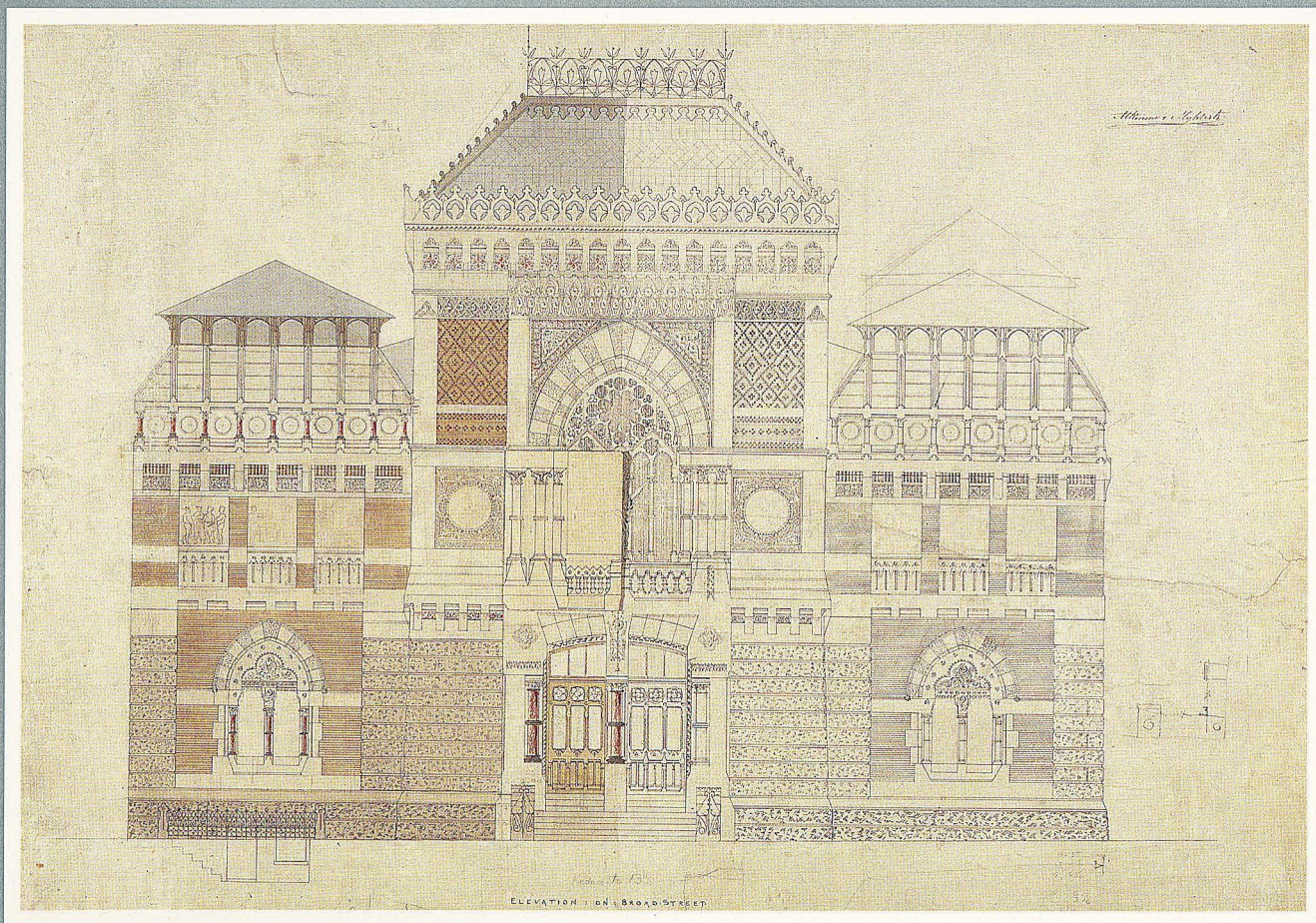
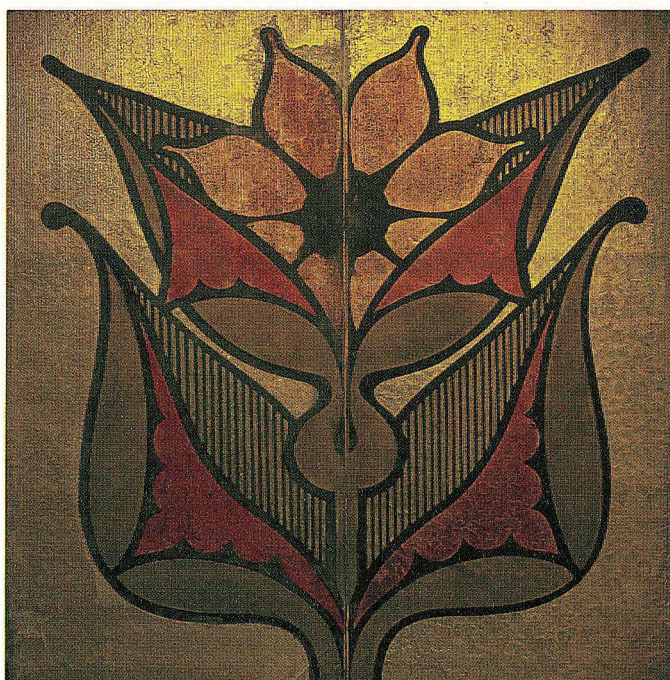


