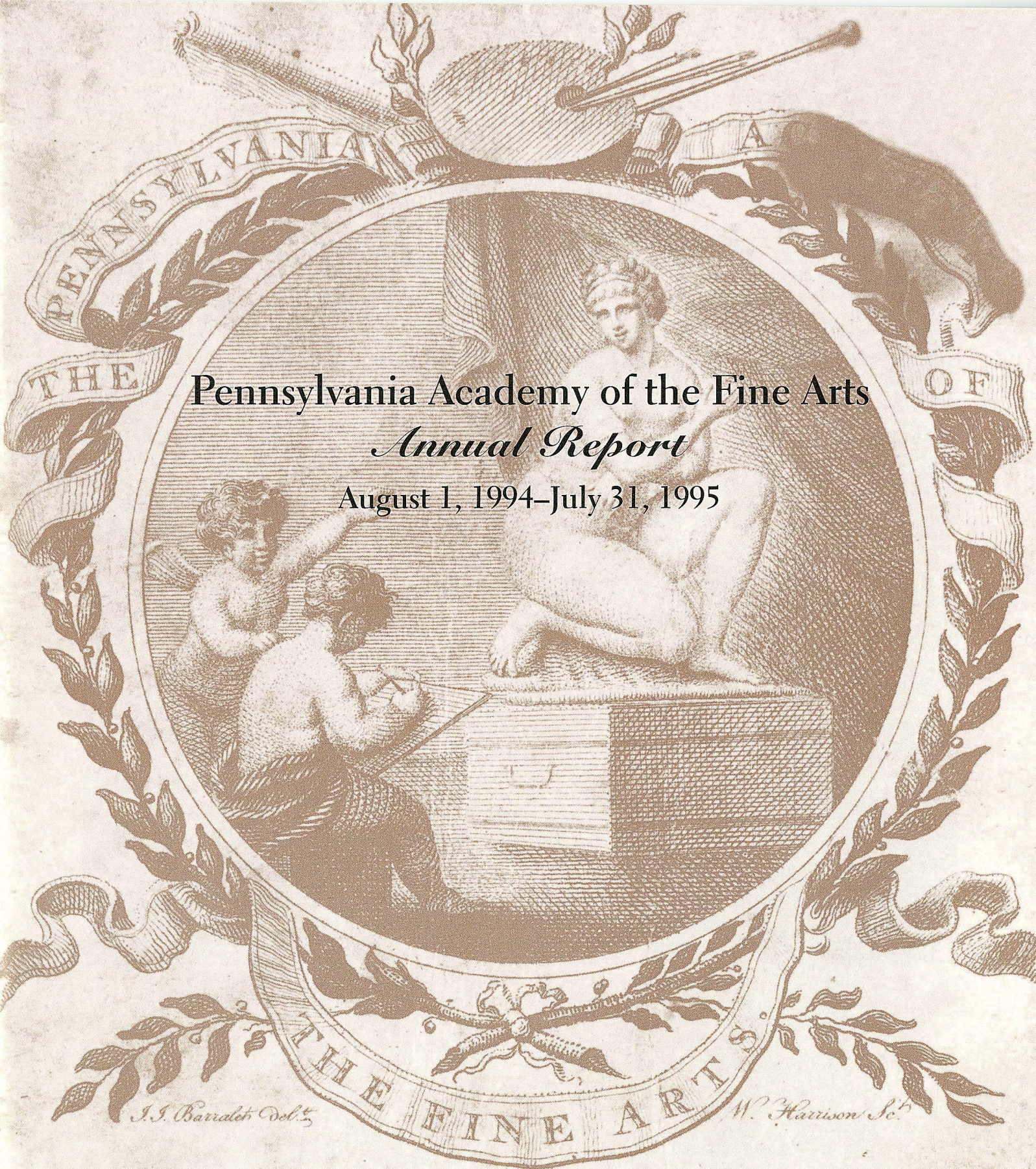


# *Pennsylvania Academy of the Fine Arts*



## *Annual Report*

August 1, 1994–July 31, 1995



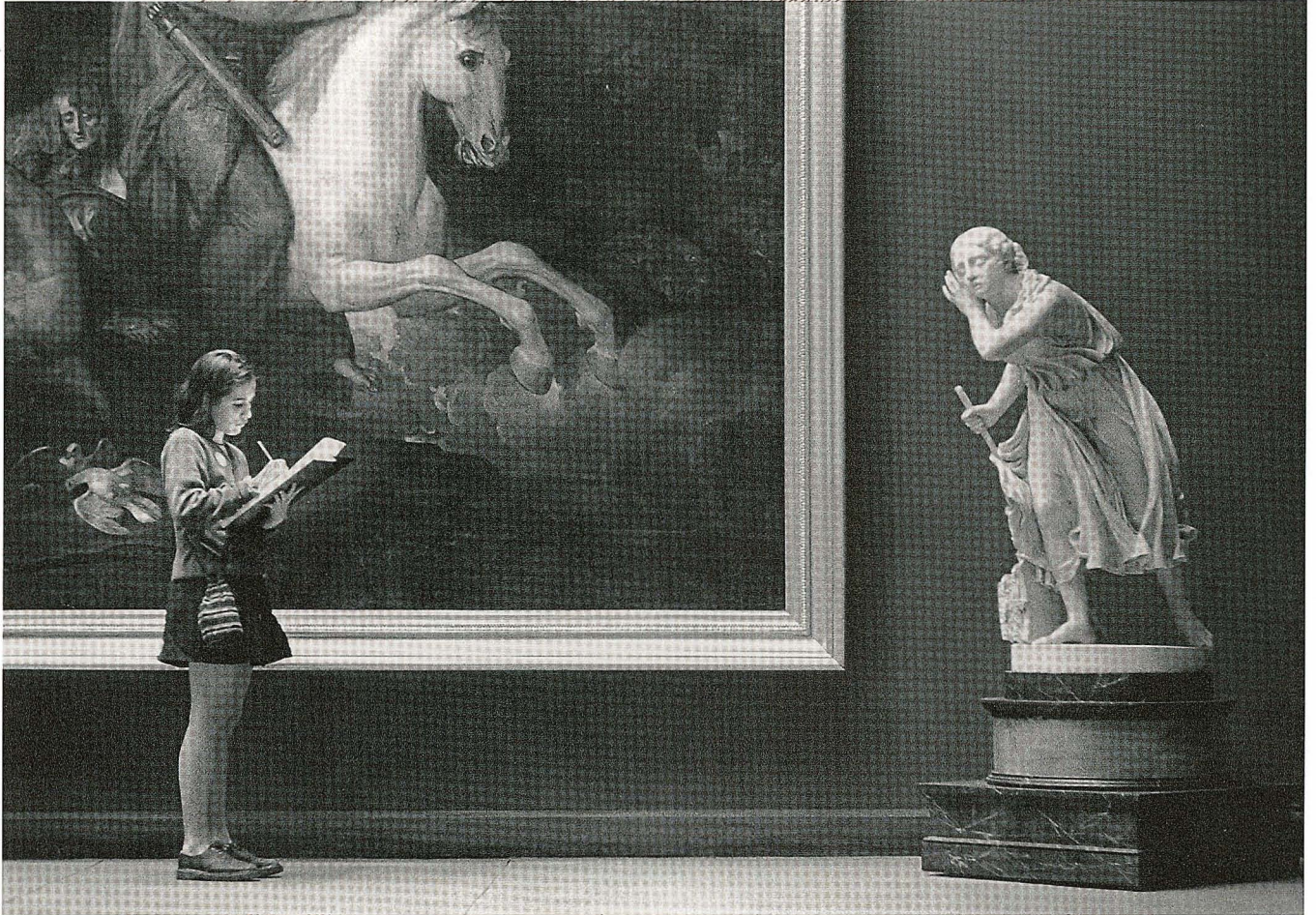
Pennsylvania Academy of the Fine Arts  
*Annual Report*

August 1, 1994–July 31, 1995

*Not Transferable.*

The Subscribers, citizens of Pennsylvania, having a regard to the objects and purposes herein before mentioned, and under the name, condition and articles following, are desirous to acquire and enjoy the power and immunities of a Corporation or body politic in Law, agreeably to the Act of Assembly in such case made and provided.

The Object of this Association, is to promote the cultivation of the *FINE ARTS* in the United States of America, by introducing several and elegant copies from works of the first masters in sculpture and painting, and by promoting the study of the liberal and polite sciences, and the mechanic arts, and by promoting the business of medicine, but



The Treasurer's accounts shall always be open to the inspection of the Board of Directors, or a general meeting of the members, or a Committee appointed at such general meeting.

Witness our Hands, this twenty sixth day of December, in the year of our Lord, one thousand, eight hundred and five.

1 Geo. Clymer	27 John B. Kestace
2 Wm. Rawle	28 Tho <sup>d</sup> Redman
3 Wm. Hopkinson	29 Lewis Neill
4 Simon Gatz	30 Sam <sup>l</sup> . Meehan
5 Geo. Fox	31 John W. Holmuth

## A Heritage of Education



Education, that complex array of activities involved in teaching and learning, is the theme of this year's Annual Report. More specifically, the theme is education in the visual arts and about the visual arts.

