
	Unrestricted	\$291	\$193	\$215
	Temporarily Restricted	2,458	494	709
	Permanently Restricted	219	268	268

### BEQUEST RECEIVABLE

	Unrestricted	1,177	1,019	1,034
	Temporarily Restricted	-	599	1,572
	Permanently Restricted	-	-	5,915
	Total	\$4,145	\$2,573	\$9,713

The increase between fiscal years 2000 and 1999 is due primarily to the addition of new pledges restricted for the future renovation of the new building, offset by the collection from a major bequest. The decrease between fiscal years 1999 and 1998 is related to the collection made on a similar bequest noted in fiscal 2000.

NOTE 3	INVESTMENT HOLDINGS (MARKET VALUE)	2 0 0 0	1 9 9 9	1 9 9 8
	Money market and certificate of deposit funds	\$418	\$844	\$2,204
	Equity securities	16,866	16,846	10,001
	Fixed income securities	4,137	4,619	4,135
	Outside trusts	13,282	12,392	11,604
	Total	\$34,703	\$34,701	\$27,944

NOTE 4	PROPERTY, BUILDINGS AND EQUIPMENT, NET	2 0 0 0	1 9 9 9	1 9 9 8
	Property, buildings and equipment, net	\$6,576	\$6,830	\$4,417

Increase between fiscal 1999 and 1998 is due primarily to the purchase of the Federal Building, located at 128 North Broad Street. This line item is reported net of accumulated depreciation of \$1,636, \$1,241 and \$1,060 respectively.

NOTE 5	NET ASSETS	2 0 0 0	1 9 9 9	1 9 9 8
	Other assets	\$1,469	\$262	\$23

Increase is due primarily to project costs (architect fees, etc.) incurred primarily for the purchase and renovation of the Federal Building.

NOTE 6	NET ASSETS	2 0 0 0	1 9 9 9	1 9 9 8
	Unrestricted	\$887	\$850	\$804
	Temporarily Restricted:			
	for art aquisition	5,896	5,636	5,416
	for Museum operations	183	43	181
	for School scholarships, prizes and other	244	105	386
	for Federal Building renovations	4,661	3,135	601
	Permanently Restricted:			
	for operations	6,487	6,487	6,487
	for art acquisition and conservation	5,797	5,797	5,334
	for School scholarships, prizes and other	10,318	10,143	9,999
	from other including outside perpetual trusts	12,308	13,188	12,297
	Total	\$46,781	\$45,384	\$41,505

NOTE 7	SUPPORT REVENUES	2 0 0 0	1 9 9 9	1 9 9 8
	Unrestricted:			
	Private gifts and grants	\$1,309	\$1,272	\$669
	Government appropriations	128	149	158
	Bequests	875	1,213	1,567
	Memberships	206	191	165
	Temporarily Restricted:			
	Private gifts and grants	2,474	2,742	977
	Bequests	-	2	32
	Permanently Restricted:			
	Private gifts and grants	174	42	1,221
	Bequests	-	563	-
	Total	\$5,166	\$6,174	\$4,789

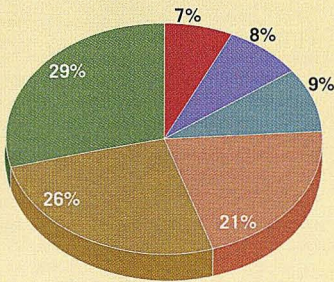
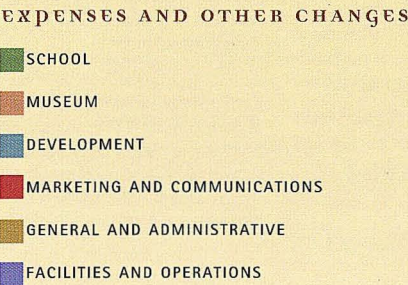
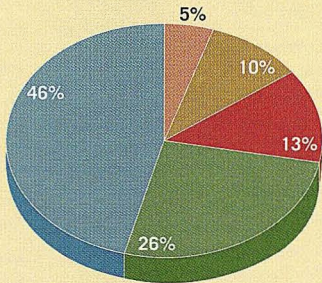
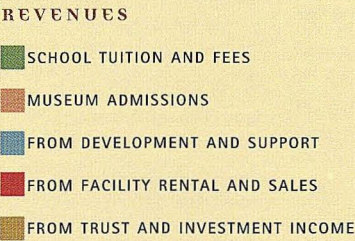


STATEMENT OF FINANCIAL CONDITION AS OF JUNE 30, 2000, JULY 31, 1999 AND 1998

ASSETS	2000	1999	1998
Cash and cash equivalents	\$1,786	\$1,504	\$1,057
Pledge and bequest receivables	4,145	2,573	9,713
Accounts receivables	374	189	105
Inventories	578	505	356
Investments	34,703	34,701	27,944
Property, buildings and equipment	6,576	6,830	4,417
Other	1,469	262	23
Total Assets	\$49,631	\$46,564	\$43,615
LIABILITIES AND NET ASSETS			
Notes payable	\$1,375	—	\$1,150
Accounts payable and accrued expenses	1,133	\$783	592
Deferred revenue	161	206	165
Other long-term liabilities	181	191	203
Net assets	46,781	45,384	41,505
Total Liabilities and Net Assets	\$49,631	\$46,564	\$43,615

STATEMENT OF ACTIVITIES FOR THE YEARS ENDING JUNE 30, 2000, JULY 31, 1999 AND 1998

REVENUES	2000	1999	1998
Tuition and fees	\$3,332	\$3,448	\$3,328
Fundraising and support revenues	5,166	6,174	4,789
Facility rental	581	261	151
Museum admissions	656	248	89
Retail shop sales	1,005	587	321
Trust and investment income	1,079	1,068	842
Net realized and unrealized gains	104	1,447	1,606
Women's Committee/USArtists	677	761	775
Other income	87	96	180
Total Revenue	\$12,687	\$14,090	\$12,081
EXPENSES AND OTHER CHANGES			
School	\$3,294	\$3,386	\$3,319
Museum and Museum exhibitions	2,366	1,567	1,173
Development	453	476	459
Marketing and communications	772	361	201
General and administrative	2,485	2,545	2,290
Facilities and operations	943	987	903
Interest	35	12	77
Women's Committee/USArtists	549	542	596
Depreciation	394	334	264
Total Expense	\$11,291	\$10,210	\$9,282
Change in Net Assets	\$1,396	\$3,880	\$2,799









OUR HEARTFELT THANKS TO GO TO THE MANY VOLUNTEERS WHO  
GRACIOUSLY DONATED THEIR TIME AND ENERGY THIS YEAR IN  
SUPPORT OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS.

COVER:

THOMAS EAKINS

*HARRISON S. MORRIS (DETAIL)*, 1896

OIL ON CANVAS

PARTIAL GIFT OF HARRISON WRIGHT, WITH ADDITIONAL FUNDING  
FROM THE HENRY S. MCNEIL ACQUISITION FUND; THE ESTATE OF  
JOHN W. MERRIAM; THE SAMUEL M. V. HAMILTON MEMORIAL FUND;  
A GIFT FROM THE WOMEN'S COMMITTEE OF THE PENNSYLVANIA  
ACADEMY OF THE FINE ARTS; AND INDIVIDUAL CONTRIBUTORS.

*PaFA*

PENNSYLVANIA ACADEMY  
OF THE FINE ARTS

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