Pennsylvania Academy of the Fine Arts



ANNUAL REPORT
AUGUST 1, 1993—JULY 31, 1994

Pennsylvania Academy of the Fine Arts

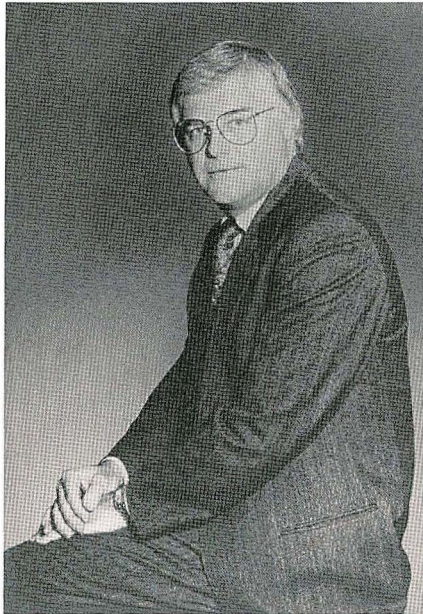


ANNUAL REPORT

AUGUST 1, 1993—JULY 31, 1994



Camac and Summer Streets
Andrew Goodfellow
Oil on paper, 19" x 24"
Private collection
Certificate Program



Gresham Riley
President
Pennsylvania Academy of the Fine Arts
Photograph: John Morgan



1994 was a year of transition, repositioning, and accomplishment for the Pennsylvania Academy of the Fine Arts.

The major transitions occurred in leadership positions with Chuck Andes assuming the chairmanship of the Board of Trustees in January 1994 and my becoming president of the Academy the same month. Indeed, my decision to accept the presidency was based in large measure on the opportunity to work with Chuck. As many Philadelphians know, Chuck Andes has been an influential participant in the city's cultural life for many years; and we are fortunate indeed to have his creative talents devoted to the Academy's cause.

Signs of repositioning were most evident on the Museum side of the Academy. First, we embraced the name *Museum of American Art* for our permanent collection in order to communicate more clearly to our many publics the precise nature of who we are. Second, we closed the Museum for six months, beginning June 1994, to undertake a major \$3.5 million renovation and reinstallation project. In addition to refurbishing our historic, 1876 Frank Furness architectural jewel, we reopened the Museum with a more clearly focused educational mission for both our collection and the programs we shall be offering to the public.

We are also proud of the accomplishments of this past year. It began with the nationally acclaimed Horace Pippin retrospective, the most successful exposition at the Academy since the Red Grooms show. For the second year in a row we operated with a balanced budget, made possible by uncommon generosity on the part of Board members, foundations, corporations, government agencies, and friends. Mention has already been made of the successful renovation of the Museum and reinstallation of our permanent collection, with more than 3,500 people attending our gala reopening weekend in early December 1994. And finally, the Academy School continued its tradition of graduating the next generation of the country's most creative young artists. The Annual Student Exhibition and Graduate Thesis Exhibition in May 1994 was once again quite extraordinary.

The Academy is close to entering its third century of service to the city, the region, and the nation. We are proud of our tradition and what we have contributed to the cultural life of American society. As we enter our third century of service, we shall do so as a more unified School and Museum because we believe that we are unique among fine arts institutions in the country. For this reason we can play a major role in determining how art shapes our values and our society in the 21st Century.

I ask all our friends and supporters to join us in this worthwhile endeavor.

January 24, 1995



Giant
Hale Allen
Oil on canvas, 36" x 40"
MFA Program



After 186 years, the Academy has added a Master of Fine Arts Degree Program to its academic repertoire. Why? The answer to the question was provided by President Thomas Jefferson in 1803 when he urged our founder Charles Willson Peale and his contemporaries to undertake the development of the Pennsylvania Academy to “assist the studies and excite the efforts of artists to gradually unfold, enlighten and invigorate the talents of our countrymen.”

The formal educational components of the Pennsylvania Academy have changed since then, but the needs of our students have remained the same—to get the best education, training and initiation into the world of the visual fine arts as possible. If there had been such a thing as a Master of Fine Arts degree in 1805, then the Academy would have been granting one since our founding.

Today, practicing the fine arts is accepted as a valid and respected professional career choice. The professional fine arts have also become a highly competitive field that demands not only creativity, but a wide understanding of art history, technique, and the artist’s own creative philosophy.

As a result, in the world of the 1990’s the choice of fine arts as an advanced education and career path requires the same amount of discipline and study as any other higher educational program. If a student wants to develop successfully his or her talent to practice art for a living, or to join the world of art as a teacher, or to do a combination of both, formal study has become a necessity. For art students to succeed in art-related careers, an M.F.A. degree is as important to them as an M.B.A. is to a business major. Realizing this, it became clear that to serve the needs of our students we had to implement a graduate program, which we did in 1991, conferring the first Master of Fine Arts degrees in 1993.

