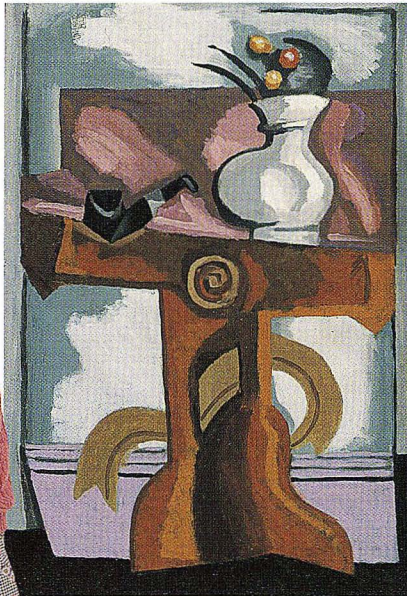


THE PENNSYLVANIA
Academy
OF THE
Fine Arts



ANNUAL REPORT
August 1, 1995 ■ July 31, 1996

The Pennsylvania Academy of the Fine Arts, America's first art museum and school of the fine arts, has always set a standard for education in American visual art. It continues to do so and remains an integral part of the Philadelphia community.

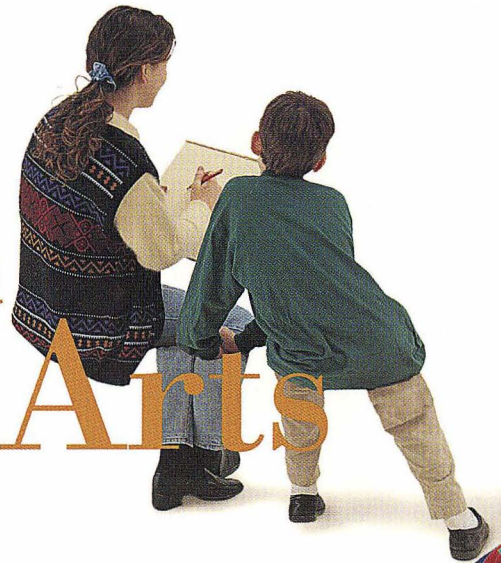
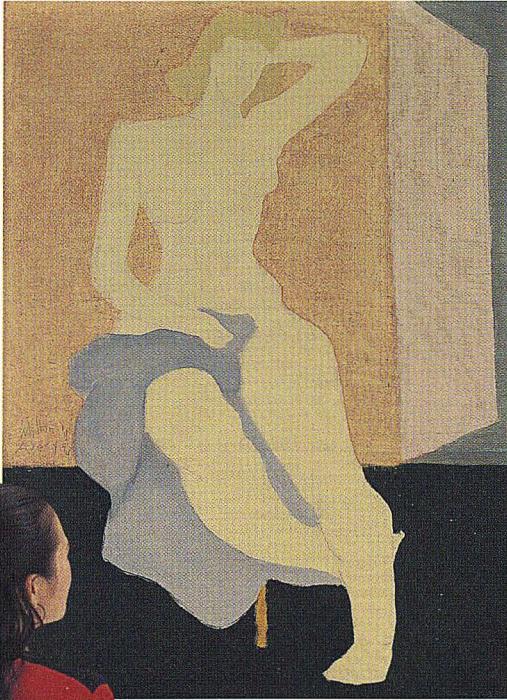
THE **Academy**

KEEPING AMERICAN **art**

An abstract painting with a dark, textured background. In the upper left, there are three bright, circular spots in shades of orange and red. To the right, there is a large, white, fan-like shape. The lower right portion of the painting is dominated by a large, dark, reddish-purple shape. The overall style is expressive and textured, with visible brushstrokes and a sense of depth.

my
alive

THROUGH EDUCATION.



SETTING A STANDARD FOR

Education IN THE Visual Arts





Fiscal 1995/96 Year in Review

The arts are alive and well, despite decreasing public funding, because the private sector values the importance of quality of life within a diverse community. In today's world of two income households and electronic media, the arts and culture are shedding their elitist trappings and moving into the mainstream of community life. From opera to art museums, from orchestras to dance companies, there is an awakening and a popularization of the fine and performing arts on a scale not seen since the early 1960's. Importantly, there is a growing diversity among audiences and artists.

