

Annual Report 1996-97



A COMMITMENT TO EDUCATION IS THE SHARED MISSION
OF THIS RARE UNION OF SCHOOL AND MUSEUM.

PAFA

PENNSYLVANIA ACADEMY OF THE FINE ARTS



Our vision for

...OUR VISION FOR THE ACADEMY IN THE 21ST CENTURY IS TO PRESERVE THE UNIQUE CULTURE OF THIS INSTITUTION WHILE ADAPTING TO THE CHANGING DEMANDS AND NEEDS OF OUR MODERN, PLURALISTIC CULTURE.

this Academy

This year the Academy's Board of Trustees approved a new Mission Statement and a new Vision Statement for this venerable institution. Two passages from each statement are worth quoting for the purpose of introducing the 1997 Annual Report.

From the Mission Statement: "A commitment to education is the shared mission of this rare union of school and museum. Through instruction, acquisitions, and exhibitions the Academy transmits the nation's cultural heritage, as expressed in the visual arts, to succeeding generations and gives shape to that heritage."

From the Vision Statement: "The Academy was conceived... 'to improve artists, to correct public taste, to call forth talents from obscurity, to promote a laudable emulation and finally, to give a character to the fine arts in America....' Our vision for the Academy in the 21st century is to preserve these first principles, and the unique culture of this institution, while adapting to the changing demands and needs of our modern, pluralistic culture."

If this institution is to fulfill its mission, if our vision is to become a reality, then different groups must work together to make it happen. Trustees, the administration, faculty, and volunteer support groups must adopt the vision as their own and must orchestrate their separate contributions into one unified effort.

For this Annual Report, we have asked leaders of several groups that are vital to the future success of the Academy to address their "perspectives on a shared vision."

A number of things caught my attention when I first read these statements. There is a strong commitment to preserving the "first principles" upon which this Academy was founded, among which are fostering a deep appreciation for fine art and a profound respect for the making of art. In addition, however, I hear our leaders saying that the Academy must adapt to a changing world. And to do so, we must find the answers to such questions as:



- *In our training of artists, how do we take into account the fact that the United States is no longer an isolated country but the dominant power in a global village?*
- *How do we use the visual arts to edify and to enrich the lives of an increasingly pluralistic society? Can this be done best by using the arts to challenge assumptions and create a clash of ideas over differing values?*
- *What are the values we share as a people and what is the role of the arts in reflecting these values as a means to strengthen a common culture?*

As I leave the Presidency after four years in office, I am confident that the Academy is positioned to make a positive difference in our society as we enter a new millennium. This confidence derives in large measure from the thoughtful statements that comprise this year's Annual Report.

Since this is the last Report to the Academy community in my tenure, I wish to thank all of you who have assisted so ably in our efforts to reestablish this institution as one of the nation's premier cultural organizations. G.R.



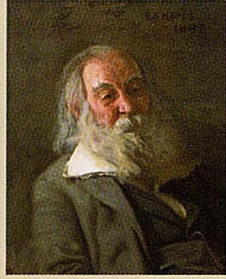
GRESHAM RILEY

President



DONALD R. CALDWELL

Chair, Board of Trustees



set forth a vision for the future

IN FISCAL 1997, THE ACADEMY DID MUCH TO FURTHER ENHANCE ITS REPUTATION AND TO SET FORTH A VISION FOR ITS FUTURE.

At a recent showing of his works, Stanley Bielen, a 1980 graduate of the Pennsylvania Academy, stated with great fervor that “the Academy sets the standard for art instruction in the United States.” This extraordinary reputation for artistic and pedagogical excellence is the foundation upon which our future will be built. In fiscal 1997, the Academy did much to further enhance its reputation and to set forth a vision for its future.

To continue the growth of this extraordinary institution, we have many opportunities and challenges to address. Over the past year, the Trustees and management of the Academy have been actively engaged in the formation of a new strategic plan to guide our efforts into the new millennium. We will address all aspects of our activities from programs, promotion, and funding to issues of management and physical space. We are excited about the future of the Academy and understand that all of these issues need to be addressed to ensure that the Academy’s future is every bit as illustrious as its past.

After four years of distinguished leadership, Gresham Riley has decided to move on to new challenges and will be resigning as President at the close of this fiscal year, July 31, 1998. Dr. Riley’s contributions to the Academy during his tenure have been both numerous and significant, and we wish him well in his future endeavors.