We are especially proud of the fact that our Master of Fine Arts Program is distinctive among fine arts institutions. In keeping with our reputation as one of the top fine arts schools in the world, we set out to develop a Master’s Program that would lead, not follow, in the educational field.

The Academy’s reputation has been built on an approach that stresses proficiency in the fundamentals of drawing and figurative study as the foundation for individual creative growth and development. Combined with “hands on” instruction and studio work, our students are afforded a personal and individualized educational experience. In structuring our M.F.A. Program we sought to carry forward the classic, yet customized, educational approach of our undergraduate philosophy.

Thus our Master’s Program uses the same hallmark master/apprentice tradition between student and teacher. In developing the program we strove to furnish the formal structure and curriculum required of a master’s degree without impinging on freedom of artistic expression.

The result is a distinctive two-year Master of Fine Arts Program, requiring 60 graduate-level credits of formal study with research, studio work, critiques, courses in aesthetics, criticism and a written thesis supporting a presentation of the candidate’s artwork.

But the curriculum and degree requirements don't reveal the elements of the program that make our educational approach distinctive.

The essence of our Master's Program is its simplicity: mastery of the fundamentals of drawing and the systematic study of form and content; the professional profile of our faculty and visiting artists; and the personal learning approach afforded the student.

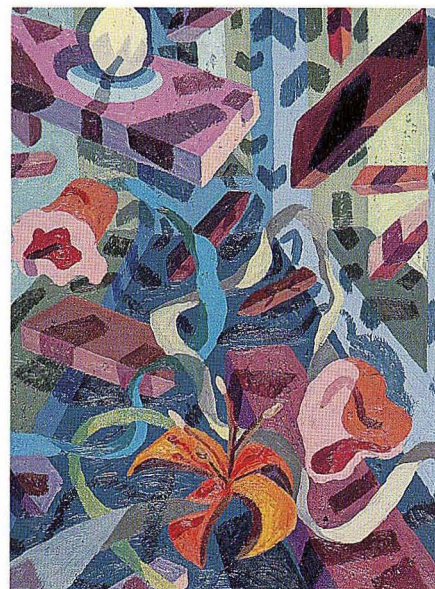
Life drawing and figurative study, a basic course requirement, has been in and out of vogue in art schools over the years. For all of its 200-year history the Academy has adhered to the principle that a solid grasp of the fundamentals is essential to fully developing an artist's potential. Now, with schools such as the new Graduate School of Figurative Art of the New York Academy "discovering" what we have known all along, study of these fundamentals is making a reappearance in course study requirements around the nation.

In every endeavor people make the real difference. The Academy's faculty and visiting artists are not only experienced teachers in the fine arts, they are leaders in the contemporary art world with established reputations. They exhibit nationally and internationally and are included in the most prestigious public and private collections.

Together, the faculty creates a dynamic that provides students with exceptional opportunities for study, critique, and the exchange of ideas. Headed by Michael G. Moore, director of Graduate Programs with over 25 years of academic experience in the fine arts, the faculty and visiting artists bring expertise in each field of concentration as well as broad knowledge of the real world of the fine arts beyond schooling.

More than teachers or instructors, they are a resource for the students. Mary Frank is noted for her figurative terra cotta sculptures; Peter Paone is nationally and internationally recognized for his paintings, prints and sculpture; Irving Petlin, who commutes monthly from Paris to serve as a visiting artist critic, is world-renowned for his narrative figurative paintings; Bruce Samuelson is a prolific abstract figurative painter—and graduate of the Pennsylvania Academy; Anthony Visco is noted for his figurative sculptures expressing pathos, spirituality and finesse in two- and three-dimensional works; Jan Baltzell is a highly successful abstract artist whose works are prized in many corporate collections; Sidney Goodman's paintings of dramatic realism will be honored next year with a major exhibition; and Yvonne Jacquette, a visiting artist critic, is well known and respected for her aerial landscape and cityscape paintings and woodcuts.

The final element of our distinctive approach is the individual focus on each student. Every student chooses a concentration in painting, sculpture or printmaking. Each is provided with his or her own studio space, creating an environment for the artist to work with privacy while providing access to instructors and their fellow students for advice, critique and assistance. Within this structure students are able to work and pursue their own personal vision



Flagrant Flyer Unit
Tori Scott
Oil on canvas, 25" x 31"
Private collection
MFA Program

and to explore new terrains while being guided to perfect the basics of their chosen field of concentration.

The learning atmosphere is deliberately geared to foster individual creativity. Students are able to bring to their education their own artistic structure, providing individual energy, points of view and goals for their work. No ideal is ever imposed, and the process is one of constant give and take, spurring intellectual growth and expanding creative ability.

Within the Academy's M.F.A. classes are the Peales, Eakins, Calder, Cassatts and Wyeths of tomorrow, honing their talent with an appetite for knowledge and understanding of the creative urge within, while perfecting the fundamentals of their art. These advanced students will themselves become part of our tradition just as their undergraduate predecessors have done over the last two centuries—contributing to American art and the Academy through their talent, vision and achievement.