The Pennsylvania Academy of the Fine Arts, the nation's oldest fine arts institution, has maintained its vitality since its founding in 1805 by balancing strength of tradition with changing artistic vision. True to its founding principles, the Academy's School provides a classical grounding in the training of artists. The School is famous for emphasizing a solid foundation in drawing and media application, combined with expert mentoring and the individual freedom to develop ones own style and manner of artistic expression. The Pennsylvania Academy of the Fine Arts is, and has always been, a chronicler of our artistic heritage and a forum for its growth and evolution.

Freshman Riley

Strengthening The Academy School

The continuing strength of the Academy School in its Certificate, Graduate, and collaborative Bachelor of Fine Arts programs (with the University of Pennsylvania and the University of the Arts) was evidenced by strong enrollment demand and the School's reaccreditation by the National Association of Colleges of Art and Design for another ten years. The Master of Fine Arts program received final approval by the Commonwealth of Pennsylvania and is attracting applicants from across the nation in only its fifth year. Reflecting the recognition of the Academy faculty in the art world, the Philadelphia Museum of Art mounted a one-person exhibition of works by faculty member Sidney Goodman.

During the year, more than 1,000 people enrolled in the Academy's evening and summer, continuing education and personal enrichment classes.

Reinforcing the Academy's role as a forum for artistic





expression, artist and educator Neil Welliver delivered the commencement address and noted art critic, philosopher, writer and professor of philosophy at Columbia University, Arthur C. Danto, was awarded an honorary Doctor of Humane Letters.

Diversifying Audiences: The Museum of American Art

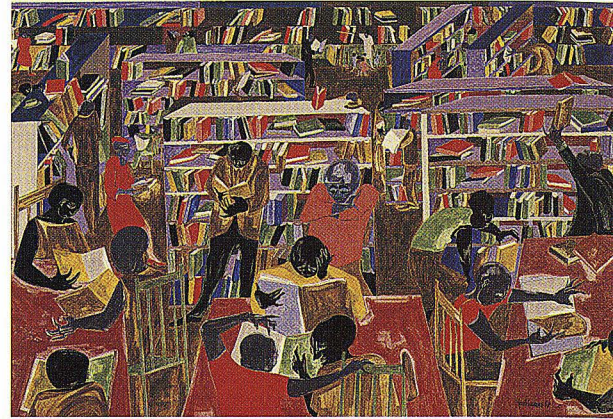
The year was one of growth and critical acclaim for the Academy's Museum of American Art. The Museum diversified its audiences and provided innovative programs and exhibitions. From the exhibition of works by the "electronic age" Korean-American artist Nam June Paik to the internationally praised presentation of American modernists, titled "To Be Modern: American Encounters with Cezanne and Company," the Museum saw unprecedented growth in attendance and media recognition. Complementing the Philadelphia Museum of Art's blockbuster "Cezanne" exhibition, "To Be Modern" was touted in the local, national and international news media as one of two must-see exhibitions



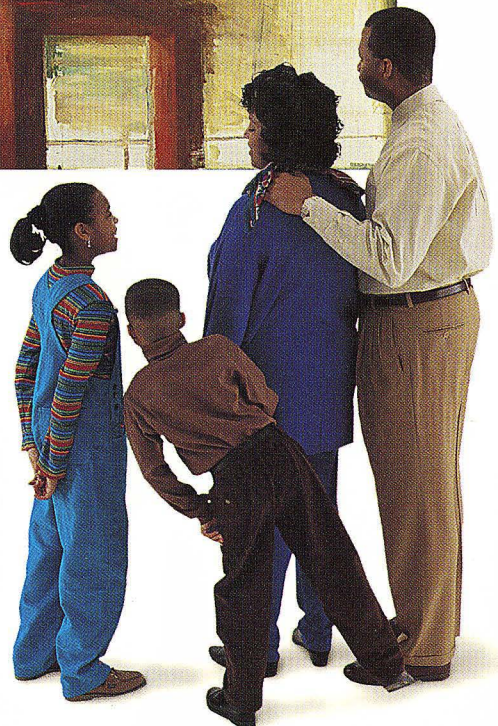
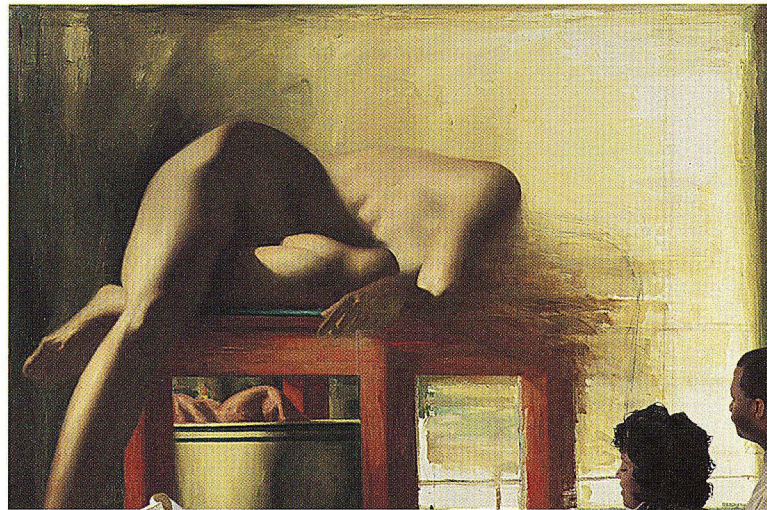
that made Philadelphia the "Summer art capital of the nation."

