

Pennsylvania Academy  
*of the Fine Arts*

2017-2018  
ANNUAL  
REPORT

PAFA









# PRESIDENT'S LETTER



The current year was a time of tremendous growth and excitement at the Pennsylvania Academy of the Fine Arts (PAFA). Our Campus Master Plan was propelled by one of the largest gifts in the institution's history: over 300 sculptures and \$5 million from the estate of John and Richanda Rhoden. This tremendous gift has resulted in three important initiatives:

- PAFA hired Dr. Brittany Webb as the Curator of the John Rhoden Collection to research this important but under-recognized sculptor's achievements, publish a book about his career, organize and present an exhibition about Rhoden, and distribute his sculptures to museums around the United States.
- We completed funding for the 25,000 square-foot renovations of the Lower Level that will result in the creation of the John and Richanda Rhoden Arts Center, the Anne Bryan Art Gallery, and an art storage vault to house PAFA's rapidly growing Post World War II and Contemporary Art collections. Construction for this project began on November 30, 2017.
- This gift also established a new endowed four-year, full-tuition scholarship in recognition of John and Richanda Rhoden to enable an outstanding student of color to pursue their education at PAFA.

PAFA was also excited to welcome the Brodsky Center, an innovative printmaking center founded at Rutgers University in 1986. In its first thirty-two years, the Brodsky Center produced over 300 editions, including prints, artist books, and handmade paper objects. The roster of artists with whom they collaborated is a Who's Who of contemporary American art, with special strength in including women and artists of color,

including PAFA alumnus Barkley Hendricks, Kiki Smith, Faith Ringgold, Melvin Edwards, Trenton Doyle Hancock, Byron Kim, Lynda Benglis, Richard Tuttle, and many other artists.

The Brodsky Center will continue to engage living artists and invite them PAFA to produce new work in small editions that will be sold to collectors and museums, here and abroad. In the process, PAFA students will increase their knowledge of printmaking, paper making, and artist book production. They will also learn about the business of producing and selling art in editions through internships and participation in art fairs in New York, Miami, and other cities.

While these exciting developments occurred, we continued the core work of PAFA: educating nearly 300 students in degree programs and 1,700 continuing education students, welcoming more than 220,000 visitors to the Museum, providing art educational programs for more than 30,000 children, families, and adults, presenting 18 exhibitions of historical and contemporary art, and adding nearly 500 works to the permanent collection through gift and purchase.

We appreciate the generous support we receive from our patrons and the dedication of our Board of Trustees, faculty, staff, volunteers, and peer institutions. We look forward to continuing to work with you in the coming year to activate the transformative power of art and art making.

A handwritten signature in black ink that reads "David R. Bringham". The signature is written in a cursive, flowing style.

David R. Bringham  
President and CEO





# MUSEUM





## Museum Director

Brooke Davis Anderson,  
Edna S. Tuttleman Director of the Museum



We were elated to begin the year steeped in the unreal and the unexplored, with the first critical reassessment, *Subversion and Surrealism in the Art of Honoré Sharrer*, which was on view in the summer of 2017, in our Fisher Brooks Gallery. We closed the year with a celebration of our founder, the artist Benjamin West, organized by our CEO and President David Brigham. *First Academies: Benjamin West and the Founding of the Royal Academy of Arts and the Pennsylvania Academy of the Fine Arts* was installed in our Historic Landmark Building from March 2, 2018 to June 3, 2018. This project investigated the role of Benjamin West in the founding of arts academies in England and the United States.

Our 18 art exhibitions this year were tinged with politics and political discourse sometimes unexpectedly, as with *Chuck Close Photographs* from October 6, 2017 to April 8, 2018 in our Fisher Brooks Gallery, Samuel M.V. Hamilton Building. Exploring how one of the most important figures in contemporary art has stretched the boundaries of photographic means, methods, and approaches, we were hosting this project when the artist was accused of sexual misconduct. PAFA responded to these allegations by putting together an interactive show, entitled *The Art World We Want*, featuring works from PAFA's permanent collection that catalyzed conversations about power, gender, visibility, and voice, alongside a series of interactive programming on these issues. It was received well by the press and public alike, and opened up an important and vital dialogue between the school and the museum which continues today. It reinforced that museums can be a space for civil discourse and community engagement.

The permanent collection grew significantly, with nearly 500 artworks added, through gifts and acquisition. The rare opportunity to acquire one of Frederic Edwin Church's paintings allowed PAFA to gain an important historic work central to the institution's mission to collect and preserve American Art. Church is arguably one of the artists most integral to the history of American art and this is the first work



by Church (1826–1900) to enter the Museum's permanent collection. Entitled *Valley of Santa Isabel, New Granada*, painted in 1875, it will be featured in our Summer of 2019 landscape exhibition. Most of the new artworks herald from the twenty-first century and PAFA is excited to announce the purchase of a mixed media sculpture by Chicago-based artist Nick Cave that glorifies found ceramic dogs on thrones of discarded flea-market objects. PAFA continues to build a permanent collection devoted to the American experience, and we remain particularly interested in women artists and artists of color, so we are utilizing our resources to tell an expansive story, one that can include many communities, about the art of America.

To implement our many projects, we mentored many young students through fellowships and internships. We also partnered with several institutions in Philadelphia and beyond. One partnership of note was with Monument Lab, a nine-week citywide public art and history project co-produced by Mural Arts Philadelphia and curators Paul Farber, Ken Lum, and A. Will Brown. The exhibition took place in the city's five original William Penn squares as well as five neighborhood parks throughout Philadelphia and featured a roster of 20 artists. PAFA served as the information hub for the project. All the proposals for Philadelphia monuments of the future—generated around the city during the project—were scanned and exhibited, culminating in a new museum of ideas and creative data, built by and for the people.

Our exhibition program, publications, public programming along with our collection building have all made for a very exciting year at PAFA. We look forward to continuing our exciting projects and sharing all of them with all of you in the future!



# Collections & Acquisitions

The Museum acquired 269 objects this year, including the American artist Frederic Edwin Church's masterful oil painting, *Valley of Santa Isabel, New Granada*, 1875. Church is arguably one of the artists most integral to the history of American art and this will be the first work by Church (1826–1900) to enter the Museum's permanent collection.

## Acquisitions include:

### Dawoud Bey—2018 MacArthur Fellow

We acquired three photos. The following is a description of *Mathes Manafee and Cassandra Griffin* (from *The Birmingham Project*):

In 1964, Bey's parents brought home a copy of Lorraine Hansberry's book *The Movement*, copiously illustrated with photos of the Civil Rights Movement. Bey was indelibly marked by a photo of a young black girl lying in a hospital bed with her eyes bandaged. This was Sarah Collins, wounded in the 1963 bombing of the 16th Street Baptist Church in Birmingham, Alabama. Her sister Addie Mae Collins was one of four girls killed in the dynamiting, and two boys were killed in the violence that followed. In the mid 2000s Bey awoke one morning with the photo of Sarah Collins rushing back to his mind. He resolved to go to Birmingham, partnered with the Birmingham Museum of Art, and arranged to show any resulting work there.

For over seven years Bey researched the city of Birmingham, its communities, and the history of the bombing. He ultimately produced photos of present-day young people who were the same ages as the children killed in the bombing, and along with them photographs of adults who were the ages that these

children would have been had they not been killed. He then paired these photos into diptychs, representing the 50 years since the bombing. The almost continuous space between the paired images suggests a connection across this expanse of time, but the division between them evokes the tragedy of lives cut short. Some of the adults Bey photographed had even known the children who were killed, or had heard the explosion. For these black adults, seeing their own portraits hanging in the Birmingham Art Museum represented a once-unimaginable experience, as the institution had been segregated in the '60s. In this particular diptych, the young Mathes Manafee appears energetic, alert, and even restless, while the older Cassandra Griffin seems calmer, but resolute and knowing. Bey's work effectively memorializes the loss of children whose lives were cut short before they could occupy these states of being, and everything else in between.

### Mequitta Ahuja—recent Guggenheim fellow

*A Real Allegory of Her Studio* is part of Ahuja's broader recent series titled "Performing Painting." In these works, Ahuja delves into the nature of the figurative tradition in painting, which she describes as "the unseen made visible through a meaningful fiction"—unseen because it reveals something seen in the past, in private, and/or in the mind of an artist, and fictional because it relies on centuries-long developments of conventions, motifs, and techniques. Ahuja hopes to lay these features bare by simplifying forms to basic shapes and primary colors, and drawing attention to hand gestures, one-point perspective, pyramid compositions, and other common painterly tools of expression and organization. While continuing to work in the mode of self-portraiture, Ahuja intends to allow issues of personal identity to recede, and to bring a sense of engagement across vast historical scales to the fore.

### Ebony G. Patterson

In her own words, Patterson's work

"...Raises larger questions about beauty, gender ideals and constructs of masculinity within so called 'popular black' culture. It examines the similarities and differences between 'camp aesthetics'—the use of feminine gendered adornment—in the construct of the urban masculine within popular culture. This body of work raises questions about body politics, performance of gender, gender and beauty, beauty and stereotyping, race and beauty, and body and ritual."

This challenging installation work is perhaps the most ambitious in Patterson's oeuvre and stands as both a type of contemporary memorial and an aesthetic engagement with immersive installational forms.