Institutions like the Pennsylvania Academy of the Fine Arts, the combination of a museum that exhibits art and a school that trains artists, are a vanishing species. There are few of us left, and I suspect the reason why is that over time there has been a loss of common purpose, the blurring of a common mission.

This is both unfortunate and surprising. It is unfortunate because there is an obvious, symbiotic relationship between making and experiencing works of art. And it is surprising because education in and about art should be an equally obvious mission shared by both art schools and museums.

To say that education is the primary mission of the Academy School would surprise no one since we have been engaged in instructing some of each generation's artists since 1805. What might come as a surprise is that education is also the primary mission of our Museum of American Art. Education is what unifies the two divisions of the Academy; it is the bond between making and exhibiting art.

In addition to training artists, the educational outreach of the School extends far beyond those students formally enrolled in our Certificate and M.F.A. programs. More than 1,000 people a year from the greater Philadelphia area participate in continuing education evening, weekend, and summer programs, all of which enhance their ability to make, to understand, and to appreciate the visual arts.

The fact that education is the primary mission of the Academy's Museum and the principle that unifies us will not be obvious to most people. The reason for this is that there is currently no consensus (either among museum professionals or the public at large) as to what the role of art museums should be within our society.

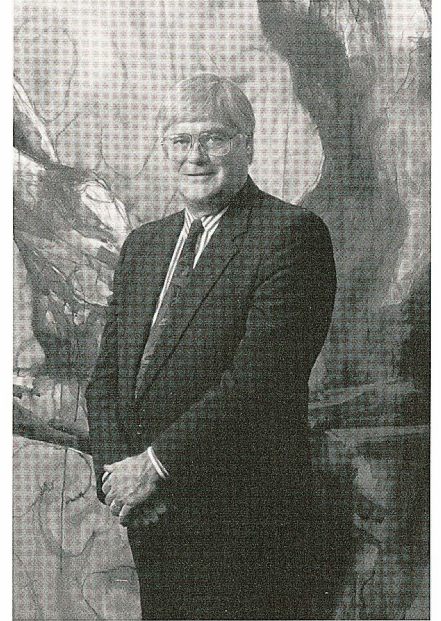
In a recent address to the Smithsonian Commission on the Future, Elizabeth Broun, the director of the National Museum of American Art, noted that as a society, "we still have not learned how art functions best in a pluralistic democracy," nor have we worked out how "to make art a meaningful part of American life."

If Ms. Broun's assessment is correct (and I believe that it is), then it follows that there will be uncertainty about the mission of those institutions (museums) within our society that collect, preserve, and exhibit works of art. And in fact there is uncertainty as is evidenced by the amount of discussion, both formal and informal, within the profession about what the proper role of art museums should be. Stephen E. Weil, in particular, has explored the issue thoughtfully and provocatively in essays such as those collected under the title of *Rethinking the Museum*.

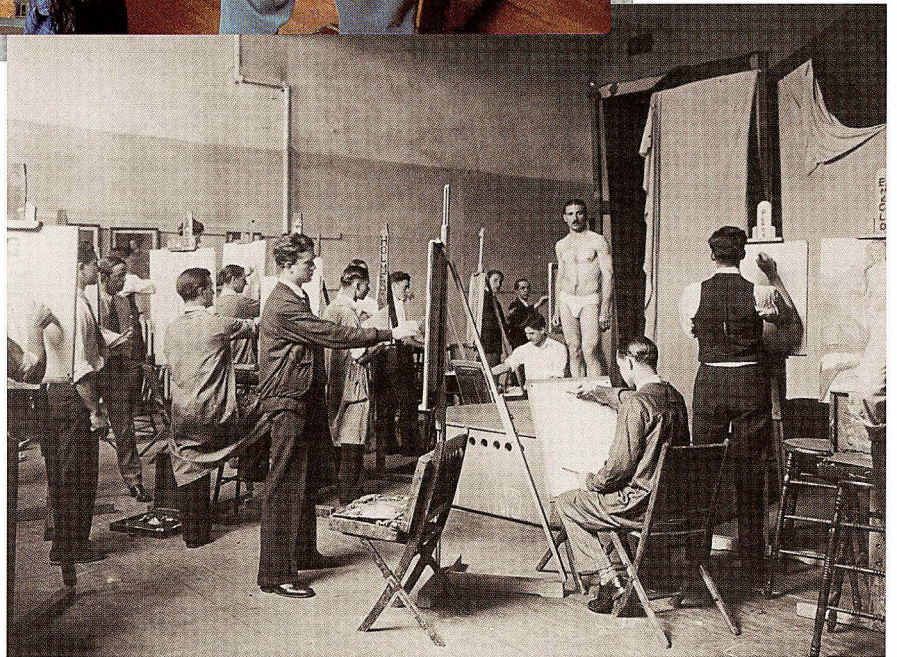
Weil writes that "in the current theology of American museums, to own and to care for a collection is to fulfill what has come to be regarded as our fundamental purpose." Although he acknowledges the prevailing orthodoxy, Weil is not comfortable with it. Nor should he be! After all, there is a further, crucial question to be answered: for what end (or purpose) is it important to own and care for a collection of art? Is it an end-in-itself, a self-justifying purpose? No, I think not, because to believe so trivializes art; it treats art as precious, but not important.