Devil's Workshop (Rubber Ducky)
David Gerger
Oil on canvas, 34" x 34"
MFA Program





Untitled (Red Collage with Music and Crayon Lines)

Robert Motherwell
Acrylic, collage with music sheet,
and crayon on canvas, 1987
John Lambert Fund and
Gift of the Dedalus Foundation



The permanent collection of the Pennsylvania Academy is actually the oldest collection of contemporary art in America—begun in 1805!

When you begin to think of the collection in these terms, suddenly it takes on a whole new meaning and the works themselves have a much different impact. That's exactly why, as part of the recently completed \$3.5 million Museum renovation, we have renamed our Museum the "Museum of American Art" and reinstalled the collection in a chronological order—giving the visitor a tour of the history of American art as they contemplate the works on display.

In an historical sense the Pennsylvania Academy has always been on the leading edge of American art. As the founding home of the American School under Charles Willson Peale and his contemporaries, the Academy was the avant-garde art institution of its day. The collection, which fostered the nation's first museum of art, was the MOMA collection of its time. The only thing that has changed since our founding 190 years ago has been the tastes of the times reflected in the art of our collection.

Compiling a collection, or "accessioning" as it is known in museum circles, is very much an art within the arts. In the case of the Museum of American Art, it calls for a deep understanding of American art history and the Academy's unique place in its evolution. It also calls for a thorough knowledge of the permanent collection—identifying where there may be gaps in periods, artists or movements and then developing a careful plan of acquisition to fill them.

But historic accessioning is only one part of our responsibility as keepers of our artistic heritage. As at our founding, the Pennsylvania Academy of the Fine Arts is a chronicler of our times. That means that in accessioning contemporary works we must have the ability to recognize emerging trends and, in a way, anticipate greatness to keep the collection "alive" and relevant. It also means that in accessioning we bear the responsibility to the times and the future in the form of the imprimatur that incorporation of an artist's works into the nation's oldest collection carries.

Many of what are now considered "classic works" on display and in the vaults of the Pennsylvania Academy were acquired as contemporary works of their day. Much of the art in the collection, from the Peales of the 1800's, to Eakins, Cassatt, O'Keeffe, The Ten, and the Ash Can School, was acquired by the Academy as contemporary pieces. The role of Pennsylvania Academy in American art history is also a factor in our approach to accessioning works for the collection. In this regard we are more than a School and Museum, we are a part of the force that helped shape and continues to have an influence on American art itself.

The Museum of American Art actually gave rise to the Modernist movement in America with its ground-breaking 1921 show "Exhibition of Paintings and Drawings Showing the Later Tendencies in Art." It was the first comprehensive exhibition of American Modernists to be given a museum presentation. This event is reflected in our own acquisitions from that period and the resulting acquisition

of great American Modernists by Dr. Albert C. Barnes, who purchased eight works from the show for his own now famous collection. Our focus today has not changed. As with Peale, our mission remains to collect and display works of American art for the education and enjoyment of the public. In terms of our accessioning policy, this mission charges us with collecting contemporary works and augmenting the historic collection with works of importance that fill gaps, round out an artist's representation, or add to the scholarly value of the collection.

There are two recent cases that demonstrate the art, and luck, in accessioning: our partial purchase, partial gift acquisition of the Robert Motherwell collection and the receipt of the sketch books and loose drawings of famed Ash Can artist William Glackens.

In the case of Motherwell, the Academy recognized the need to augment the collection in the area of Abstract Expressionism. Fortunately, Motherwell had a long and close relationship with the Academy, which meant that the acquisition would not only fill a gap with works by one of the movement's leading artists, but would also strengthen an historic link with our institutional past.

Motherwell had exhibited in the Academy's famed Annual Exhibition for three decades beginning in 1946 and had been the recipient of the Academy's prestigious Gold Medal of Honor in 1979. Before his death in 1991, Motherwell established the Dedalus Foundation to serve as an archive and to place works from his estate into suitable museums. Shortly after his death, the Museum of American Art, with the support of the Academy Board of Trustees, approached the Foundation to express interest in acquiring some works to complement the collection and present the historic ties of the artist and the Academy.

Based on careful planning and study in seeking to make this important acquisition, the Museum of American Art became one of about ten museums worldwide to receive works from the estate—accessioning 43 works on paper and giving the Academy one of the finest collections of Motherwell's graphics in the world. As a result of the acquisition, the Pennsylvania Academy is now a regional scholarly center for the study of Motherwell's graphics.

In the case of William Glackens, timing, history and luck all came into play. The famed Ash Can artist had been a student at the Academy School and had frequently exhibited in the Annual Exhibition. The Sansom Foundation, administering Glackens' estate, contacted the Museum to say that they had identified a
10 1935 study for the artist's famed "The Soda Fountain," which had been exhibited by the artist in the 1936 Annual Exhibition and which had later been purchased by the Academy. Realizing the importance of acquiring the study, the Museum responded with great interest and excitement. Acknowledging Glackens' ties to the Academy, the Foundation also offered to present the Museum with two of the artist's sketch books. The promised two books turned out to be twelve intact (a rare event) books and were accompanied by nineteen loose drawings!