Dawoud Bey, *Mathes Manafee and Cassandra Griffin* (from *The Birmingham project*), 2012/2014 Archival pigment prints mounted on dibond, ed. 4/6, 40 x 64 in., Museum Purchase, 2017.48.1a&b © Dawoud Bey



### **Rina Banerjee, *Viola, from New Orleans-ah***

Rina Banerjee has been making work since the early 1990s after having attended the Yale School of Art for painting and drawing. Working from drawings that she refers to as paintings, she constructs fantastical sculptures and large-scale installations that query the notion of a singular identity, advocating for a pluralistic and dispersed understanding of identity. Banerjee draws from her migratory experience in her works, claiming to belong to both America and India at once. In this sculpture *Viola, from New Orleans-ah*, 2017, Banerjee references the site of New Orleans in her conception of the project, also the site of Prospect.4. She recalls the history of a lost diaspora of Bengalis from Calcutta and Bengal called the “Bengali peddlers” or the “Hoogali network.” With notably darker skin, these migrants were often documented as “mulattos” or African Americans. Through this work, Banerjee’s work highlights the kinship between African American and Asian American migratory communities in the “modern south” of New Orleans. The work references a specific person within this history, Viola Ida Lewis, an African American woman who married Joseph Abdin, of Indian descent. Their marriage was documented as a “Hindoo” marrying a “Negro” and their children were classified as African American.

In her sculpture, Banerjee materially references a monstrous form using an armature, an African mask, shells, and lights. The sculpture combines numerous materials, in keeping with Banerjee’s practice, and articulates a combination of the beautiful and sinister, challenging perceptions concerning cultural hybridity.

### **Paulson Fontaine Press acquisition of 129 prints by 15 African American artists**

PAFA is now the east coast repository for all of the Press’ prints by African American artists; a relationship that will continue in the years to come. This collection of prints represents some of the most important artists working today. The Paulson Fontaine Press is one of the most experimental presses and that is evident in the quality of the 129 prints we acquired. Featured artists include Radcliffe Bailey, McArthur Binion, Kerry James Marshall, and Gary Simmons, among others.

### **Mary Howard Jackson, *Morris Heights, N.Y. City***

This is the first work by Jackson, a PAFA alum, to enter the collection. She was the first African American woman to receive a scholarship to study at PAFA.



Frederic Edwin Church, *Valley of Santa Ysabel, New Granada* (detail), 1875, Oil on canvas, 39 1/4 x 60 in. 2018.10

### **Frederick Church, *Valley of Santa Ysabel, New Granada***

This is the first painting by Church, and the most significant Hudson River School painting, to enter PAFA’s collection. *Antiques and the Fine Arts* recently featured it as one of the most significant museum acquisitions of 2018.

### **Laura Combs Hills, *Purple Irises***

This is the first work by Laura Combs Hills, a pioneering pastel artist of the early to mid 20th century to enter PAFA’s collection, despite her lifelong exhibition record at PAFA’s annual exhibitions.

### **Walker Hancock (sculpture)**

Walker Hancock was a Monuments Man during WWII and chair of PAFA’s sculpture department for many years. This is a scale maquette for his iconic WWII memorial in 30th street station.

### **Violet Oakley, *Shirley Lewis Gerald***

This personal drawing was a wedding gift from Oakley to her housekeeper’s daughter, a portrait of her on her wedding day. It shows off Oakley’s great skill as a draftsman and sensitivity as portraitist.

### **Mary Cassatt, *Looking into the Hand Mirror #3***

This is the first etching by Mary Cassatt to enter PAFA’s collection, and is a charming print depicting one of Cassatt’s most beloved subjects, the bond between mother and child.



# Loans Spotlight

## Collected/Selected Loans from PAFA

Anna Elizabeth Klumpke, *In the Wash House*  
Cecilia Beaux, *Les derniers jours d'enfance*  
*Women Artists in Paris, 1850-1900*, Organized by the  
American Federation of the Arts: Denver Art Museum,  
October 22, 2017–January 14, 2018;  
Speed Art Museum, February 7, 2018 –May 13, 2018;  
Clark Art Institute, June 8, 2018–September 3, 2018

John Neagle, *Pat Lyon at the Forge*  
*The Sweat of Their Faces: Portraying American Workers*,  
National Portrait Gallery, November 3, 2018–  
September 3, 2018

Horace Pippin, *John Brown Going to His Hanging*  
*Outliers and American Vanguard Art*, National Gallery of Art,  
October 1, 2017–February 25, 2018; High Museum of Art,  
June 24, 2018–September 30, 2018; Los Angeles County  
Museum of Art, November 18, 2018–March 18, 2019

Howardena Pindell, *Art/East*  
Howardena Pindell, *Pindell/DNA*  
*Howardena Pindell: What Remains to Be Seen*, Museum of  
Contemporary Art Chicago, February 24, 2018–May 20, 2018;  
Virginia Museum of Fine Arts, August 25, 2018–November 25,  
2018; Rose Art Museum, January 24, 2019–June 16, 2019

Barbara Takenaga, *Gold + Red*  
*Barbara Takenaga*, Williams College Museum of Art,  
October 5, 2018–February 18, 2018

Gilbert Stuart, *George Washington (Athenaeum-type portrait)*

Hugh A. Cannon, *Henry Clay*

Erastus Dow Palmer, *Spring*

N. C. Wyeth, *Deep Cove Lobster Man*

Daniel Garber, *Lowry's Hill*

Raymond Saunders, *Chambre*

Jervis McEntee, *Ruins of Caesar's Palace*

Cecilia Beaux, *Portraits in Summer*

Sarah McEneaney, *Winter Wildlife*

Nina Chanel Abney, *Potato, Potato*

*Art in Embassies Program*, American Embassy in Rome,  
May 1, 2018–December 31, 2020

## Collected/Selected Loans to PAFA

Honoré Sharrer, *Workers and Paintings*, Museum of Modern  
Art, NY. Exhibition: *Subversion and Surrealism in the Art of*  
*Honoré Sharrer*, June 29–September 3, 2017

Chuck Close, *Self-Portrait*, Parrish Museum of Art, NY  
Exhibition: *Chuck Close Photographs*, October 6, 2017–  
April 8, 2018

Nick Cave, *Rescue series*, Jack Shainman Gallery, NY.  
Exhibition: *Nick Cave: Rescue*, December 22, 2017–  
May 13, 2018

Benjamin West, *The Blind Belisarius*, Philadelphia Museum  
of Art, PA. Exhibition: *First Academies: Benjamin West and the*  
*Founding of the Royal Academy and PAFA*, March 2–  
June 3, 2018



Nick Cave, *Rescue*, 2012, Mixed media, 84 x 53 x 45 in., Jack Shainman Gallery, #NC12.024  
© Nick Cave. Photo by James Prinz Photography. Courtesy of the artist and Jack Shainman  
Gallery, New York.



# Exhibitions



Emily Sartain after Enoch Wood Perry, (1841-1927) *Welcome News*, 1888, Etching on chine colle on cream wove paper, 20 x 29 1/4 in. Source unknown

## **Subversion and Surrealism in the Art of Honoré Sharrer**

June 29–September 3, 2017

Fisher Brooks Gallery, Samuel M.V. Hamilton Building

The first critical reassessment of an artist whose rich and often disquieting critique is equal parts wit, seduction, and bite.

## **A Collaborative Language: Selections from the Experimental Printmaking Institute**

August 12–November 5, 2017

Richard C. von Hess Foundation Works on Paper Gallery  
Historic Landmark Building

Celebrating the 20-year history of the Experimental Printmaking Institute (EPI) at Lafayette College.

## **Monument Lab**

September 14–December 10, 2017

Morris Gallery, Historic Landmark Building

Mural Arts' citywide public art and history project featuring 22 artists, with PAFA as its orientation and information hub.

## **Graphic Women**

November 16, 2017–February 18, 2018

Richard C. von Hess Foundation Works on Paper Gallery  
Historic Landmark Building

This exhibition focused on the growth of professional women artists in Philadelphia between 1880 and the early 20th century.

## **Beyond Boundaries: Feminine Forms**

September 15, 2017–March 18, 2018

Modern Galleries, Historic Landmark Building

This exhibition explored the subversions and potentialities of feminine forms through works by women artists.