There is a reason, a purpose, for museums' collecting, preserving, and exhibiting works of art, and that reason is to educate those who visit our institutions. The results of the education we provide (assuming that we are successful) are various: an increased appreciation of and understanding of the aesthetic dimension of human existence in addition to the materialistic and pragmatic dimensions; a greater knowledge of one's own as well as other cultures; and the opportunity to experience the world within which we live from the uncommon perspective of artistic vision.

The point is that we need not be defensive or apologetic about the fact that our museums should be self-consciously and intentionally educational institutions as well as the repositories of great art. The Pennsylvania Academy of the Fine Arts is neither defensive nor apologetic, since education is what we have been about for almost 200 years.



Graham Riley



# The Pennsylvania Academy—A Commitment to Education



In classical terms humans have been “set apart from the animal world by their unique ability to create and use tools, formulate language and speak, and by the fact that they alone possess a sense of self awareness. Only a human can learn, only humans are smart. All other creatures are governed by instinct.”

Or, so it used to be. Now we know that we are not the only beings that can do any, some, most, or all these things. We now know that parenting animals “teach” their young. That even birds make and use tools. That dolphins and whales formulate and use language. Finally, we now know that chimpanzees can do them all, plus learn to communicate with us in one of our own languages, sign!

The myth of the monolith of Arthur C. Clark’s *2001: A Space Odyssey*, with the ape picking up a bone to make the first deadly tool to become “man,” has been exploded.

So, where is the dividing line?

Scientists, anthropologists, archaeologists and psychologists are all searching for the moment and characteristic that marks the spot that defines “human.” One concept that is gaining in popularity is that only humans use their consciousness to create art! Consequently, the magic of the monolith is not in the fact that the creature made a club. The magic, and its proof, lies in the pictures these ancients created. Pictures of the animals, hunts and icons of the times that this earliest “human” left on the walls of caves in Ardèche, France, tens of thousands of years ago. According to this school of thought, it was in the creation of art that this creature spanned the gap between being an intelligent animal and an intellectual human, separating us from every other creature on earth.

When these early ancestors mixed soil, charcoal, and flower pollen, together with their own saliva to make the first pigments, they began to define our difference in the world. They literally drew the line between us and all other creatures when they took these pigments and applied them with their palms and fingers to create these first pictures. Defining us when they set about leaving a record of what they saw, and what they felt, so that others of their kind could see and feel as they did. So that others—then and now—could understand them and the world around them. In that fantastic moment art was born and recorded history dawned.

Through the ensuing ages human progress has been documented and our social advancement proclaimed through the art works that our civilizations have produced. We look at the beauty of the treasures of King Tutankhamen in awe and wonder about the artisans and society that created them. We marvel at the statues of ancient Greece and study them to learn about that civilization. It was the explosion of the arts called the Renaissance that brought the European world out of the dark ages. And, it has been the hand and eye of the artist, not the engineer, that conceived the great architecture of the ages, from China’s Forbidden City, to the Alhambra, to St. Peter’s in Rome.

As strange as it may seem given this history, our society now seems to be questioning the very value of the artistic process. Is art education really important? Is there a benefit in it for us and our children? Is art necessary to understanding ourselves and perhaps more importantly to understanding others? Can art, and our remarkable art history, possibly have become something irrelevant, replaced by micro chips and high speed processors? Is a picture no longer worth a thousand words?

If you take a good look at the curriculum in the classrooms of most American primary and high schools today and listen to the national discussion over support for the arts, you could well think so. It seems that somehow society is saying that art is of secondary importance and social value. That art, the production of it, the study of it, the appreciation of it, the learning of how to develop and read it is a luxury, not a basic ingredient in intellectual growth and cultural development.

Two hundred years ago our government’s thinking on the subject of the arts was very different from what is being expressed in today’s congressional debates. Those who founded our Republic knew the importance of the fine arts in developing and unifying an “American Culture.” From the early 1790s when Philadelphia was the capital of the United States our government and civic leaders sought to establish an institution of instruction and education in the fine arts that would foster an American school of expression. The result was the formation of the Pennsylvania Academy of the Fine Arts in 1805 under the direction of famed



portraitist, Charles Willson Peale, sculptor William Rush, and the business, government and cultural leaders of the time.