Accessioning is not as easy a task as these two cases seem to suggest—there was plenty of research, study, investigation and negotiation in both of

*Emigrant Train Fording Medicine
Bow Creek*
Samuel Colman
Oil on canvas, 1870
Henry C. Gibson Fund



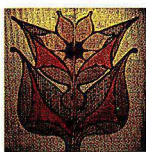
these examples. It also has a very pragmatic side, which calls for business and negotiating savvy, a keen eye for new talent and, as with Glackens, a little good luck now and then.

Though we call the result of accessioning a “collection,” accessioning is not the same as collecting in a familiar sense. If it were, we would need a storehouse the size of the Navy Yard to house and care for the volume of works we could have “collected” over the past 190 years. Accessioning is a very selective process which calls for a philosophy, advanced planning, and considerable funding. It is the task of the director of the Museum and the curator of collections to develop a detailed plan for accessioning which then is approved by the Board of Trustees.

In the planning process the needs of the collection are regularly reviewed and budgets established for specific purchases. Within this planning, the director and the curator establish a target program of artists and/or works to be acquired. On occasion, such as with the Glackens’ books and drawings, the Museum is presented with proposals for works to be incorporated into the permanent collection. In such cases, the director and the curator also have to consider as qualifications the work’s aesthetic quality, its historic significance, its stylistic relationship to the artist’s other works, and its relevance to the needs of the collection as identified in the accessioning plan. If the fit is there, the purchase proposal is then presented to the Museum Committee of the Board for approval.

The Museum of American Art of the Pennsylvania Academy of the Fine Arts is both a shrine to the creativity of the American artist and a forum for the presentation and debate that fosters the creative process. On your next visit to the Museum, take a moment to read the supporting labels by each work—when it was produced and when it was acquired by the Museum. See for yourself the story behind the story, the oldest collection of contemporary art in America.

Recent Acquisitions



Edna Andrade

Dynamite

1976

Acrylic on canvas

Gift of Donna Turner Petersen and Robert E.A. Petersen, 1994.3

March Avery

Summer at New Beach

1965

Oil on canvas

Gift of Elizabeth Greenfield Zeidman, 1993.3.2

Bo Bartlett

Tender

1993

Oil on canvas

Gift of Anonymous Donors, 1993.4

Anda Dubinskis

Barbeque

1985

Oil on panel

Gift of Dr. Stephen D. Silberstein, 1993.1

William Glackens

Study for "The Soda Fountain"