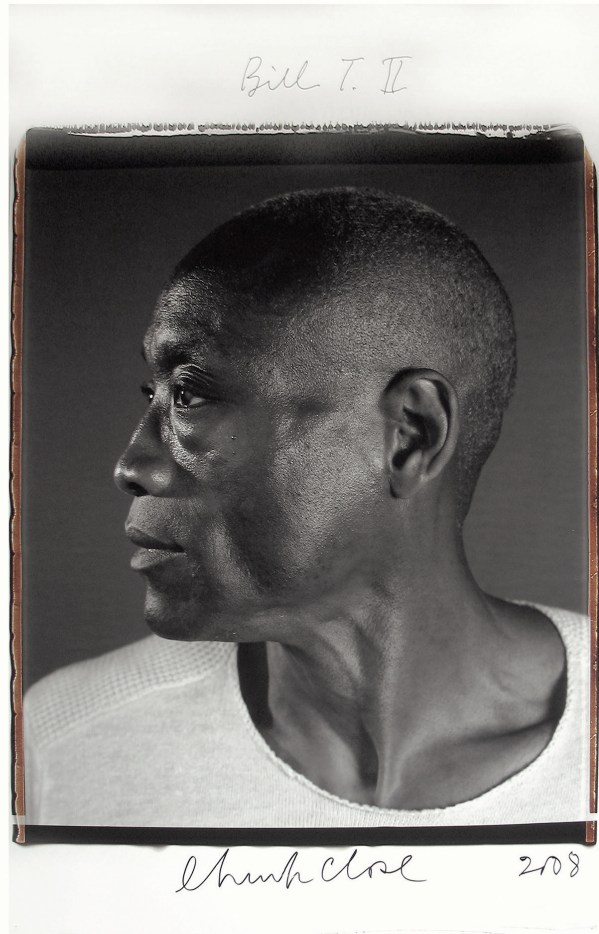
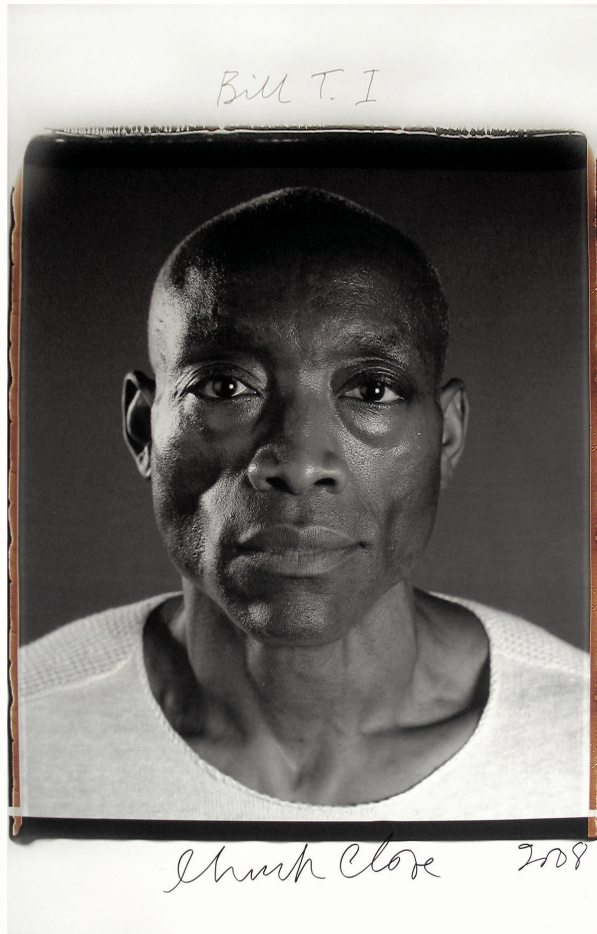
## **Material World**

February 23–April 1, 2018

Richard C. von Hess Foundation Works on Paper Gallery  
Historic Landmark Building

An exhibition of mixed media works by PAFA's current graduate and undergraduate students who were given the prompt to submit mixed media works on paper.





Chuck Close, *Bill T. Jones*, 2008, Black-and-white Polaroid diptych mounted on aluminum, Two panels, 33-1/8 x 21-7/8 each, Courtesy of the artist and Pace/MacGill Gallery, New York

### **Chuck Close Photographs**

October 6, 2017–April 8, 2018

Fisher Brooks Gallery, Samuel M.V. Hamilton Building

Exploring how one of the most important figures in contemporary art has stretched the boundaries of photographic means, methods, and approaches.

### **Nick Cave: Rescue**

December 22, 2017–May 13, 2018

Morris Gallery, Historic Landmark Building

Exploring challenging questions on the forging of power through symbolism.

### **First Academies: Benjamin West and the Founding of the Royal Academy of Arts and the Pennsylvania Academy of the Fine Arts**

March 2–June 3, 2018

Historic Landmark Building

Investigating the role of Benjamin West in the founding of arts academies in England and the United States.

### **I've Always Worked Hard**

March 15–June 20, 2018

Historic Landmark Building

Curated by PAFA's Youth Council.



# Exhibitions: Alumni Gallery

The Alumni Gallery management shifted into the hands of the School Exhibitions Committee and school staff members.

The committee focused on exhibitions highlighting PAFA's histories and lineages, engaging museum resources, experimenting with new media exhibitions and integrating student-focused programming within each exhibition.



## **Zorawar Sidhu: *Eakins in Perspective***

December 1, 2017–January 7, 2018

Alumni Gallery, Historic Landmark Building

Featuring drawings by Thomas Eakins (Student 1862-1862; Instructor 1876-1880; Director of the School 1880-1886), this exhibition examines systems of drawing in the academic tradition and at present.

## **Drift: *Paintings about One Thing and Another***

February 16–March 16, 2018

Alumni Gallery, Historic Landmark Building

The works of six PAFA Alumni (1979–2017)—Philippa Beardsley, Ryan Busch, Mariel Capanna, Jonathan Lyndon Chase, Sarah McEaney and Joseph Rha fit comfortably into an imaginative yet simplified figuration seen frequently at PAFA, inspired in part by the influence of Hobson Pittman (PAFA Faculty 1949–72).

## **Ghost in the Machine:**

### ***Video in the Realm of Objects***

April 20–July 1, 2018

Alumni Gallery, Historic Landmark Building

Moving images and paintings by PAFA alumni David Dempewolf, Alexandria Douziech, Tyler Kline, and Ashley Wick.

## **James Havard: *Talking in Color***

April 6–May 27, 2018

Richard C. Von Hess Works on Paper Gallery,  
Historic Landmark Building

Figurative works incorporating realism, trompe l'œil, and more.

## **Emily Erb: *American Love Story***

February 6–April 9, 2018

School of Fine Arts Gallery, Samuel M.V. Hamilton Building  
PAFA's second alumni to receive the Leonore Annenberg Fellowship Foundation Grant.



# Exhibitions: Student/Faculty



## On-Campus Student Exhibitions

### *Presence*

August 9–September 9, 2017

Tuttleman and School of Fine Arts galleries,  
Samuel M.V. Hamilton Building

The first annual thesis exhibition of PAFA's Low-Residency MFA program

### *Material World*

February 23–April 1, 2018

Richard C. von Hess Foundation Works on Paper Gallery,  
Historic Landmark Building

An exhibition of mixed media works by PAFA's current graduate and undergraduate students who were given the prompt to submit mixed media works on paper.

### *Lorena Sferlazza: Within the Walls*

#### *Two Cents, Some Change*

June 19–July 10, 2018

School of Fine Arts Gallery,  
Samuel M.V. Hamilton Building

Seventeen, first year MFAs in exhibition, curated by two alumni, Sophie Brenneman and Emmitt Smith

### Broad Street Studio

Approximately 50 people engaged this space with a combination of individual student, faculty/class, and collaborative projects.

- Graham Preston–*Presence*
- Dave Pettengill–Automat collaboration
- Jodi Pinto–collaborative socially engaged projects, with lecture programming to support student learning
- Melissa Joseph performance
- Rod Jones installation
- David Dempewolf's avant garde video classes presented final projects in the spring projected onto the plaza
- Alexis Granwell

### Student Led Work

In addition to gallery spaces, ongoing elevator lobby exhibitions, and exhibitions in the Cohen Board Room were organized by studio floor leaders for the first time.





Seymour Remenick (1923-1999, PAFA Student: 1948 –1949; Faculty: 1977 –1996), *Artist's Studio with Still Life and Easel*, 1957, Oil on canvas, 28 x 36 in., 2002.9.16, Gift of Benjamin D. Bernstein and Robin J. Bernstein. PAFA

## Off-Campus Student Exhibitions

### PAFA NOW

NoBA Artspace

curated by PAFA alum Jay Walker

### Warming

Springside Chestnut Hill Academy (SCHA)

curated by a partnership between SCHA and PAFA

## Faculty Organized Exhibitions

### *The Loaded Brush: The Oil Sketch and the Philadelphia School of Painting*

October 5, 2017–February 4, 2018

School of Fine Arts Gallery,

Samuel M.V. Hamilton Building

The exhibition demonstrates the depth and breadth of the legacy of oil sketching. Included were a number of rarely-seen artworks from the 19th century to the present, featuring diverse talents and styles depicting a variety of subject matter.







# SCHOOL





## Dean of the School of Fine Arts

Clint Jukkala



2017-18 was an exciting year in the school and it kicked off with a commencement for the inaugural class of MFA students in PAFA's new Low-Residency program. The August ceremony was held in the museum's Historic Landmark Building (HLB) with Brooke Davis Anderson, the newly appointed Museum Director, giving the commencement address. The day was capped off with an opening reception for the graduates' thesis exhibition in the Hamilton Building. After much planning, it was rewarding to see the program's success, and the high quality of student work, particularly for the faculty instrumental in starting the program, including Astrid Bowlby (MFA 96') and Kevin Richards, the current head of the program.

Shortly after celebrating the graduation of one class, we welcomed the next, with a September convocation in the HLB. A first of its kind, the convocation paired groups of new students with teams of faculty and museum staff. The groups spanned out across the museum to share observations and discuss work on view in the collection, and the students were given an introduction to the amazing school/museum partnership that PAFA offers.