We welcome to the institution Joshua C. Thompson, who will serve as Chief Executive Officer of the Academy while a newly formed Search Committee of the Board commences a nationwide search for a new President and CEO to carry out the mandate set forth in the Strategic Plan and lead the institution into the new millennium. I know I can count on all of the constituencies to give Mr. Thompson the support and encouragement he will need during this transition period. D.R.C.



must be visionary
and bold

THE TASKS AHEAD MUST BE VISIONARY AND BOLD. THEY MUST BUILD UPON PAST SUCCESSES, FORGE A STRONGER, MUTUALLY BENEFICIAL RELATIONSHIP BETWEEN THE WOMEN'S COMMITTEE AND THE ACADEMY, AND BREAK NEW GROUND.

The Museum and School of the Pennsylvania Academy possess many elements that can bring together a civilized society. The Academy's collection of art and artifacts that tell the history of our nation; the School's teachings in the classical mode; and USArtists, a major exposition of American art, collectively contribute to educating all people through the arts.

Today, the Women's Committee, through USArtists, is positioned to serve the Academy in achieving its objectives by charting a course that can—and will—help ensure the future of the Academy. Through its 48 years of volunteer service, our ability and dedication in undertaking major endeavors are proven. USArtists, owned by the Women's Committee, has become, in six short years, a highly successful exposition that brings the finest of American art to Philadelphia, while focusing national attention on our beneficiary, the Academy. The Women's Committee's goals of increased visibility and financial resources extend the reputation of the Academy.

The tasks ahead must be visionary and bold. They must build upon past successes, forge a stronger, mutually beneficial relationship between the Women's Committee and the Academy, and break new ground. USArtists must continue to grow in size and stature as it explores new directions and initiatives, especially remaining in the forefront of programs for people with special needs.

Together, working hand-in-hand, the Academy leadership and the Women's Committee can nurture the best of human endeavors, and in doing so, accept no boundaries.

J.F.



JANE FORTUNE

President, Women's Committee



DANIEL ROSENFELD

Edna S. Tuttleman Director
of the Museum of American Art



to open minds
...TO CHALLENGE ASSUMPTIONS AND TO EDIFY; TO OPEN MINDS AND TO INSPIRE;
TO EXPAND THE LIMITS OF AESTHETIC EXPERIENCE AND TO ENRICH OUR LIVES.
and inspire

When this Academy was conceived 193 years ago, it was taken for granted that works of art served an educational function, and that society was improved by exposure to them. A work of art was understood to be a technological achievement and an intellectual construct, as well as a reflection of the laws of nature and of human nature, conceived for the pleasure and edification of the beholder. While works of art today may not always originate from didactic intentions, their educational capacity remains their greatest potential, delivering truths about the world, and about ourselves.

The Museum of American Art shares this vision of art's purpose. By preserving and exhibiting works of art, we provide an enriching repository of visual constructs that reflect who we are and where we've come from. Various, we provide the context for quiet contemplation and for vigorous debate. We aspire to reflect the diversity of our culture and to challenge assertions of its homogeneity. Perhaps more than ever, in a contemporary culture that assumes nothing and challenges everything, the clash of ideas about normative standards takes place upon the museum's walls. It remains an important part of our vision to challenge assumptions and to edify; to open minds and to inspire; to expand the limits of aesthetic experience and to enrich our lives. It is no less a part of this vision to imagine the Museum as a place where we rediscover a sense of our joy and the pleasures of being connected to our past, as well as a part of this vital and dynamic culture. D.R.



the Academy celebrates diversity

SINCE THE ACADEMY CELEBRATES THE DIVERSITY OF AMERICAN CULTURE, WE MUST ACKNOWLEDGE AND RESPECT THE DIVERSITY AMONG OUR OWN AUDIENCES AS WELL.

The Academy's educational mission unites the School and the Museum in a symbiotic relationship, grounded in the belief that the fine arts remain meaningful and relevant. While our students and many of our museum visitors share this belief, others, for whom a first-hand encounter with historic or contemporary art is an unfamiliar experience, may not. It is the museum educator's responsibility to provide enriching experiences that address our traditional audiences and first-time visitors at whatever level of appreciation they may enjoy.

It is not enough for Museum educators to be conversant with the history of American art or the Pennsylvania Academy. In order to build new audiences and better serve our current ones, we must continually explore new ways to enhance the museum visit, from providing tours, lectures, films and performances to introducing interactive media access in the galleries.

Increasing the breadth of educational programs and experiences can provide all audiences new points of access to artworks and the ideas they represent. For those less familiar or comfortable within a Museum environment, these alternate routes to understanding are crucial.

Since the Academy celebrates the diversity of American culture, we must acknowledge and respect the diversity among our own audiences as well. This awareness, if acted on in every contact with our visitors, will only heighten the trust and community we share with our neighbors, building as yet unforeseen partnerships. G.T.