1935

Oil on board

Gift of the Sansom Foundation, 1994.7

Alex Katz

Art School

1952

Oil on board

Gift of the Artist, 1994.8

Albert Laessle

Embracing Figures

1899

Plaster model with colored surface

Gift of Janis Conner and

Joel Rosenkranz,

1994.5

Jack Levine

The "Dreigroschenfilm" Suite

1967

Soft ground etchings on hand-made

BFK Rives paper

Gift of Elizabeth Greenfield Zeidman, 1993.3.3a-c

Jody Pinto

Raw Mountain

1977

Watercolor, gouache and graphite

on paper

Gift of Elizabeth Greenfield Zeidman, 1993.3.1

Katherine Porter

Untitled

1982

Oil on rag paper

Gift of Renee and David McKee, 1993.5

James Abbott McNeill Whistler

The Traghetto, No. 2

1880

Proof etching, sixth state

Gift of Ann Stokes, 1994.4

Tender

Bo Bartlett

Oil on canvas, 1993

Gift of Anonymous Donors

Alexander Stirling Calder

Naiad with Tragic Mask

ca. 1920

Painted plaster

Gift of Collectors' Circle, 1993.6

Samuel Colman

Emigrant Train Forging Medicine

Bow Creek

1870

Oil on canvas

Henry C. Gibson Fund, 1994.2

Frank Hyder

Shaman Memento series

1992-93

Oil and acrylic on wood and plexiglass

Purchased with funds provided by

Dr. Stephen P. Silverstein, Dr. Elliott

Schulman, and the More Gallery,

1993.2a-c

Bruce Samuelson

Untitled

Pastel and charcoal on paper

Pennsylvania Academy Purchase

Prize from the 96th Annual Fellowship Exhibition, 1994.1



Robert Motherwell	<i>Untitled</i>	<i>Put Out All Flags</i>
<i>Samurai #2</i>	1966	1979-80
1974	Etching	Aquatint and etching
Acrylic on board		
<i>Untitled (Pink Figure)</i>	<i>Window</i>	<i>The Black Wall</i>
1950	1973	1980-81
Oil and crayon on paper	Lithograph	Etching and aquatint
<i>Sepia and Black Ink (Automatism Series)</i>	<i>Bastos</i>	<i>Beige Open</i>
1958	1974-75	1981
Sepia and black ink on paper	Lithograph	Etching
<i>Untitled (Black Elegy)</i>	<i>The Wave</i>	<i>Gray Open with White Paint</i>
1960	1974-78	1981
Acrylic on paper	Etching	Etching
<i>Lyric Suite</i>	<i>Djarum</i>	<i>Running Elegy</i>
1965	1975	1982
Black ink with orange halo and blue ink on rice paper	Lithograph, silkscreen and hand-painted ink	Etching and aquatint
<i>Lyric Suite</i>	<i>Untitled</i>	<i>Black Mountain (State I)</i>
1965	1975	1980-83
Black ink with green halo, royal blue and blue ink on rice paper	Aquatint and etching	Aquatint and etching
<i>Lyric Suite</i>	<i>Red Sea I</i>	<i>Black Mountain (State II - Red)</i>
1965	1976	1982-83
Blue and green ink on rice paper	Aquatint and etching	Aquatint and etching
<i>Lyric Suite</i>	<i>Gesture III</i>	<i>Running Elegy II, Red State</i>
1965	1976-77	1983
Black ink with orange halo and royal blue ink on rice paper	Aquatint and etching	Etching and aquatint
<i>Lyric Suite</i>	<i>Gesture IV (State II)</i>	<i>America - La France Variations II</i>
1965	1976-77	1983-84
Black ink on rice paper	Aquatint and etching	Lithograph
<i>Lyric Suite</i>	<i>Elegy Sketch</i>	<i>The Persian II</i>
1965	1977	1984-85
Green and blue ink on rice paper	Lithograph	Aquatint and etching
<i>Lyric Suite</i>	<i>Dance III</i>	<i>Redness of Red</i>
1965	1978	1984-85
Green and blue ink on rice paper	Etching and aquatint	Silkscreen, lithograph and collage
<i>Lyric Suite</i>	<i>Samurai II</i>	<i>The Green Studio</i>
1965	1979-80	1985
Black and dark blue ink on rice paper	Lithograph	Aquatint and etching
<i>Lyric Suite</i>	<i>Rite of Passage I</i>	<i>Blue Elegy</i>
1965	1979-80	1987
Red and blue ink on rice paper	Lithograph	Relief and lithograph
<i>Untitled (Red Collage with Music and Crayon Lines)</i>	<i>Rite of Passage II</i>	<i>Barcelona Elegy for the Spanish Republic</i>
1987	1979-80	1991
Acrylic, collage with music sheet and crayon on canvas	Lithograph	Print
<i>The Letter</i>	<i>Rite of Passage III</i>	John Lambert Fund and Gift of the Dedalus Foundation, 1994.6.1-36
1990	1979-80	
Collage, acrylic and envelope on canvas panel	Lithograph	



Hannah in a Landscape
Alex Kanevsky
Oil on masonite, 26" x 30"
Private collection
Certificate Program



I Tell My Heart: The Art of Horace Pippin
Judith E. Stein. Published in association
with Universe Books, 1993.

*Cool Waves and Hot Blocks: The Art of
Edna Andrade* with an essay by Ann
Sutherland Harris. Pennsylvania
Academy of the Fine Arts, 1993.

"Photographic Highjinks at the
Pennsylvania Academy of the Fine Arts"
Cheryl Leibold. *The Nineteenth Century*,
Vol. 12, No. 2, 1993.

Lanny Bergner/Frank Galuszka
June 10 through August 29, 1993

Howard Brunner/Ron Klein
September 10 through October 24, 1993

Masterworks of American Art: 1720 -
1993
June 12, 1993 through June 1, 1994

Nature's Way: 19th-Century Paintings
from the Permanent Collection
June 12, 1993 through January 2, 1994

Carved in Wood and Stone: 20th-
Century Sculpture
June 19, 1993 through January 2, 1994

Contemporary Art from the Permanent
Collection
June 26 through August 1993

Cool Waves and Hot Blocks: The Art of
Edna Andrade
*September 17, 1993 through January 31,
1994*

Subtracting the Surface: The Art of
Printmaking
*September 22, 1993 through January 2,
1994*

Jill Bonovitz and Bhakti Ziek
*November 2, 1993 through January 23,
1994*

Nannette Clark/Scott Rothstein
February 4 through April 24, 1994

*I Tell My Heart: The Art of Horace
Pippin*
January 21 through April 17, 1994

Frank Furness and Cultural Reform
April 22 through June 1, 1994

Traveling Exhibitions

Facing the Past: 19th-Century Portraits
from the Collection of the Pennsylvania
Academy of the Fine Arts
Through April 11, 1993

Traveled To:
Museum of Arts and Sciences, Macon,
Georgia
September 18 through November 13, 1993

Joslyn Art Museum, Omaha, Nebraska
*December 11, 1993 through January 30,
1994*

Society of the Four Arts, Palm Beach,
Florida
March 5 through April 30, 1994

The Frick Art Museum, Pittsburgh,
Pennsylvania
May 28 through July 23, 1994

Telling Tales: 19th-Century Narrative
Painting from the Collection of the
Pennsylvania Academy of the Fine Arts
June 13, 1991 through April 19, 1992

Traveled to:
Equitable Gallery, New York
September 17 through December 6, 1992

Greenville County Museum of Art,
Greenville, South Carolina
January 5 through February 28, 1993