The academic year brought innovative changes to PAFA's first-year undergraduate curriculum. The new curriculum, designed by faculty, continued PAFA's strong emphasis on drawing, working from observation, and learning from the figure, and did so through thematic courses that helped students connect the dots between disciplines. In addition to a focus on traditional artmaking skills, the new curriculum included an introduction to digital media, and courses in writing and art history. Upper level courses were also added, including a new Illustration course in digital print and web design, and the school's first undergraduate video course.

Another school/museum collaboration came in the spring, when Monica Zimmerman, Director of Museum Education, led a response to the museum's Chuck Close exhibition and the accompanying allegations of sexual misconduct by the artist.

The initiative titled, *The Art World We Want*, brought students, faculty, and museum staff together to examine the inequities that exist in the art world currently, and to imagine how we would like things to be. The project included an installation of permanent collection artwork from underrepresented artists, a timeline that mapped how we get from where we are to where we want to be, and an illustrated graphic with students' thoughts about what needs to improve in the realm of the classroom, the studio, the museum, and the art world at large.

A major achievement of the year was PAFA's reaccreditation with the Middle States Commission on Higher Education (MSCHE). In the fall PAFA submitted its self-study to the Commission. The MSCHE visiting team arrived for a campus visit in the spring, and met with everyone from students and faculty to staff and board members. The visiting team commended PAFA on its many accomplishments and was especially impressed with the quality of the student work. In June, PAFA received its official reaccreditation from Middle States. The self-study and visit were campus-wide efforts, and demonstrated the collaboration and dedication to student learning present at PAFA.

The spring ushered in another remarkable Annual Student Exhibition, and artist Nick Cave joined PAFA as the 2018 commencement speaker. Cave treated students to a Q&A style address in which students were invited to ask the artist about his work, his experiences when he was an up and coming artist, and get his advice on what steps to take after graduation. It was a fitting end to the school year and a wonderful beginning for PAFA's next outstanding class of alumni.

# 2017-18 ENROLLMENT SNAPSHOT

	Total	Full-time	Part-time
Certificate	56	54	2
PAFA/Penn BFA	8	7	1
Academy BFA	124	121	3
Post-Baccalaureate	7	7	0
MFA	65	65	0
Lo-Res MFA	9	9	0
<b>Total</b>	<b>269</b>	<b>263</b>	<b>6</b>

## Student Life

With an increase of 30% more students living in PAFA-affiliated housing at Stiles Hall, the student services offices were kept busy planning First Friday Coffee Hours, movie nights, Visiting Artists, artist demonstrations, and the annual bonfire hayride. The students had a full year, including trips to NYC, Washington DC, and Dia Beacon/Storm King. There were new mindfulness approaches to our student wellness initiatives, including meditation, yoga, journaling, goal setting, and time management. The annual Open Studio Night in February attracted nearly 1000 visitors following upon the success of the Annual Print Sale in December, which attracted just as many visitors.

A new Student Exhibitions Committee was particularly active in planning student exhibitions throughout a range of spaces while the dedicated student gallery was being renovated on the Lower Level of the Samuel M.V. Hamilton building.

Community service efforts led to a very successful winter coat drive.







## Special Interactive Event

### *The Art World We Want*

February 13–April 8, 2018

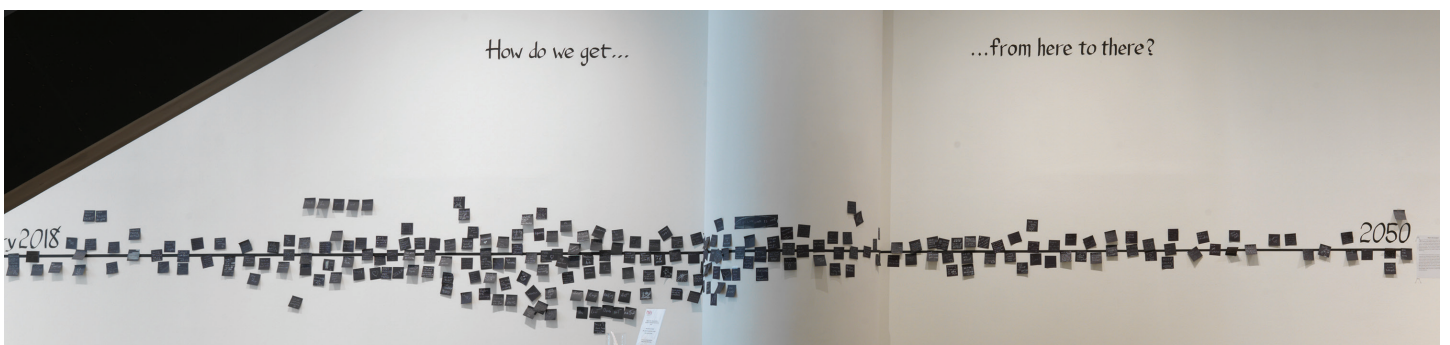
Frances M. Maguire Gallery, Samuel M. V. Hamilton Building

In December, concurrent with PAFA's exhibition *Chuck Close Photographs*, several women came forward to accuse the artist of sexual misconduct in his studio.

These accusations come at a moment of cultural reckoning that is allowing women to speak openly and honestly about their experiences with harassment and trauma. The accusations against one artist remind each of us that the problems of abusive power are as endemic in the art world as they are in other sectors.

PAFA organized a town hall with Dean Clint Jukkala and Museum Director Brooke Davis Anderson to open such dialogue in the PAFA community. As a result of this

discussion, PAFA decided that the *Chuck Close Photographs* exhibition would stay on view while the adjacent space was reinstalled with a selection of works from the museum's permanent collection that questioned power, gender, race, sexuality and access. The exhibition, organized in collaboration with students and faculty, invited the public's response, offering a collective vision for where museums and art schools need to go as a creative community to bring a more equitable, diverse and accessible art world into being.



## Career Services

### Workshops

Career Services offered 24 workshops for students, which drew 582 attendees. Workshops included The Resume vs CV, Internships, The Art of Self Observation, Applying to Grad School, and The Gig Economy & Artists. Author Sharon Loudon came to discuss her new book, *The Artist as Culture Producer: Living and Sustaining a Creative Life*. This program featured PAFA faculty Steven and Billy Dufala, who were profiled in the book. Experts were brought in for Art Law and Budgeting & Taxes. Collaborations were forged with museum staff and PAFA faculty: curator Jodi Throckmorton presented on Studio Visits, conservator Mary McGinn offered Pest Management Issues in Studios, Galleries and Museums, Al Gury delivered a workshop on teaching, and school exhibitions coordinator Brian Boutwell helped students prepare for the Annual Student Exhibition with a series of practical workshops. Morgan Hobbs teamed with representatives from the Women's Board for a well-attended session on how to succeed during the ASE Preview party.

### Individual appointments

Career Services helps students and alumni develop the cultural capital to launch their professional careers and to support the acquisition of tools and habits, which enable them to continue their art-making practices. In addition, we supported work in career exploration and career transitions. 120 students and alumni came in for appointments, many of them for multiple visits.

### Internships

Twenty four students completed internships, working as artist's assistants, at Taller Puertorriqueno, the Barnes Foundation, Magee Rehabilitation, the Delaware Art Museum and the homeless support organization, SREHUP. PAFA graduate students were able to obtain paid internship positions with the After-School Studio Arts Program for High School Students and undergraduate students were able to work as teaching assistants in the program. Career Services worked with archivist Hoang Tran to develop an internship program in the museum archive.

### The FMC/PAFA student curator internship

This offered a paid internship opportunity for a student to curate the walls of the FMC corporate headquarters in Philadelphia. In addition to selecting work, planning exhibitions and overseeing installation, the student curator helped organize talks and events for FMC employees and their guests.





## Student Grants

### The Fine Arts Venture Fund

This fund raised \$33,500, the highest total in the five year history of the program with 52 applicants, a historic high. \$31,259 was distributed to fifteen awardees, for an average of \$2084 to help students realize ambitious projects and purchase needed equipment and supplies. A committee of friends of PAFA has developed the Fine Art Venture Fund, which awards, on a competitive basis, grants-in-aid to current PAFA students in the BFA, Certificate, and Graduate programs. The purpose of the fund is to encourage a spirit of creative arts entrepreneurship and the acquisition of practical business skills that will help PAFA students build successful careers as professional artists. Fundable plans might be for the purchase of materials, supplies, labor, construction and installation costs related to exhibitions, creation of large scale works for exhibition, publicity or presentation costs, transportation expenses or similar expenses related to the professional creation and exhibition of an artist's work.

### The Anne Bryan Memorial Award

This award assists artists who are ready to launch into the real world, and who need some support to help them realize their dreams. Success as an artist not only requires technical ability but also great imagination, persistence, and entrepreneurship. Students who receive funds through this program will connect with resources in marketing, business development, law, budgeting and creative incubation. Aubrey Brown was the recipient of The Anne Bryan Memorial Award, and he received \$5000. In its fourth year, the program attracted thirteen applicants, and each student met with the Director of Career Services, drafted a proposal, and developed a budget; three finalists presented their proposals to a panel of faculty and staff.

### Si Friedman Scholarship Fund

The Si Friedman Scholarship Fund, endowed in the PAFA alum's memory by his wife Margaret Schuette, was newly established in October 2017. The fund provides assistance to one new student per year based on merit, or a returning student having difficulty continuing his or her studies due to financial challenges. The inaugural Si Friedman Scholarship was awarded to a first-year BFA student.