GLENN TOMLINSON

Director of Museum Education
and Audience Development



FREDERICK S. OSBORNE

Dean and Director of the School



it is about a
...IT IS ABOUT A WAY OF LIVING, IN WHICH DEDICATION TO THE FINE ARTS, TO
EDUCATION, AND TO THE CREATIVE PROCESS IS CENTRAL TO ONE'S BEING.
way of living

In 1805, the Pennsylvania Academy of the Fine Arts was established to enrich the quality of life in a young America. The Founders' vision and conviction began an educational tradition that has become the Academy's greatest strength.

Today, this tradition distinguishes the Academy from every other art institution in America. Contrary to a widely held perception, this tradition is not about a particular style of art—it is not even visible. Rather, it is about a way of living, in which dedication to the fine arts, to education, and to the creative process is central to one's being.

The Academy's task is to ensure that its tradition continues to value orderly development and radical innovation, side by side; that it honors integrity, passion, inspiration, and excellence in everything it does; that the Academy programs always surpass the expectations of those who experience them; and that it thoughtfully and productively sets the pace in educating aspiring artists and the society to which they belong. F.S.O.



we must embrace
WE MUST EMBRACE NEW PERSPECTIVES IN A MULTI-DIMENSIONAL WORLD THAT EXTENDS
FAR BEYOND OUR BORDERS.
new perspectives

As a teacher, I like to see my work in light of the Academy's original purpose: "to promote the cultivation of the fine arts in the United States of America." As we move into a third century of educating artists, our vision, while true to the original purpose, is greatly challenged to incorporate the perspectives of a broader world.

Last semester, in one class alone, I had one African, one Barbadian, and five Asians amidst students from all over this country. It is exhilarating to be on the front line of merging cultures. It's exciting to draw students out to share their individual views of art. Each student's unique view is shaped by diverse cultures and life experiences and therefore helps us all examine our own complexities.

A parallel challenge exists for PAFA institutionally. We need to seek out new ways of using the experiential and instructional resources we possess. "To promote the cultivation of the fine arts in the United States of America" during the 21st century we must embrace new perspectives in a multi-dimensional world that extends far beyond our borders. J.A.R.



JILL A. RUPINSKI

Chair, Painting Department

ACQUISITIONS

GIFTS

James Barsness
Outside the Crib
1994
Ink, acrylic, and collage on canvas
Gift of Mr. and Mrs. T.J. Dermot Dunphy, 1996.3

Emilio Cruz
Fish
1992
Pastel on folio paper
Gift of Patricia Cruz, 1997.3



William Glackens
Finnish Woman
1920
Oil on canvas
Gift of the Reverend Edward M. DePaoli, Priest of the Archdiocese of Philadelphia, on behalf of the Sansom Foundation, 1996.6

Paul Jenkins
Phenomena. Nearly Clearing
Oil on canvas
Gift of Renee Weinstein, 1996.5

Herschel Levit
Portrait of Marian Anderson
ca. 1963
Oil on canvas
Gift of Janice Hackenburg Levit (Mrs. Herschel Levit), 1996.7

Edith Neff
Study for "Greased Pole"
1994
Graphite on paper
Greased Pole I
1994
Monoprint on paper
Seated Male Nude
ca. 1991
Charcoal and graphite on paper
[*Three Figures on Horseback*]
1969
Graphite on paper
Gift of Bill Scott, 1996.8.1 - 4

PURCHASES

Meredith Rossier
Vision; Vanishing
1996
Oil and conte on paper, mounted on board, laid down on paper
Pennsylvania Academy
Purchase, 1996.4

Hye Jin Chung
Untitled
1996
Oil and mixed media
Museum of American Art of the Pennsylvania Academy of the Fine Arts Purchase Prize from the 99th Annual Fellowship Exhibition, 1997.1

Arnold Mesches
Anomie #27/1937; The Doll House
1992
Acrylic on canvas
Funds provided by the Richard Florsheim Art Fund and Friends of the Artist, 1997.2

EXHIBITIONS

Two Centuries of Collecting at the Museum of American Art
Continuous selection from the Permanent Collection

To Be Modern: American Encounters with Cézanne and Company
June 15 through September 29, 1996

Family Matters
October 12, 1996 through January 12, 1997

Sarah McCoubrey
October 12, 1996 through January 12, 1997

Nelson Shanks: From the Studio
October 24 through November 13, 1996

Trompe L'Oeil
November 16, 1996 through January 5, 1997

Postwar Works on Paper
January 7 through March 2, 1997

The Sartain Family and Their Philadelphia Circle
January 17 through April 13, 1997