Thomas Jefferson had supported the idea of an American School in Philadelphia from the 1790s, and as President in 1805 encouraged Peale and the others to pursue their project "for the education and edification of their fellow Americans." Rooted in the charter of Peale's Columbianum of Fine Arts, adopted in December of 1794, and modeled after the Royal Academy in London, the 1805 Charter of the Pennsylvania Academy defined its role as the center for the study and development of artistic talents.

One could say that the Academy's historical educational mission is obvious because of the School itself, and in many ways it is. The Academy is renowned for its excellence in teaching the fine arts and for its consistent history of adhering to the classical approach of first mastering the fundamentals of drawing. Learning at the Academy has always meant studying the human form and perfecting one's talents in drawing. It has meant studying under the guidance of established artists such as Thomas Eakins, who, in the late 1800s, defined a program of arts education that in large measure is still followed today. Although the program emphasizes the basics, students are encouraged to experiment and grow, exploring, in the final two years of their undergraduate studies, their own creativity under a system of faculty critics.

Today the Academy School offers a four-year Certificate program, joint Bachelor of Fine Arts programs with the University of Pennsylvania and the University of the Arts, and a two-year Master of Fine Arts degree. But the School's role goes beyond the formal degree and certificate programs. Around this central core of study, the School has built an extensive series of learning programs and self-enrichment courses that are available to all who have an interest. The School also undertakes special programs targeted to young people and the general community.

For example, the Academy School is pioneering an "Advanced Placement Art Study Program" for artistically gifted high school students. This program, currently in the pilot stage, is modeled on the nationally recognized Advanced Placement science, English, and math courses available in most high schools. Sponsored by a foundation grant and initiated with three nearby parochial high schools, the program brings qualified juniors and seniors to the Academy School for college-level instruction and class credit. The goal is to broaden the program to other area high schools and to offer it to other college-level art schools and colleges as a model for developing similar classes.

Individuals can come to the Academy on weekends or evenings to study and learn from a broad offering of enrichment courses and workshop learning programs. The School offers classes on art history and appreciation, and workshop courses where people can learn the fundamentals of (or take advanced instruction in) drawing, painting, and sculpting. The Academy even offers a workshop series on the art of choosing and making frames.

Though primarily focused on the technical training of American artists, the Academy saw cultivating public knowledge through art appreciation as part of its educational mission from the beginning. As a result, the Academy mounted public art displays and exhibitions of its members' works.

From its earliest days the Academy acquired works by its students and teachers for use as study materials and regularly displayed them for public enjoyment and education. On its opening day, in its first building on the northwest corner of 11th and Chestnut Streets, the Academy began a history of developing loan exhibitions for public enrichment with a presentation of important European works from the Royal Academy.

The great collection of the Academy's Museum of American Art began as an inventory of visual aids acquired to support student education. From this early 19th-century practice of acquiring visual aids, exhibiting and purchasing student works and works of other contemporary American artists, the collection grew and the modern concept of the Museum as we know it evolved. Growing as the country grew, the Academy began to expand its role as a public cultural facility by displaying its increasingly important artistic record of the American experience on a permanent exhibition basis.

When the Academy's third home, the landmark Frank Furness building, opened at Broad and Cherry Streets in 1876, the institution had matured into a modern museum as well as the Academy School and a complex of artist studios. The Museum's role was formalized and dedicated "to preserve, exhibit, collect and interpret works of American art of quality, and significance, for the education and aesthetic pleasure of the nation." Unlike art museums in general, our Museum of American Art is confident about its purpose and its responsibility as an educational institution. Education is an integral part of everything done by the Museum, from the display of the collection, to the development and presentation of special exhibitions, to community programs.

Due to a great extent to having a long history and a collection dating to the origins of American art, the Museum is viewed by some as a conservative institution. Nothing could be further from the truth. For most of its history the Museum has been on the leading edge of contemporary art and movements. In fact, a good part of the collection was acquired as contemporary pieces, many of which were purchased from emerging artists exhibiting in the Academy's Annual Exhibition. In introducing the best of new talent in the legendary Annual Exhibitions, the Museum was exercising a special educational role for both artists and the public. Presented from 1805 up to the mid 1960's the Annual Exhibition became a "must" for emerging talents and, over time, for established artists as well. The Exhibitions marked the public introduction of many great American artists, as well as new trends and styles. Artists such as Georgia O'Keeffe, Thomas Eakins, Alexander Calder, Andrew Wyeth, Jackson Pollock, John Sloan, Robert Henri and famed African-American painter Horace Pippin were provided their first major venues in the Pennsylvania Academy Annual Exhibition.