Another important factor in diversifying the Museum's audience this past year was the artistic popularity of the Morris Gallery Series, which featured an ethnically and artistically diverse series of small exhibitions by emerging Philadelphia artists.

Drawing on one of the unique strengths as an Academy, the Museum and School together presented a comprehensive



exhibition and series of Master Classes by esteemed area artist, Nelson Shanks. Internationally acclaimed, Mr. Shanks brought his experience and expertise, along with some of his most noteworthy paintings to the Academy.



Institutional Growth and Community Outreach

Museum admissions grew by 30 percent to nearly 75,000. More than 19,000 school children participated in the Museum Visit Program. A comprehensive classroom and Museum-based learning project was developed in cooperation with the Philadelphia School District. The program enlivens regular public and parochial school class studies in geography, history, English, mathematics and science by using the Museum's collection as a teaching aid. The program also aids teachers in



improving students' reading and writing skills through special classroom workshops and lesson plans. The majority of participating students are from inner-city schools and are sponsored by foundation and corporate underwriting.

The John McShain Charities, Inc. generously provided funding for the implementation of an advanced art enrichment program for local high school students. Held in the Academy's renowned cast studios, this unique, innovative program focuses on drawing, painting, sculpture, and portfolio building. The McShain Program is coordinated and instructed by an Academy





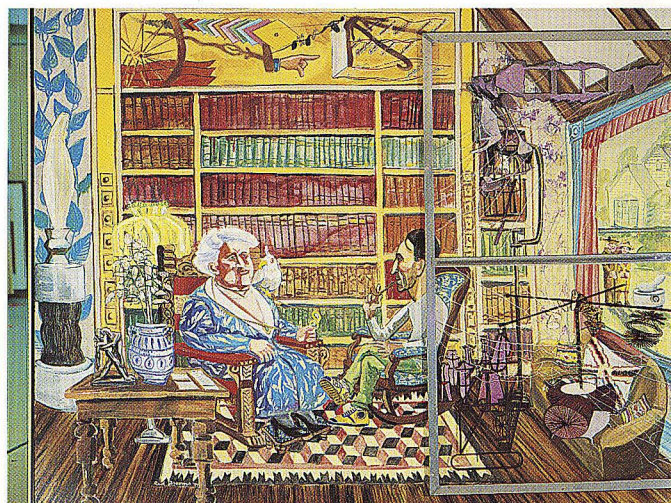
faculty member who is assisted by two specially trained graduate students from the School's Master of Fine Arts program.

Funding for a second, unique advanced art enrichment program at the Academy for high school students is provided by The Connelly Foundation. This innovative program focused on American art history, art criticism, art making, diversity in American art and the traditions of excellence in the Academy's collection and School. The Connelly Program is coordinated in a joint Museum and School effort by a faculty member and a Museum Education Specialist. A team of specially trained Master of Fine Arts students teach in this program as well.

The Women's Committee of the Pennsylvania Academy of the Fine Arts, a standing committee of the Board of Trustees, has played a major role in community outreach and fundraising since the Committee's inception in 1950. In addition to the highly

successful USArtists Exposition and Sale of American Art, fundraising for the year included the Preview Party for the Annual Student Exposition, Art Safaris to east coast cities, as well as extended art adventures through the U.S. and abroad. Also, the Women's Committee concerned itself with non-academic affairs of Academy students by hosting an annual Holiday Luncheon in December and a Graduation Luncheon in May.