The Chrysler Museum, Norfolk, Virginia
March 13 through May 8, 1993

Williamson Gallery of Art, Pasadena,
California
June 20 through August 15, 1993

Wichita Art Museum, Wichita, Kansas
September 12 through November 7, 1993

Dixon Gallery and Gardens, Memphis,
Tennessee
*December 5, 1993 through January 30,
1994*

*I Tell My Heart: The Art of Horace
Pippin*
January 21 through April 17, 1994

Traveled to:
Art Institute of Chicago
April 30 through July 10, 1994

Cincinnati Art Museum
July 31 through October 9, 1994

Baltimore Museum of Art
October 26 through December 31, 1994

Metropolitan Museum of Art
February 1 through April 30, 1995

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President's Council

(\$10,000 or more)

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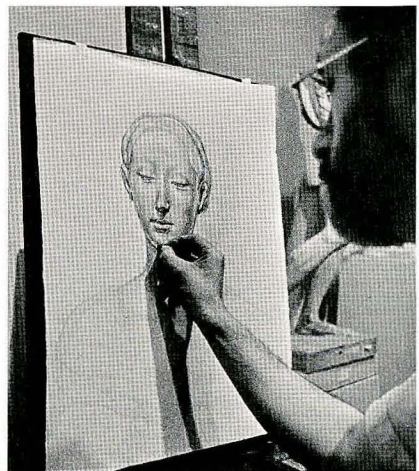
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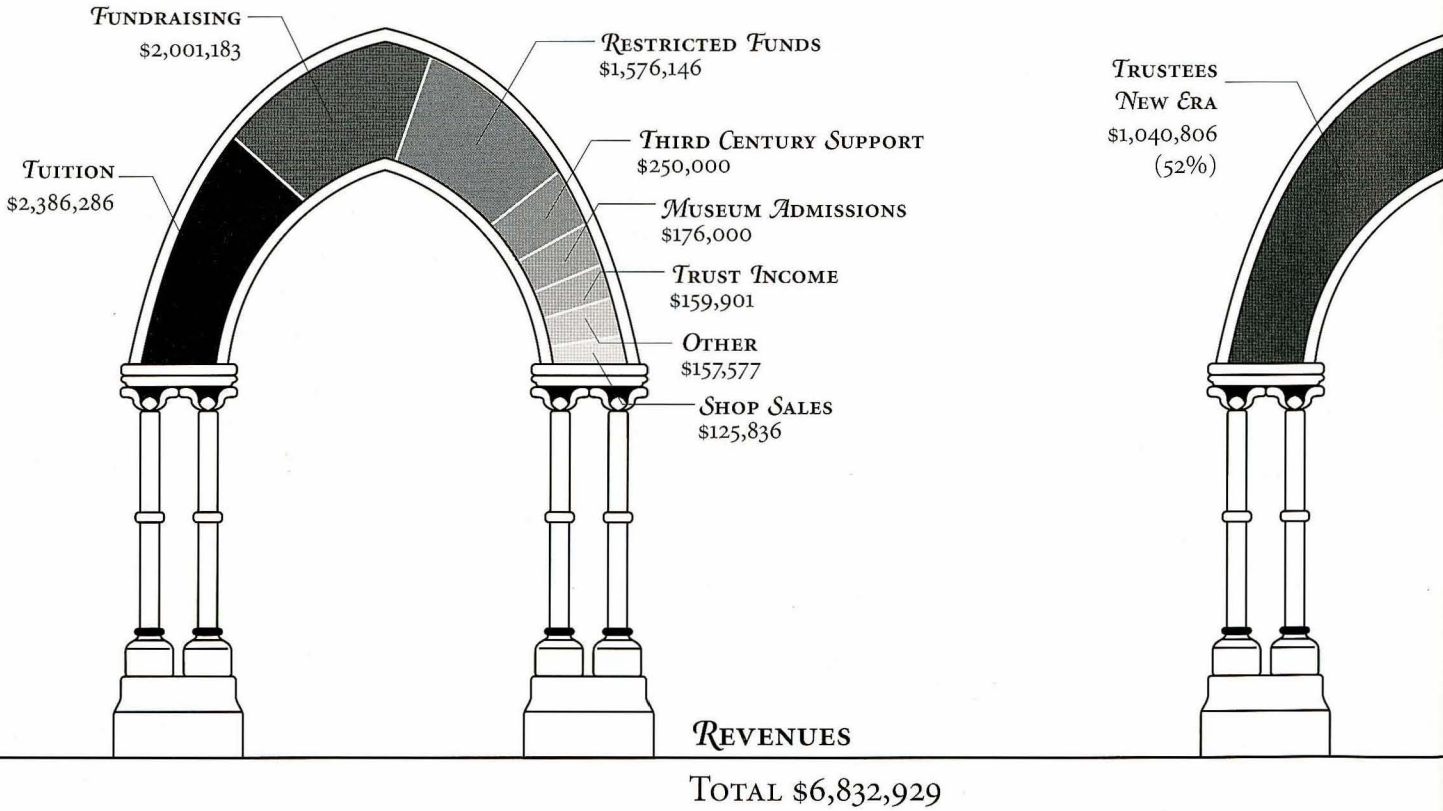
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We sincerely regret any errors or omissions.
 * Deceased