The casual visitor may not realize the fact that all of the Museum's exhibitions are built on an educational platform. The development of special exhibitions is an important educational component of the Museum's mission, providing an opportunity to present not only historic art and retrospectives, but importantly to present new and emerging styles and trends in art. Over the years the Museum has organized a number of truly landmark exhibitions that have helped define the history of American art.

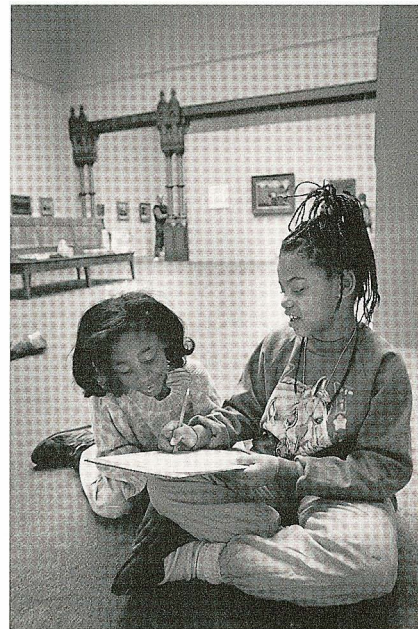
The famed 1921 show, "Exhibition of Paintings and Drawings Showing the Later Tendencies in Art," is a prime example of the Museum's role in introducing Philadelphia and the nation to important and emerging forms of art. Though the "rage" in European circles, the Modernist movement as epitomized by Cézanne was relatively unrecognized in American artistic and collecting circles. This show, developed and mounted by the Academy Museum, marked the coming of age for American modernists. Presenting 280 works by 88 artists, two of New York's leading art critics praised it as the best exhibition of modern American art ever held. Other examples include this past year's critically acclaimed presentation of "I Tell My Heart: The Art of Horace Pippin" and the highly praised 1985 exhibition, "Red Grooms: A Retrospective."

Each exhibition mounted by the Museum is surrounded by specially designed educational programs. Among other activities, they include symposia and lectures, themed tours, workshops, family programs, and special activities for area school children. Often exhibitions involve Museum staff members' writing and publishing special catalogues and scholarly works on the subjects or artists being presented. Over the years scores of scholarly works on American art and artists have been published by the Academy, carrying our educational mission into the world of advanced study and academia.

The Museum's archives, which encompass materials dating back to the decades before the 1805 founding, are another important aspect of our educational value and importance. They represent a rich storehouse for scholarly studies in American art by artists, students, art historians, and teachers from around the world. Specific holdings of works and personal papers relating to individual artists such as Thomas Eakins and Robert Motherwell make the Museum a center for the study of important American artists.

The real heart of the Museum's educational commitment lies in the community, in using our resources to pass on an appreciation of American art and culture from generation to generation. With the fading of art programs from classrooms, the Academy is devoting more and more of its efforts to filling this growing void for our area schools. The Museum of American Art provides schools with lesson plans and audio and visual materials that put art appreciation back into the curriculum. In 1995/96, through the innovative Museum Visit Program, over 30,000 area students will experience the wonders of art and learn about its importance in their lives in the classroom and at the Museum. Underwritten for the most part by foundations and corporations, this outreach program in many cases will be a student's only exposure to the fine arts or art history.

The Pennsylvania Academy in 1995 is essentially the same as it was in 1805, one institution dedicated to education in the American fine arts. Along with the world's other art schools and museums, the Academy is as important to advancing and preserving our culture as were the artistic efforts of those "first human beings" who have taught us that art speaks across time, and for all time!





16. Cha. Chauncy

17. Charles Smith



18. James Gibson

19. Wm. Meredith

20. J. Dorsey

21. W. P. Bidder

22. Rich<sup>d</sup>. Peters

23. Walter Frank

24. Samuel Shoemaker

25. Milton Dickson

26. J. W. Condy

27. Zeligman Phillips

28. Peter A. Brown

29. Robt. Frazer

30. James Milner



31. D. P. Garschi

32. James Olden Junior

33. Henry M. Holmuth

34. John Redman Case

# Acquisitions, Exhibitions, Publications



## Acquisitions 1994-95

### Gifts

Gene Davis

### Untitled

1969

Silkscreen on canvas, laid down on board  
Gift of Donna Turner Petersen and Robert  
E.A. Petersen, 1995.6

Guy Goodwin

### Domain

1985

Oil on linen

Gift of Mr. and Mrs. Brooke K. Dolan,  
1995.3

Kate Moran

### Portrait of an Adolescent Girl

1993

Hand-colored silver print

Gift of The More Gallery and the Artist,  
1995.2

Dona Nelson

### Spring Breakup

1979

Oil on canvas

Gift of the Artist, 1995.4

### Purchases

Eiko Fan

### Life Is a Cycle

1994

Wood

Pennsylvania Academy Purchase Prize from  
the 97th Annual Fellowship Exhibition,  
1995.5