Showcasing exclusively American fine arts, the fifth annual USArtists Exposition brought together galleries, artists, sponsors and visitors from across the region and country in October. The opening Preview Gala benefit boasted the largest audience and gift to the Academy in its history. USArtists, as the only art fair of its kind in the country, continued to generate far-reaching exposure to the City's development as a major arts center.



The Pennsylvania Academy is greater than the sum of its parts. More than a school for developing artists, more than a repository for artistic treasures, it is an integral part of our shared experience.

The 1995/96 fiscal year was one of significant excitement and accomplishment for our students, faculty, members, visitors and all who value the creation and preservation of the visual arts.



Painting Key

Cover, Page 1	Stuart Davis, <i>Table with Pipe</i> 1922 Oil on canvas
Page 2, left	Milton Avery, <i>Nude with Blue Cloth</i> 1944 Oil on canvas board
Page 2, right	Morris Blackburn, <i>Appalachian Spring I</i> 1946-47 Oil on canvas
Page 3	Richard Diebenkorn, <i>Interior with Doorway</i> 1962 Oil on canvas
Page 4-5	Stuart Davis, <i>Letter and His Ecol</i> 1962 Oil on canvas
Page 6, top	Jacob Lawrence, <i>Dream Series # 5: The Library</i> 1967 Tempera on board
Page 6, bottom	Sidney Goodman, <i>Nude on a Red Table</i> 1977-80 Oil on canvas
Page 7	Stuart Davis, <i>Ultra-Marine</i> 1943 Oil on canvas
Page 8, left	Arthur B. Carles, <i>White Callas</i> 1925-27 Oil on canvas
Page 8, right	Red Grooms, A <i>Room in Connecticut</i> 1984 Oil on canvas and acrylic on Plexiglas with aluminum frame



**Acquisitions, Exhibitions,
Publications**

Acquisitions 1995-96

Gifts

George R. Bunker

In the Quarry

1956

Collage on cardboard

Landscape

1973

Serigraph

Still Life with Bottles

1951

Lithograph on Rives paper

Study Related to "Back

Shore, Baker"

ca. 1963

Pastel and collage

Transaction

1980

Collage

Gift of George R. Bunker

Living Trust, 1995.7.1-5

Donald E. Camp

Dr. William Roberts,

Counselor, North America,

Baha'i Faith

1992

Earth pigment and casein
monoprint on Arches paper

Gift of Margot and

Nathaniel Litt, 1995.8

Lucy Hayward-Barker

Male Nude Leaning

1896

Oil on canvas

Woman with Tilted Head

ca. 1895

Oil on canvas

Gift of Lucy H. McCargar-

White, granddaughter of the
artist, 1995.9.1 and 2

Albert B. Serwazi

Sketch for "Red Table Cover"

1939

Graphite, watercolor,
gouache and pastel on paper

Gift of William H. Campbell,

1995.11

Stuart Shils

On the Delaware

1994

Oil on Rives BFK paper

Gift of Benjamin W. and

Deborah T. Mangel, 1995.10

Marianna Sloan

Chickens

ca. 1900

Landscape with Trees

ca. 1905

Gouache on illustration board

Gift of William P. Starr, Jr.,

in memory of Suzanne A.

Starr, 1996.2.1 and 2

Purchase

Horseless Table

(from *Kinship Series*)

1994

Lithograph on white Rives
BFK paper

Museum of American Art of
the Pennsylvania Academy

Purchase Prize from the

98th Annual Fellowship

Exhibition, 1996.1

Exhibitions

Whistler vs. Sargent:

Cosmopolitan Aesthetic

Dialogues

October 1995 through

February 1996

Electronic Super Highway:

Nam June Paik in the 90s

October 1995 through

January 1996

Contemporary Still Lifes

February through April 1996

Artist's Choice: Sidney

Goodman

February through April, 1996

Annual Student Exhibition

and Graduate Thesis

Exhibition

May 10 through June 2, 1996

Two Centuries of Collecting at

the Museum of American Art

(continuous exhibition of

the Permanent Collection)