### Faculty Venture Fund

This new program was launched in 2017, through the support of donors. Over \$12,000 was raised for faculty research projects. Awards were granted to the following faculty.

#### David Dempewolf

For purchase of a 4K video camera and 3D software

#### Michael Gallagher

For travel and study of Byzantine icon paintings in Bulgarian monasteries

#### Steven Nocella

For travel to Rome to study ancient ruins and masonry as a way to inform his work and teaching

#### Tony Rosati

To support research and writing of a textbook, titled *Printmaking Connections*, based on his notes and lectures from both studio and printmaking history courses

#### Stuart Shils

To support his studio research project, *The Early Years, Childhood*



# Commencement and Annual Student Exhibition Awards



## Faculty Awards

Excellence in Teaching Awards for the spring 2018  
(*MFA and Post Bacc*)

**Kate Moran**

Excellence in Teaching Awards for the spring 2018  
(*BFA and Certificate*)

**Al Gury & Tony Rosati**

Faculty Award

**Jody Pinto**

## Merit Winners

Donald R. Caldwell Scholarship 2017-2018

**Rebecca Giles (Fall 2017)**

**Tessa Tallakson (Fall 2018)**

James J. & Frances M. Maguire Scholarship for  
Artistic Excellence

**Scout Marsh (2017)**

**Clarissa Kear (2017)**

**Abigail Dudley (2017)**

**Nick Potoskie (2018)**

**Grace Mox (2018)**

**Diana Serrano (2018)**

## Travel Prizes | Caldwell Prize

Judith McGregor Caldwell Purchase Prize  
for Academy's Permanent Collection

**Ellie Blackman**

**Claire Huber**

**M. Adil Ozturk**

Murray Dessner Memorial Graduate Travel Prize -MFA 2

**Ha Ninh Pham**

Women's Board Travel Scholarship

**Elizabeth Endres**

Richard C. Von Hess Memorial Travel Scholarship

**Caitlin O'dea Ott**

Lewis S. Ware Memorial Travel Scholarships

**Sal Heggeman**

J. Henry Schiedt Memorial Travel Scholarships

**Julia McGehean**

**Abelardo Quiñones Jr.**

William Emlen Cresson Memorial Travel Scholarship

**Jessica Smith**



# Artist in Residence

## David Schutter (Cert. '96)

Artist and Alumni David Schutter (Cert. '96) was the spring artist in residence in the Howard & Vesna Sacks Artists in Residence Studio.

Schutter did research in the archives, worked in the AIR studio, and served as a Visiting Critic in the MFA program.

After graduating from PAFA, Schutter received his MFA at the University of Chicago, where he is currently an Associate Professor in the Department of Visual Arts.

Schutter has had solo exhibitions at The Museum of Contemporary Art, Chicago; the Gemäldegalerie Berlin, Germany; the National Gallery of Modern Art, Scotland; and with Sikkema Jenkins & Co., New York; Rhona Hoffman Gallery, Chicago; and Aurel Scheibler, Berlin, Germany. His work was included in documenta 14.

He is a recipient of the Rome Prize, the Guggenheim Fellowship, and is a Fulbright Scholar.

# Visiting Artists

## Summer 2017

Kiki Gaffney | June 29

Eileen Neff | July 19

Paul D'Agostino | July 26

Aaron Fowler | August 2

## Fall 2017

David Kassan | September 20

Elana Herzog | October 4

Catherine Murphy | October 11

Harry Roseman | October 12

Paula Wilson | October 18

Polly Apfelbaum | November 1

Caroline Lathan-Stiefel | November 15

Joshua Clayton | November 29

Torkwase Dyson | December 6

## Spring 2018

Amy Sherald | January 24

Anna Betbeze | February 7

Matt Bollinger | February 21

Cosmo Whyte | March 14

Karyn Olivier | March 21

Deborah Roberts | March 28

Heather Day | April 11

Kymia Nawabi | April 18



Polly Apfelbaum



Amy Sherald

# Brodsky Center at PAFA

PAFA absorbed The Brodsky Center, a collaborative paper and printmaking center devoted to the creation of new work, from its longtime location at Rutgers, The State University of New Jersey. The Rutgers Center for Innovative Print and Paper was founded in 1986 by Judith Brodsky, an artist, printmaker, arts advocate, and professor of art. Housed at the Mason Gross School of the Arts at Rutgers, the Center was renamed in her honor in 2006 and is dedicated to enabling groundbreaking artists, both established and emerging, to create new work in paper and print. Brodsky, who now sits on PAFA's Contemporary Collections Committee, was instrumental in bringing the Center to PAFA.

The Center's focus on contemporary art and supporting women and artists of color align well with PAFA's mission to educate students and to develop and promote the work of outstanding and innovative artists. Since its founding in 1986, the Center has completed over 300 editions with a diverse range of emerging and established artists who have become renowned in the field, including Barkley Hendricks, and artists in PAFA's collection such as Melvin Edwards, Joan Semmel, and Richard Tuttle. The Center has an inventory of over 3,000 works of art.

The Brodsky Center is part of the School at PAFA, expanding its printmaking curriculum and providing internship and professional opportunities for students to learn about publishing editions, marketing, and selling artists' prints. A new papermaking facility will be established at PAFA and will provide papermaking opportunities for both Brodsky Center editions and PAFA students. The Center came with its own Endowment to partially support its needs.

Paola Morsiani, Director of the Brodsky Center, joined the PAFA team and will continue to lead the Center and develop learning opportunities for students. Editions produced by the Brodsky Center are included in the collections of the Metropolitan Museum of Modern Art, Museum of Modern Art, Whitney Museum of American Art, the Museum of Fine Arts, Boston, and other international institutions, as well as many private collections.



Artist-in-residence Sondra Perry leading a printmaking workshop with 10th and 12th grade students.



Farah Ossouli, *Nostalgia*, 2014, Silk screen and digital print, 34 x 24 in., Edition of 10. Published by the Brodsky Center at PAFA, Philadelphia. Collaborating Master Printer: Randy Hemminghaus.







# PAFA & THE COMMUNITY



## Family Programs

### Family Arts Academy

PAFA's flagship program for family audiences continued offering Sunday afternoon workshops for the whole family throughout the school year. PAFA was able to offer 32 workshops at the museum completely free of charge to all participants and to provide 19 free community workshops at community centers and festivals around the city, all taught by local artists from the Philadelphia area, including many PAFA alumni.

### Saturday Classes for Middle School Students

PAFA premiered Saturday Classes for Middle School Students, offering a new opportunity for young artists to hone their artistic skills early throughout the school year, including classes in 2D Animation, Digital Photography, Drawing for Comics and Illustration.

## K-12 Programs

### School Group Visits and Outreach

PAFA art educators provided programming for 6,602 participants in its school-based program, visiting classrooms around the region and facilitating 168 field trips, classroom lessons and hands-on art programs for area school groups.

### Leadership Education and Development (LEAD) for Teens

PAFA's multi-tiered program to engage teens around the city continued in its fourth year of implementation, inviting teens into the museum to help guide PAFA's development of initiatives for this burgeoning new audience. A Teen Summit, in partnership with two dozen cultural organizations around the city who also host teen programs, kicked off the year of programming with an opportunity for young people to develop a Teen Manifesto for the future of Philadelphia that was delivered to the Mayor's office in November 2017. PAFA's Student Docent Program trained young people to give inquiry-based tours to their peers, working with 7 schools including Belmont Charter High School, Friends Select, Hallahan Catholic School for Girls and a new community partner, Snider Youth Hockey. The Youth Council provided peri-professional training for 11 youth throughout the year, including field trips to other museums and introductions on how to pursue a career in the arts, and they subsequently planned three events for other teens around the region to attend, including a holiday party, kickoff event for the Greater Philadelphia Cultural Alliance's new teen app, and exhibition tours. The Youth Council also got to work closely with museum staff on a major exhibition project in the spring, in which they curated "*I've Always Worked Hard*," an investigation of the different kinds of "work" represented in PAFA's permanent collection.

### PAFA Art Camp

PAFA's Summer camp program continued to flourish and provide an important way to engage with families. In Summer 2017, PAFA offered 27 different camps for 350+ students ages 5 to 15, including camps like "Build Your Portfolio," "Animal Kingdom" and "Green Green Movie Making." Each week of camp ended with an exhibition and reception for the whole family in PAFA's historic cast hall. PAFA was also able to offer need-based scholarships to 19 deserving students from around the area.

### School and Community Partnership

PAFA's flagship program for community engagement continues to pursue new relationships and opportunities in the North Kensington and Feltonville neighborhoods as part of its multi-year commitment to four underserved schools - Isaac A. Sheppard Elementary School, Julia de Burgos School, Feltonville Intermediate and Feltonville Arts and Sciences. The students at these four schools are among some of the most economically underresourced in the region and PAFA's partnership, which included 9,731 points of contact, has helped to provide supplies, new arts-based curricula, free teacher professional development, free trips out of the neighborhood and into Center City and even art therapy workshops for struggling parents, all elements contributing to PAFA's goal of helping to build stronger communities and more creative children through arts programming. With a focus on literacy through art in a primarily bilingual neighborhood, and over a dozen community partners sharing in the endeavor, PAFA is laying the groundwork for art to be a critical tool in neighborhood problem solving, family communication and academic achievement in Philadelphia. PAFA's end of year festival drew over 350 attendees from these two communities for a day of Latino music and creativity, the best attendance yet for this new initiative.