Mark McCullen
January 25 through April 13, 1997

Emilio Cruz: The *Homo Sapiens* Series
March 8 through April 20, 1997

Arnaldo Roche-Rabell: The Uncommonwealth
March 8 through April 20, 1997

Annual Student Exhibition and Graduate Thesis Exhibition
May 10 through June 1, 1997

Faculty Exhibition
June 7 through September 14, 1997

The Pennsylvania Academy at Pont-Aven
June 13 through September 7, 1997

Reconstruction: William Christenberry's Art
June 21 through August 31, 1997

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WOCO/USARTISTS EXPOSITION AND SALE OF AMERICAN ART

Growth of Net Proceeds

1994	\$10,000
1995	\$34,000
1996	\$144,000
1997	\$175,000 (<i>projected</i>)

This graph illustrates the growth, in round numbers, of USArtists. Figures do not include other financial support generated by the Women's Committee.

STATEMENT OF OPERATIONS

OUR INCOME

We recorded gross tuition of	2,946,880
We supplied financial aid to our students of	(632,455)
Therefore, we collected tuition revenues of	2,314,425
We collected and recorded unrestricted fundraising revenues of	1,340,540
We collected and recorded unrestricted trust income of	544,027
We collected and recorded bequest revenue of	575,000
We recorded rental of museum facilities, net direct costs, of	173,913
We recorded net revenues from Museum Gift Shop and School Stores sales of	128,099
We recorded museum admission revenues of	286,204
We recorded collected museum collection rental fees and other museum income of	62,790
We satisfied restrictions of previously restricted revenues of	1,579,471
We received revenues from other sources of	28,245
The Women's Committee and USArtists received and collected revenues of:	690,691

Thus, the Academy has received or will receive a total of	7,723,405
---	------------------

OUR EXPENDITURES

We paid for salaries, wages, and employee benefits of	3,435,249
We incurred facilities maintenance costs in the school and museum buildings, including the depreciation of equipment, of	1,630,387
We paid rents for offsite student studio space of	187,702
We paid interest expense on \$1.25 million of bank borrowings of	136,957
We spent operating funds on capital additions of	187,146
We spent money on museum exhibitions of	233,325
Professional fees, including attorney, audit and fees paid to defend a trust, totalled	209,453
Other expenses totalled	1,299,594
The Women's Committee and USArtists spent the following:	511,209

Therefore, the total expenditures we paid or will pay equaled	7,831,022
---	------------------

The Academy sustained a net loss for the year of	(107,617)
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BALANCE SHEET

ASSETS	
Cash	392,616
Receivables:	
Pledges of gifts, net	9,649,447
Other:	85,211
Inventories	223,565
Long-term investments, permanently restricted, at market	15,661,004
Long-term investments, outside trusts, at market	9,731,952
Land, buildings and equipment, net of accumulated depreciation	4,428,230
Other assets	20,000
Total assets	40,192,025
LIABILITIES AND NET ASSETS	
Notes payable, bank	1,250,000
Accounts payable and accrued expenses	884,596
Deferred revenues	294,429
Other liabilities	211,600
Total liabilities	2,640,625
Net assets:	
Unrestricted	701,225
Temporarily restricted	5,537,626
Permanently restricted	31,312,549
Total net assets	37,551,400
Total liabilities and net assets	40,192,025

STAFF *As of July 31, 1997*

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Executive Assistant to the President
Alexander Myers

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Sculpture Shop
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Sylvia Yount

Exhibitions Coordinator
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Director of Education and Audience Development
Glenn Tomlinson

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PHOTOGRAPHS

PAGE 1

Jacob Lawrence
Dream Series #5: The Library
1967
Tempera on board
Funds provided by the
National Endowment for the
Arts, the Collectors' Circle,
and the Henry D. Gilpin and
John Lambert Funds.

PAGE 5

Thomas Eakins
Walt Whitman (1819 - 1892)
1888
Oil on canvas
General Fund.

PAGE 9

Georgia O'Keeffe
Coxcomb
1931
Oil on canvas
Partial gift and bequest of Mrs.
Bernice McIlhenny Wintersteen.

PAGE 13

Richard Diebenkorn
Interior with Doorway
1962
Oil on canvas
Henry D. Gilpin Fund.

PAGE 14

Mary Cassatt
Bacchante
1872
Oil on canvas
Gift of John Frederick Lewis.

PAGE 2

Detail of Museum Exterior.
Photograph by Will Brown.

PAGES 6, 10

Details of Museum Interiors.
Photographs by Rick Echelmeyer.

PAGES 3, 4, 7, 8, 11, 12, 15

Portrait photographs by
David Graham. 1997.

Museum of *American Art*
of the
Pennsylvania Academy of the Fine Arts

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