To Be Modern: American

Encounters with Cezanne

and Company

June 14 through

September 29, 1996

Publications

To Be Modern: American

Encounters with Cezanne

and Company

Sylvia Yount and

Elizabeth Johns

Museum of American Art of

the Pennsylvania Academy

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Fiscal Responsibility

Perhaps the most significant accomplishment of the year was the Academy's repayment of internal debt to the unrestricted endowment fund — an accomplishment that serves as the basis for optimism as the Academy approaches the 21st Century. In recognition of progress and efforts to stabilize operations and develop sound strategic plans for the future, the Academy applied for, and received, a two-year operating grant from the Pew Charitable Trusts, as well as a two-year operating grant from the Pennsylvania Council on the Arts. The Pew grant was one of a select few awarded to area cultural institutions under the Trusts' stringent, new Philadelphia Cultural Leadership Program.

While fiscal year 1995/96 was a success for many reasons, much remains to be done. Museum membership must be increased; the acquisitions program must be advanced; exhibitions and programs must continue to focus on meeting the interests and needs of the community; and the Academy must solve the problem of insufficient space for both the School and the Museum. The track record of four consecutive years of stable operations and growing public interest is encouraging as



the Pennsylvania Academy of the Fine Arts nears the dawn of its third century of service to the region and the nation.

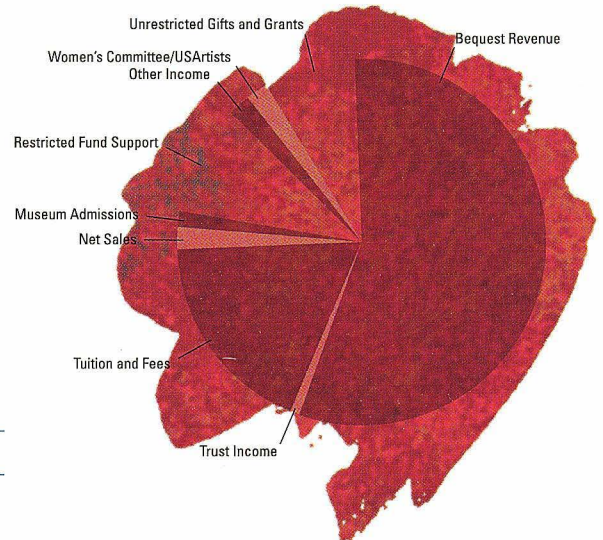
Financial Information

AS OF JULY 31, 1996

Support and Revenue

Unrestricted Gifts and Grants	1,254,919
Bequest Revenue	8,500,000
Trust Income	143,318
Tuition and Fees	2,724,060
Net Sales	301,378
Museum Admissions	216,109
Restricted Fund Support	1,466,276
Other Income	276,251
Women's Committee/USArtists	289,363

Total Support and Revenue **15,171,674**

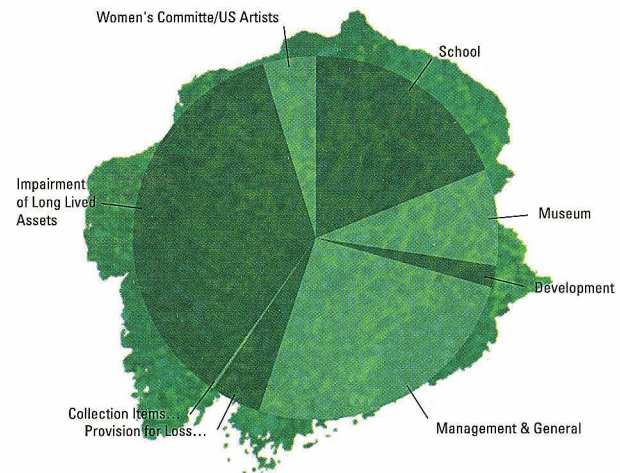


Operating Expenses

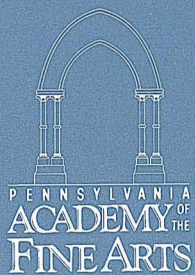
School	2,769,085
Museum	1,247,812
Development	247,271
Management and General	3,755,269
Provision for Loss on Invested Funds	645,000
Collection Items Purchased but not Capitalized	37,015
Impairment of Long Lived Assets	5,170,086
Women's Committee/USArtists	668,446

Total Operating Expenses **14,539,984**

Excess Revenue Over Expense **631,690**



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