## Adult Programs

### PAFA Performances

PAFA hosted five concerts and performances in the museum, including *Unraveling*, a sold out performance by artist Sonya Clark during a weekend dedicated to art and politics, and a collaboration with the Network for New Music to commission new contemporary classical works by nationally-renowned composers using PAFA's permanent collection as a source of inspiration.

### Traveling Lecture Series

PAFA gave 24 outreach lectures at community locations to create grassroots interest in special exhibition projects and to make the collection accessible to groups that have low mobility, like active adult communities and community centers over 30 miles away.

### The Director's Table

PAFA premiered a new series that invites members of the public to dine and network with contemporary artists and thinkers in an intimate dinner setting with two sold out events featuring special guests Joyce Kozloff and Dawoud Bey, both of whom have works that recently entered PAFA's permanent collection.

### Points of View Lecture Series

PAFA hosted 18 public talks in conjunction with special exhibitions and projects, including a multi-series partnership investigating the role of monuments in the city with Mural Arts Philadelphia and the Monument Lab project, an appearance by Pulitzer Prize-winning political cartoonist Signe Wilkinson, and an investigation of what neuroscience can teach us about how the brain sees art with Franklin Institute Chief Bioscientist, Jayatri Das.

### Art at Lunch

For over 20 years, this free lunchtime lecture series has provided an opportunity for the public as well as PAFA students and members for midday talks that bring new dimension to PAFA's collections, exhibitions, and interests in American Art. Nine lectures brought in 579 visitors to PAFA to hear about its programming and engage with art historians and artists about their work.

### The Art World We Want

In the spring of 2017, PAFA's Education team spearheaded an institution-wide response to allegations of sexual misconduct against the artist Chuck Close. Working closely with students and faculty in the school, PAFA mounted a contextual exhibition and series of programs between January and April of 2019 that included student forums, educator events, writing workshops and screen-printed protest events to interrogate issues around sexuality, power and access in the art world.

### The Art of Observation

PAFA experienced additional growth in its humanities-based programming for healthcare partners and business executives, offering audiences in other disciplines a deep level of engagement with how the visual arts can contribute to their professional work in other sectors. The Wharton School at the University of Pennsylvania brought 68 of their "high potential leaders" to PAFA for workshops on emotional intelligence and Jefferson University hosted two professional development workshops for staff in the museum galleries. Six for-credit classes were offered for students at The Kimmel College of Medicine at Jefferson University and Cooper Medical Hospital at Rowan University, reaching a total of 120 students and faculty, with education staff working closely with physicians to develop workshops, classes and tours that heighten medical students' ability to observe closely and accurately, to build empathy and emotional intelligence into their clinical practice, and to identify and dismantle cognitive biases that lead to medical errors. This innovative program merges PAFA's history of studying the human body with contemporary curriculum issues around reintroducing the humanities into the medical field and is creating whole new audiences for PAFA's collection and exhibitions.



## Continuing Education for Adults and High School Students



PAFA Continuing Education (CE) offered art classes, workshops, lectures and special programs for adults of all levels of ability, and pre-college programming for high school students. Courses were offered during weekdays, evenings and weekends over three semesters a year: fall, spring and summer. The faculty comprised practicing, professional artists, many of whom also teach in PAFA's degree programs. The CE program served over 1,943 participants in 2018, up 6% from 2017.

The CE Program also featured weekend Master Classes, offering students the opportunity to work with acclaimed artists, including notable PAFA alumni, and attracting a national and international audience to PAFA (over 150 enrolled in FY 2018). Artists who participated in 2018 included painter Bill Scott, all prima painter Christine Lafuente, acclaimed watercolorist Eileen Goodman, *Caldecott Medal*-winning book creator David Wiesner, and Juliette Aristides, renowned artist, founder and instructor of the Aristides Atelier at the Gage Academy of Fine Art in Seattle and noted author of *Classical Drawing Atelier*, *Classical Painting Atelier* and other highly regarded drawing and painting texts. In spring of 2018, Joseph Sweeney held a plein air oil and pastel painting expedition to Donegal, Ireland while James Toogood, noted watercolorist and author of *Incredible Light and Texture in Watercolor* led a plein air watercolor class in Bermuda.

Online courses were introduced in 2018 including *Essential Human Anatomy* with Roberto Osti, artist, teacher and author of *Basic Human Anatomy: An Essential Visual Guide*, *Build Your Own Labyrinth: Using Constraints to Challenge and Surprise Yourself*, paired with cartoonist, teacher and translator, Matt Madden, and two art history courses with Dr. Kevin Richards, Chair of Liberal Arts at PAFA: *Modernism &*

*Modernity: Art & Culture, 1900 – 1945*, and *Modern Art Since 1945*. These courses reached students locally, nationally and internationally.

Spring 2018 saw the introduction of CE Certificate Programs, offering students the opportunity to enhance their technical skills and professional presence through a curriculum of focused study under the guidance of expert faculty-artists.

*The PAFA Atelier* with PAFA faculty Peter Van Dyck was introduced in FY 2018, a combination instructed class and open studio for students interested in advancing their representational drawing and painting. The class was filled to capacity in the fall and spring semesters, with over 30 students.

The Summer Academy for High School Students is PAFA's five-week pre-college program designed for talented and motivated young people intent on a fine arts education. Additionally, stand-alone courses for high school students in drawing, painting, comics, printmaking, and sculpture are also offered in the summer and on Saturdays during the fall and spring. New classes in illustration, watercolor, photography and plein air landscape were introduced in 2018, and were well-received. The Maguire Foundation provided generous scholarship support for Maguire Scholar students enrolled in summer classes.

In 2018, PAFA held the second year of the Francis M. Maguire Pre-College at PAFA, a 24-week, intensive drawing and painting course for students from Maguire Foundation partner schools. Instruction was delivered both on campus and online in a blended format, and students earned college credit upon completion. Total enrollment in PAFA's pre-college program was 183 in 2018, up 8% from 2017.





# DEVELOPMENT





# PAFA First Capital Campaign

PAFA First: For the Future of American Art is the capital campaign to support the first phase of PAFA's transformative Campus Master Plan. The plan aims to ensure that PAFA will continue to be a leading force in collecting and exhibiting contemporary art, engaging the public through community programming, and educating the next generation of American artists.

By the conclusion of the campaign, PAFA will have created 50,000 square feet of new programmatic space to expand its curriculum and public programs, increased its overall art storage capacity by 80%, completed critical renovations to both its buildings, and generated a significant economic impact for the institution and Philadelphia at large. As of June 30, 2018, PAFA has raised over \$21.6 million in support of the campaign—86% of the overall goal.



## Rhoden Estate

In July 2017, PAFA acquired the estate of the artist John Rhoden and his wife Richanda. This acquisition included over 320 works by the under-recognized African-American sculptor. Proceeds from the Rhodens' Brooklyn estate will help fund an exhibition of the artist's work, a scholarship for students from diverse backgrounds, a curatorial position, and support the construction of PAFA's new Arts Center. In recognition of this gift, PAFA named the Arts Center Auditorium in the Rhodens' honor.

PAFA accessioned a number of Rhoden's works for its own permanent collection and will help place the remainder of the works within the collections of other museums around the world. Select sculptures will be exhibited in dedicated vestibules throughout the Arts Center Auditorium.

## Rhoden Scholarship

The John and Richanda Rhoden Scholarship will be awarded every four years, beginning in the fall of 2019, to an incoming first-year student of color, especially a student who intends to major in sculpture. The scholarship covers full tuition and fees for each of four years. This scholarship offers PAFA's School

of Fine Arts the unique opportunity to honor and further Mr. Rhoden's legacy and life-long dedication to fine art-making.

## Auditorium Seats

Additional support for the Arts Center has been provided in part by the generous donors who have given gifts to name seats in the new Auditorium. As of June 30, 2018, PAFA sold 42 seats, including 12 seats in the front rows.

## Arts Center

PAFA broke ground on the Arts Center, a 25,000 square foot project comprising a state-of-the-art auditorium, a gallery for student art, and collection storage vaults for 20th- and 21st-century works of art, in the fall of 2017. Construction is on schedule to conclude by the end of 2018.

Significant support for the Arts Center came from the Daniel W. Dietrich II Foundation, which awarded \$500,000 in early 2017 to name the Arts Center Auditorium Stage. The Foundation's support came with two conditions: in order to obtain the funds, PAFA was required to raise by December 2017 the \$6.5 million needed to complete the Arts Center, and to commence construction on the project no later than January 2018. In order to meet these terms, PAFA's Board chairman Kevin F. Donohoe issued a matching challenge of \$250,000, bringing his total campaign gift to \$1 million. This generous additional commitment successfully mobilized the PAFA community to support the Arts Center project, and thus secure the Daniel W. Dietrich II Foundation's critical funding.

## RACP

In December 2017, PAFA received a \$500,000 award through the Redevelopment Assistance Capital Program (RACP) to support its Campus Master Plan. The objective of this state-sponsored program is to advance exceptional projects that will promote Pennsylvania's economic and cultural development. Competition for these awards was particularly strong in 2017, with nearly 400 applicants (including 91 in Philadelphia alone) vying for a limited pool of funding.