## Archives Acquisitions

### Gifts

4 early 20th-century postcards of Academy  
building

Gift of Mark DeLelys

Scrapbook of William Sartain

Gift of Kathryn Eachus

Memoir of Gilbert Smith

Gift of Nadine Synnestvedt

1930 Class Photograph

Anonymous Gift

### Purchases

95 35mm negative strips (totaling 3700  
images) of the School in 1960 from Joe  
Nettis

Sale catalogue of the Caproni cast collection

Catalogue of the Harrison Collection

## Exhibitions

*Two Centuries of Collecting at the Museum  
of American Art*

(continuous exhibition of the Permanent  
Collection)

*Robert Motherwell's Graphics*

(Recently acquired works on paper)

December 10, 1994 through February 19,  
1995

*Eakins and the Photograph*

(Photographs from the Bregler Collection)

February 24 through April 16, 1995

*Annual Student Exhibition and Graduate  
Thesis Exhibition*

May 12 through June 4, 1995

*Chance Encounters*

(Morris Gallery)

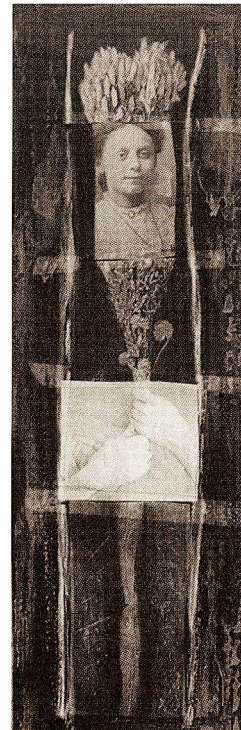
June 22 through October 1, 1995

*Arthur Dove Watercolors*

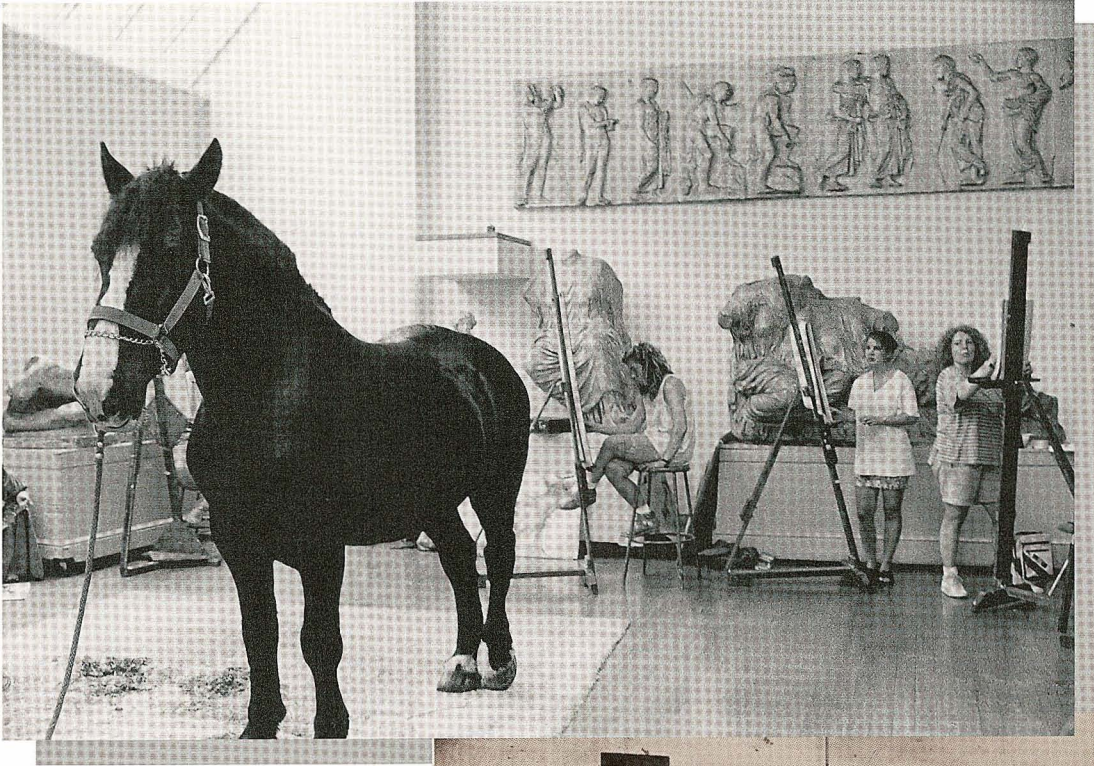
June 16 through October 24, 1995

## Publications

*Eakins and the Photograph: Works by Tho-  
mas Eakins and His Circle in the Collection  
of the Pennsylvania Academy of the Fine Arts*  
Susan Danly and Cheryl Leibold  
Smithsonian Institution Press, 1994



Kate Moran,  
*Portrait of an  
Adolescent Girl*,  
1993.