Financial Information as of July 31, 1994



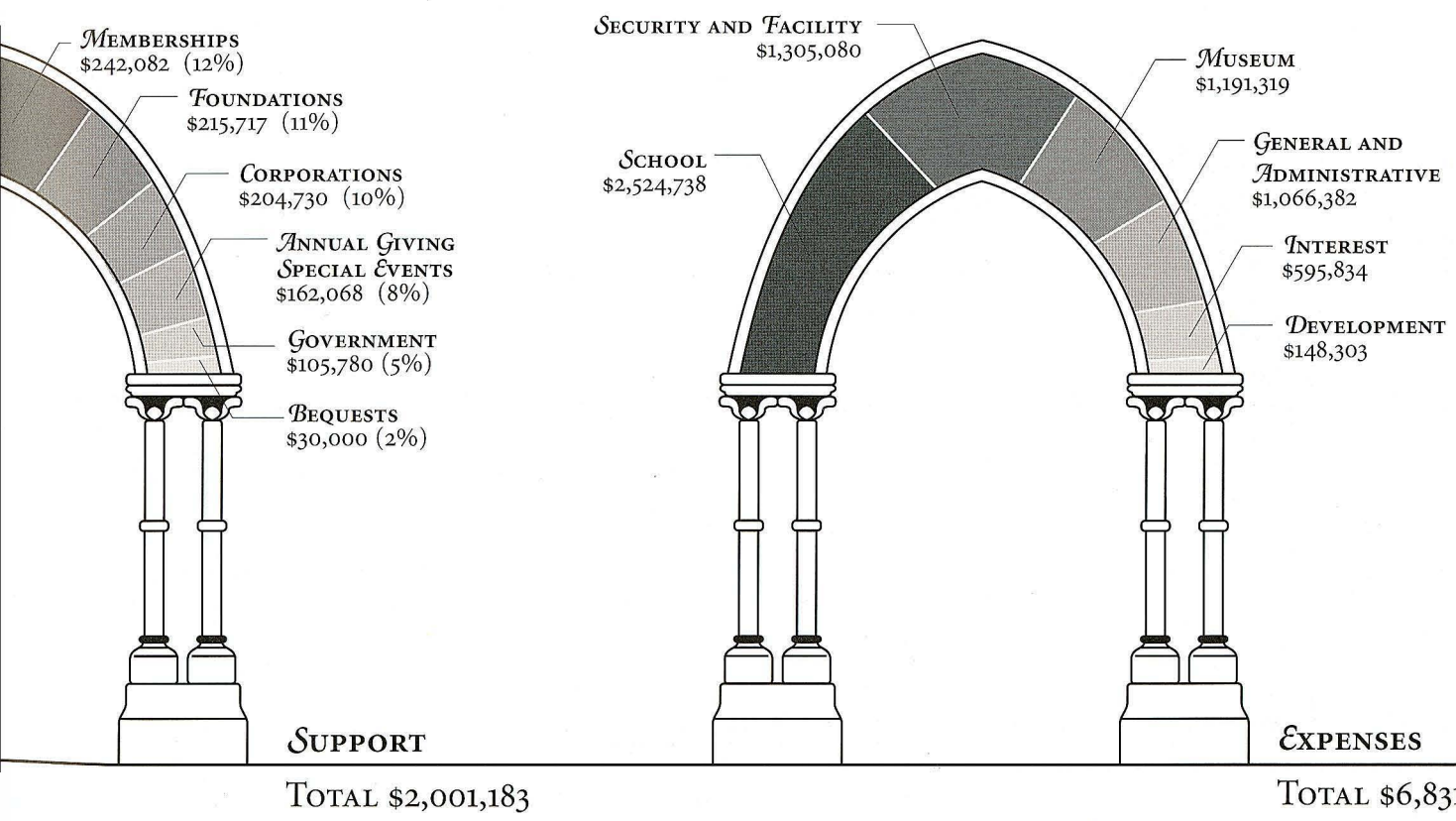
SUPPORT & REVENUE

Unrestricted Gifts and Grants	2,001,183
Third Century Support	\$250,000
Trust Income	159,901
Tuition and Fees	2,386,286
Net Sales	125,836
Museum Admissions	176,000
Restricted Fund Support	1,576,146
Other Income	157,577
TOTAL SUPPORT & REVENUE	\$6,832,929

OPERATING EXPENSES

School	2,524,738
Museum	1,191,319
Development	148,303
Security & Facilities	1,305,080
General & Administrative	1,066,382
Interest	595,834
TOTAL OPERATING EXPENSES	\$6,831,656

EXCESS REVENUE OVER EXPENSE \$1,273



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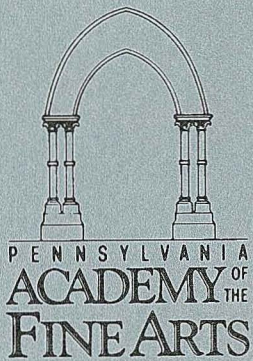
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