## PAFA First Campaign Donors List complete as of June 30, 2018

### \$2,500,000+

The Estate of John and Richanda Rhoden

### \$1,000,000-\$2,499,999

Jonathan L. Cohen  
Nancy Winkler and Jay Bryan  
Mr. and Mrs. Kevin F. Donohoe  
The Horace W. Goldsmith Foundation  
The Estate of Evelyn Kaplan in Honor of Connie and Jules Kay  
Mr.\* and Mrs. H. F. Lenfest  
Frances and James J. Maguire

### \$500,000 - \$999,999

Commonwealth of Pennsylvania  
The Ball Family Foundation  
Julie Jensen Bryan and Robert Bryan  
Bill and Laura Buck  
The Daniel W. Dietrich II Foundation  
The Albert M. Greenfield Foundation  
Mr. and Mrs. Henry B. duP. Smith  
Dorothy Woodcock and Kenneth Woodcock

### \$250,000 - \$499,999

Mr. and Mrs. Thomas L. Bennett  
Dr. Aliya F. Browne and  
Mr. Reginald M. Browne

Mr. and Mrs. Charles E. Chase  
The Connelly Foundation  
Lee Gunther-Mohr\*

Bill and Rosemary Hankowsky  
National Endowment for the Humanities  
Richard C. von Hess Foundation

### \$100,000 - \$249,999

Anonymous (3)  
The Arcadia Foundation  
Mr. and Mrs. James H. Averill  
Mr. and Mrs. Roger H. Ballou  
Emily and Mike Cavanagh  
Elliot H. Clark

Madeleine and Mark Douglas  
Edward and Wendy Harvey  
Ro and Martin King  
Victoria McNeil Le Vine  
Mr. and Mrs. Winston I. Lowe  
Maggie and J. Brien Murphy

Theodore O. Rogers, Jr.  
Vesna and Howard Sacks  
Julie D. and Robert N. Spahr  
Mr. and Mrs. Richard W. Vague  
Leslie Miller and Richard Worley

### \$50,000 - \$99,999

Julie and James Alexandre  
The Allerton Foundation  
Mr. and Mrs. James C. Biddle  
Linda Aversa-Caldwell and  
Donald R. Caldwell  
Kelly and Joe Culley  
Mr. and Mrs. Charles Harper

Susan M. Hendrickson  
Jeanne Ruddy and Victor Keen  
Dale and Richard Levy  
Jannie K. Lau and  
Todd C. Longworth  
Mr. and Mrs. Albert P. Matteo  
Anne E. McCollum

Washburn and Susan Oberwager  
Herbert S. and Leah R. Riband  
Richard and Bonnie Rossello  
Barbara B. and Edward M. Scolnick  
Marijke and Arlen Shenkman  
The Wilmerding Family

### \$25,000 - \$49,999

Amaranth Foundation  
Theodore and Nancie Burkett  
Mr. and Mrs. Richard J. Halloran  
Dorothy M. Ix and  
Raymond E. Ix, Jr.

The Brook J. Lenfest Foundation  
Mr. and Mrs. Richard W. Graham  
Frank and Anita Leto  
The McLean Contributionship

James E. O'Neill and  
David A. Rubin  
Parkway Corporation  
Bill and Lynne Schorling  
Cynthia and Michael Veloric

### \$10,000 - \$24,999

Anonymous  
Jane and Casey Brandt  
Daniel and Monica DiLella  
The Frechette Family Foundation  
Robert and Charlotte Friedman

Mrs. J. Welles Henderson  
Robert E. Kohler and  
Frances Coulborn Kohler  
Laura and Kenneth Mitchell  
Sara Lomax Reese and Timothy Reese

Gretchen Roede  
Mary G. Gregg and  
John M. Ryan  
The Snider Foundation

### \$5,000 - \$9,999

Holly T. and David R. Brigham  
Valentino D. Carlotti  
Richard Carlstrom

Antonella and Roger Doucette  
Eloise Gretz and Family  
Martha and Robert Kennedy

Alicia A. Sterling\*  
George and Janis Strimel

## PAFA First Campaign Donors (continued)

### \$1,000 - \$4,999

Robert and Enid Anker  
DLR Group  
Marianne Dean  
Julia B. and Darrell L. DeMoss  
M. Doddamani  
Pamela Doray and Fred Merz  
FJN Charitable Foundation

Ofelia Garcia  
Janice T. Gordon  
David Hoffman  
Barbara and Charles Kahn, Jr.  
Melissa and Roy Kaiser  
Marguerite B. Knysch  
Gabriele W. Lee

Tom and Linda McCarthy  
Kathleen D. Buffum McCoy  
Richard and Brooke Ranck  
Edward A. Richards  
Richard W. Snowden and Frederick Holzman  
Joan N. Stern

### Up to \$999

Anonymous  
William J. Avery  
Sharon Butler  
Patricia and Thomas Connelly  
Mari and Robert Corson

Nancy K. Giles  
Amy and John Korman  
Kenneth Kusmer  
Barbara Freed and Alan Mittelman  
Elizabeth Racheva

George and Margaret Scudder  
Georgia and Hass Shafia  
Liz Denney and John Toates  
David and Ilene Winikur

## Grants

The Richard C. von Hess Foundation awarded PAFA two grants for 2017-18 exhibitions: \$75,000 to support the summer 2017 Honoré Sharrer retrospective, and \$50,000 toward *First Academies: Benjamin West and the Founding of the Royal Academy of Arts and the Pennsylvania Academy of the Fine Arts*.

PAFA concluded its 30-month, \$300,000 grant supporting the School and Community Partnership (SCP) from the William Penn Foundation, which also awarded PAFA a three-year \$300,000 renewal of support for the program, beginning in 2018-19. SCP in 2017-18 provided free educational arts programming year round to students, teachers, and families at four schools - Isaac A. Sheppard Elementary, Julia de Burgos School, Feltonville School of Arts and Sciences, and Feltonville Intermediate. All four schools have student bodies that are 60-85% Hispanic, with many students learning English as a second language, and 100% of students coming from low-income families.

The Hearst Foundations awarded \$75,000 to support PAFA's community education programs, as did smaller grants from several other foundations. The Brook J. Lenfest Foundation supported PAFA's free After-School Studio Arts Program for high school students with a grant of \$15,000.

The Allerton Foundation awarded a \$50,000 grant to support PAFA's capital campaign, and Snider Foundation's \$45,000 grant supported both the capital campaign and PAFA's programs for teens.

The Horace Goldsmith Foundation renewed its support of PAFA with a two-year, \$200,000 unrestricted grant.

The Maguire Foundation committed \$1.25 million to endow the Maguire Scholars Program at PAFA. The Maguire Scholars Program works with dozens of partner schools across Philadelphia, from early learners through higher education. The foundation first welcomed PAFA as a partner school in 2010, and PAFA is incredibly grateful for the foundation's decision to endow the program, ensuring future students will have the opportunity to pursue their educational and artistic dreams.

\$74,000 in scholarship support for PAFA's students came from the W.W. Smith Charitable Trust. The Richard C. von Hess Foundation funds a full-tuition scholarship each year, including fees and an additional \$5,000 Travel Award. In addition to their scholarship commitment, the Maguire Foundation also awarded \$30,000 for PAFA's pre-college program.

In 2017-18, PAFA received significant support from several government agencies, including an \$84,000, three-year award from the Institute of Museum and Library Services in support of PAFA's Student Docent Program and Youth Council; \$30,000 from the National Endowment for the Arts in support of School, Teacher, and Family Programs; \$77,000 in general support from the Pennsylvania Council on the Arts; and two awards from the Philadelphia Cultural Fund: \$12,000 in general operating support, and a \$20,000 one-time PCF Youth Arts grant supporting the Student Docent Program and Youth Council programs.



# Membership

## Peale Circle

### Peale Trip to Washington, D.C.

In Fall of 2017 PAFA's Peale Circle took an Art Exploration trip to historic Washington, D.C. for four days of art, history and culture. Brooke Davis Anderson, Edna S. Tuttleman Director of the Museum, and Anna O. Marley, Curator of Historical American Art, led the group as they visited private collections and enjoyed behind-the-scenes tours of the Smithsonian Museums, artists' studios, and more. The cultural experiences were complemented by fine dining at some of the most fashionable restaurants in Washington, D.C.

### New York City Day Trip

At the beginning of May, 2018, Anna O. Marley, Curator of Historical American Art led a tour of *Thomas Cole's Journey: Atlantic Crossing* at the Metropolitan Museum of Art with Elizabeth Mankin Kornhauser, Alice Pratt Brown Curator of American Painting and Sculpture. Later, Peale Circle Members enjoyed lunch with Sylvia Yount, former PAFA curator and current Lawrence A. Fleischman Curator in Charge at the Met's Members Dining Room. Following lunch, Anna O. Marley and Iria Candela, Estrellita B. Brodsky Curator of Latin American Art, continued the tour of the Met with a visit to *Painted in Mexico, 1700–1790: Pinxit Mexici*. The New York day trip was capped off with a cocktail reception at Godel & Co. Fine Art, hosted by Katherine W. Baumgartner, Director.



### Eileen Rosenau Collection Visit

In April 2018, the Peale Circle visited Eileen Rosenau's collection of Modern and Contemporary American art, including works by Andy Warhol, Dan Flavin, Frank Stella, Scott Burton, and Dan Graham, collected between 1964 and 1981.