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(\$10,000 or more)

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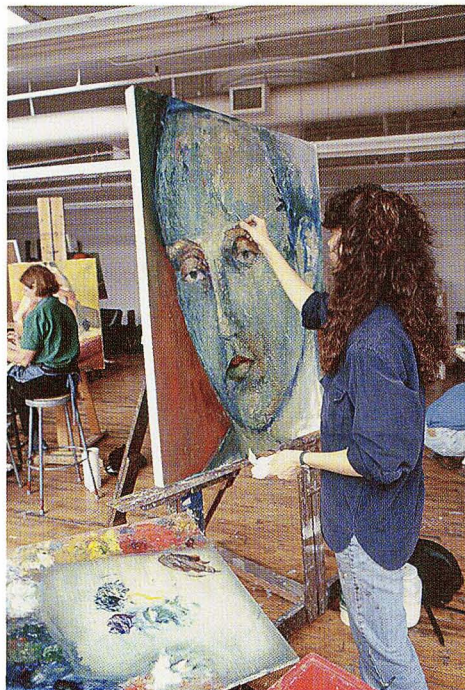
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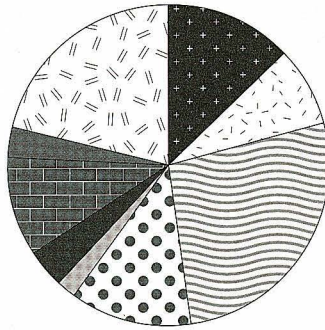
Mr. and Mrs. Henry M. Watts, Jr.  
Arnold and Beverly Weiss  
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Mr. and Mrs. Stanley Woodward  
Mr. and Mrs. Clarence Z. Wurts  
Dr. Brian J. Young  
Mrs. Elizabeth Zeidman  
Mrs. Lee V. Zlotnick

\* Indicates contributor is deceased.

*This is a record of gifts made between  
August 1, 1994 and July 31, 1995. We  
sincerely regret any omissions or errors.*

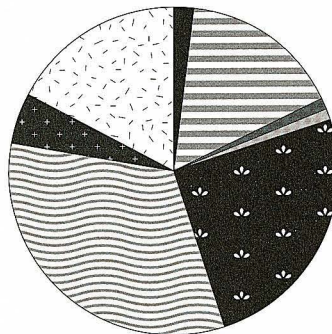


# Financial Information as of July 31, 1995



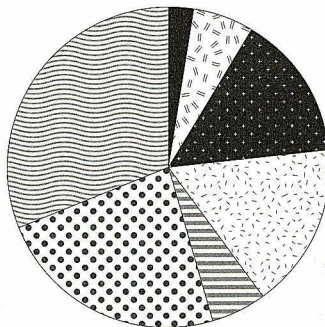
**Unrestricted Gifts & Grants**  
\$1,637,084

- Board 21%
- Major Gifts 3%
- Membership 10%
- Annual Giving 4%
- Special Events 2%
- Corporations 12%
- Foundations 27%
- Government 8%
- Bequests 13%



**Revenues**  
\$9,683,099

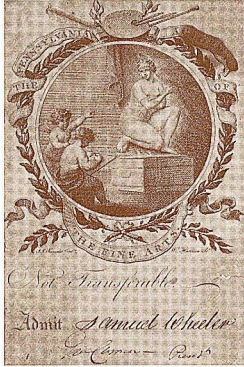
- Unrestricted Gifts & Grants 17%
- Third Century Fund Campaign Support 5%
- Trust Income 33%
- Tuition & Fees 25%
- Net Sales 1%
- Museum Admissions 1%
- Restricted Fund Support 16%
- Other Income 2%



**Direct Operating Expenses**  
\$9,080,189

- School 31%
- Museum 22%
- Development 5%
- Security & Facilities 16%
- General & Administrative 16%
- Interest 6%
- Depreciation 4%

*A complete audited financial statement is available upon request.*



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*Treasurer*  
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Lyn M. Ross, *Secretary*

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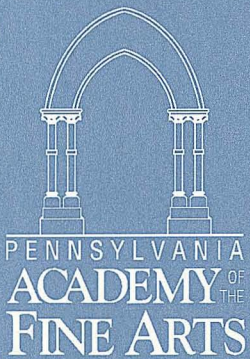
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