## Young Friends

The Young Friends Committee hosted six distinct events, including Uncorked: The Bacchanal After Party, Young Friends at Open Studio Night, and Young Collectors Night at the Annual Student Exhibition. The group also launched a mentorship program between the committee members and members of the Board of Trustees.

## General Members

PAFA hosted two opportunities for members to see it first; exhibition openings of *Subversion and Surrealism in the Art of Honoré Sharrer* and *Chuck Close Photographs*, as well as three Curator Conversations for *Chuck Close Photographs*, *Graphic Women*, and *Beyond Boundaries*. Two Members Make events featured terra cotta and monotype prints and two behind-the-scenes members' tours were given for Sharrer and Conservation. 150 members joined PAFA for the Annual Members Reception.



# Events

## Bacchanal

PAFA celebrated the 19th Anniversary Bacchanal Wine Gala and Auction, which is the institution's largest fundraiser, bringing in over \$500,000 annually to support student scholarships and community education programs. Since Bacchanal's inception, the event has raised over \$9 million. For the theme, California Visionaries Bacchanal featured the wines of Thomas Jefferson Award Honorees Gavin Chanin, Chanin Wines; Rajat Parr, Domaine de la Côte; Thomas Pillsbury, DuMOL, Jamie Kutch, Kutch Wines and Loren Grossman, Wilde Farm Wines. These five extraordinary winemakers brought their unique visions to life through hard work and talent and made an indelible mark on the world of California wines. The Bacchanal Co-Chairs were Gregg Cotler & Bill McGowan and dinner was prepared by Chef Ashley James of Starr Events.



## Preview Party

### 117th Annual Student Exhibition

The 117th Annual Student Exhibition Preview party was held on May 10, 2018, raising \$344,197 from the sale of student art. This was the most well attended preview party to date, attracting 423 guests and raising a record \$375,000 from tickets and sponsorships. Honorary Chairs were Georgiana W. and Eric W. Noll and Preview Party Co-Chairs were Melissa Ingersoll and Katie Rhodes.







## Statement of Unrestricted Revenues and Expenses For the years ended June 30, 2018 and 2017

	June 30 ,2018	June 30 ,2017
Tuition and Fees, Net	\$6,511,078	\$6,735,682
Investment income	1,049,784	1,009,968
Gifts and grants revenue	8,749,435	7,882,936
Continuing and public education	770,484	800,978
Facility rentals and retail operations	668,882	907,674
Other revenue	<u>803,398</u>	<u>1,038,156</u>
<b>Total Operating Program, Support and Investment Income</b>	<b><u>18,553,061</u></b>	<b><u>18,375,394</u></b>
School operations	8,305,002	7,988,305
Continuing and public education	1,225,967	1,285,049
Museum and exhibitions	2,400,208	3,273,103
Development and fundraising	1,945,544	1,934,726
Facility rental and catering	235,058	249,664
Management and general	<u>1,895,186</u>	<u>1,979,220</u>
<b>Total Program and Support Expenses</b>	<b><u>16,006,965</u></b>	<b><u>16,710,067</u></b>
<b>Change in unrestricted net assets before depreciation, gains (losses) and other income (expenses)</b>	<b><u>\$2,546,096</u></b>	<b><u>\$1,665,327</u></b>

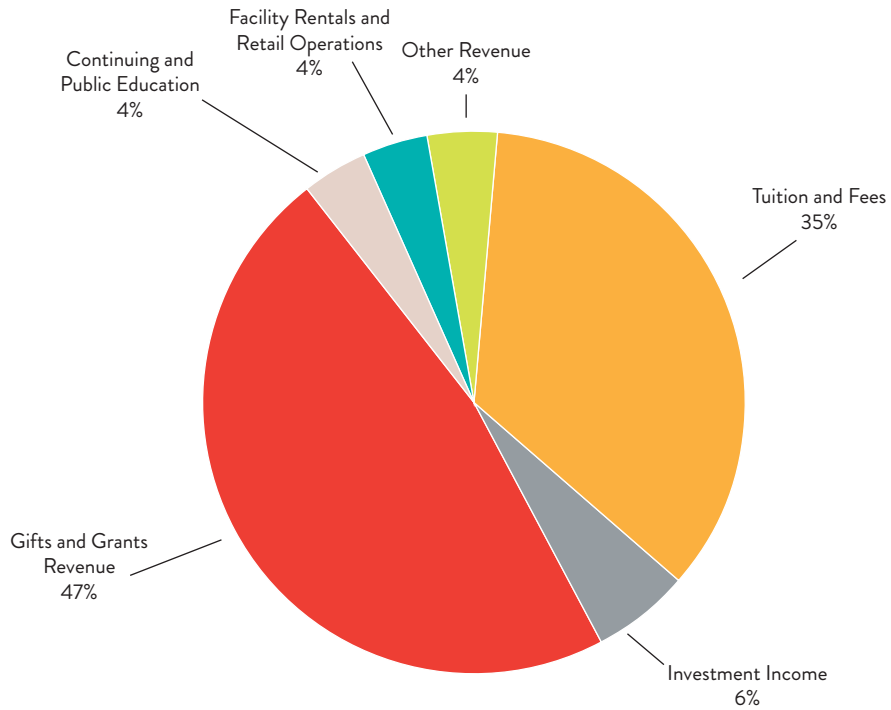
## Statement of Financial Condition as of June 30, 2018 and 2017

Assets	June 30, 2018	June 30, 2017
Cash and cash equivalents	\$383,947	\$1,506,345
Accounts receivable	283,522	211,012
Contributions receivables	12,050,077	4,834,400
Prepaid expenses	385,099	370,239
Inventories	183,050	117,190
Land, buildings and equipment (net)	52,228,293	50,810,291
Investments	44,411,331	45,641,008
Beneficial interest in perpetual trusts	10,343,994	10,057,806
Other assets	<u>127,870</u>	<u>122,036</u>
<b>Total Assets</b>	<b><u>\$120,397,183</u></b>	<b><u>\$113,670,327</u></b>
Liabilities and Fund Balances		
Accounts payable and accrued expenses	2,764,740	1,683,612
Bonds and notes payable	20,804,545	20,796,727
Line of credit	8,055,000	6,230,000
Deferred revenue	1,374,513	1,082,096
Other liabilities	<u>-</u>	<u>330,211</u>
Total Liabilities	<u>32,998,798</u>	<u>30,122,646</u>
Net Assets		
Unrestricted net assets	53,262,370	56,074,058
Temporarily restricted net assets	5,185,956	1,161,507
Permanently restricted net assets	<u>28,950,059</u>	<u>26,312,116</u>
Total Net Assets	<u>87,398,385</u>	<u>83,547,681</u>
<b>Total Liabilities and Net Assets</b>	<b><u>\$120,397,183</u></b>	<b><u>\$113,670,327</u></b>



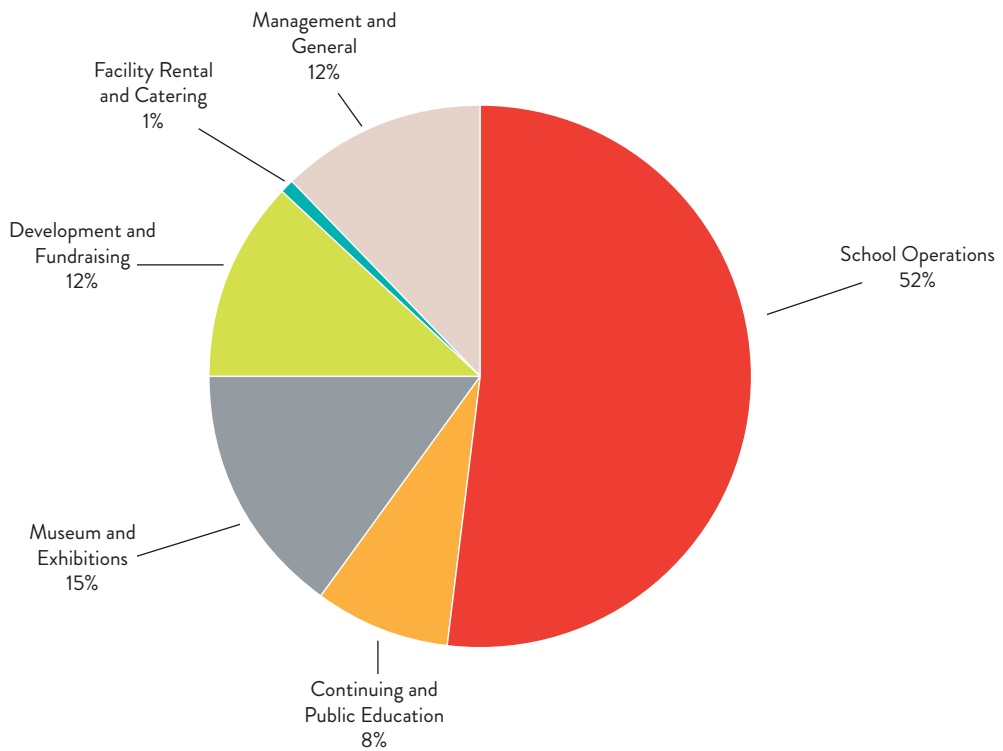
## Operating Revenues 2018

**\$18,553,061**



## Operating Expenses 2018

**\$16,006,965**



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