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A Message from the Chair

As I observe the progress of our Core Project, I am keenly aware of the enormity of the undertaking and its importance to the Museum’s future. It will be transformative. It will not only expand our exhibition space, but also enhance our opportunities for community outreach.

I look forward to celebrating the opening of our new restaurant this fall, followed by the Vaulted Walkway in early 2019. We will, in turn, share the excitement of enlarged gallery spaces and greater educational experiences for children before we know it.

Along with these opportunities, comes added responsibility for us all. The most challenging part of the construction lies ahead and with it, attendant challenges for visitor satisfaction and the operating budget. The Board and staff are carefully monitoring all aspects of the project in an effort to help navigate the curves in the road and keep us on track for completion in 2020.

In addition to paying close attention to the construction, we are thinking strategically about how we will manage and operate in this new environment. The strategic planning process will ultimately result in a “blueprint” for this next chapter of the Museum’s history.

We also continue our work to meet the It Starts Here Campaign goal of $525 million. We’re proud of what’s been raised thus far ($393.3 million). But we realize that the last stages of a campaign are always the most difficult and that some “heavy lifting” lies ahead.

I extend my thanks to all who have lent their support to this remarkable effort thus far—the Board, Museum leadership, and community. All of you are helping to keep the momentum moving in the right direction—full speed ahead!

It’s a privilege to be part of this ambitious initiative and inspiring to contemplate what lies ahead for the Museum and all of Philadelphia.

Leslie Anne Miller
Chair, Board of Trustees

A Message from the Director & President

As we write this overview of the past fiscal year, the future is taking on definitive form through the construction of the Core Project. Combining infrastructural improvements with the transformation of back-of-house areas into public spaces and new galleries, this initiative will leave few parts of our iconic main building untouched. Now, halfway through the construction, we are beginning to see more clearly the shape of things to come and all that this work, when it is completed, will enable us to accomplish.

At this moment of renewal and change, it is important to remind ourselves that Philadelphia has a long history of envisioning bold civic projects, among them the founding of this institution in 1876. Emboldened by the success of the Centennial Exhibition, this city’s first international fair, the city’s leaders recognized the unique opportunity they had to establish a new museum that would bring the arts to the community.

Today, nearly 150 years later, we find ourselves in the midst of another extraordinary moment in our history, undertaking the next phase of a comprehensive Facilities Master Plan designed by Frank Gehry. As impressive as his remarkably thoughtful design may be, even more significant is the vision on which it is based. At its heart is a steadfast commitment to stewardship: to maintaining and improving our historic buildings, to the care of one of this country’s finest art collections, and, most of all, to sustaining our long and distinguished tradition of service to the Philadelphia region.

Equally important is our commitment to change. The Museum has always been a work in progress, taking advantage of new opportunities that present themselves and responding in sensitive and thoughtful ways to a changing world. Over the past decade, we have embraced new forms of artistic expression, explored new types of curatorial practice, broadened our programming and placed a greater emphasis on access, and asked how we can interpret our collection in new ways.

And we have done this work together. Our Trustees, our many dedicated volunteers, and, above all, our staff have played a significant role in shaping the future of this institution and the strategic priorities on which it should focus. Their voices are clearly reflected in the choices we have made and even more so in the implementation of initiatives like Art Splash and Pay What You Wish Wednesday Nights that have helped us build new audiences.

And it is their accomplishments that are detailed in this Annual Report. We are grateful for their work and proud of the progress that has been made during the past year. But past, as the saying goes, is simply prelude, and in our case it is the harbinger of even greater things to come.

Timothy Rub
The George D. Widener Director and Chief Executive Officer

Gail Harrity
President and Chief Operating Officer
We mourn the loss and celebrate the legacy of visionary Trustee, collector, and longtime donor Keith L. Sachs, who passed away on March 5.

A Trustee of the Philadelphia Museum of Art since 1988, Keith long played a leadership role in the governance of this institution. His support of and tireless advocacy for the Museum was, in a word, exceptional. So, too, was his love of contemporary art, a passion he shared with his wife, Kathy. Keith was a model philanthropist, whose devotion to the art of our time was matched only by his love of this city. His long-standing involvement with the Museum, which brought these two passions together, included the chairmanship of both the Architecture and Facilities Committee and the Contemporary Art Committee. He also served on the Committee on Collections, the Executive Committee, the Major Gifts Committee for It Starts Here: Campaign for the Philadelphia Museum of Art, and our Strategic Plan Oversight Committee. Keith and Kathy also responded very early to The Lenfest Challenge, endowing the position of Carlos Basualdo as The Keith L. and Katherine Sachs Curator of Contemporary Art in 2008.

In 2014, Keith and Kathy pledged to the Museum ninety-seven works from the extraordinary collection that they developed with great intelligence and care over the course of several decades. This promised gift includes many outstanding works by such leading contemporary artists as Louise Bourgeois, Jasper Johns, Ellsworth Kelly, Brice Marden, and Charles Ray. As the focus of the 2016 exhibition Embracing the Contemporary: The Keith L. and Katherine Sachs Collection, it has been lauded as one of the most significant gifts of modern and contemporary art to have come to the Museum, along with the collections of Walter and Louise Arensberg and Albert E. Gallatin. In appreciation of this gift and to express our thanks to the Sachses for a leadership gift to our It Starts Here campaign, we renamed the Museum’s galleries of modern and contemporary art The Keith L. and Katherine Sachs Galleries in a dedication ceremony in 2014.

In Memoriam
Remembering Keith L. Sachs
1945–2018
Keith and Kathy’s remarkable act of generosity had the immediate effect, as the Philadelphia Inquirer put it in 2014, of “vaulting the Museum into the front ranks of encyclopedic institutions with holdings of contemporary works.” The Inquirer also wrote a glowing editorial, praising the couple for their decision to share these works with the public here in Philadelphia, where they have lived their lives.

Keith was the CEO of Saxco International, Inc., a principal distributor of packaging material to producers of alcoholic beverages in North America. In addition to his commitment to the Museum, he was active in supporting contemporary art elsewhere in Philadelphia, particularly at the University of Pennsylvania, where he and Kathy met as students in 1967. In addition to Kathy, who is an Honorary Trustee and co-chair of our It Starts Here campaign, he leaves a son David, two daughters, Deborah Sachs Rothman and Judy Sachs, and five grandchildren.

Keith cared deeply not only about the immediate impact of his philanthropy, but also how it could help to shape a brighter future both for the institutions with which he was involved and for the city he loved. His life was shaped by a high-minded and wholly optimistic commitment to the power of community, and for this reason and many others, his legacy will endure for generations to come.

“We should never stop thinking about what we have done and what more we could do. And I’m not sure that we have really continued to look forward to the extent that we should. We should never be complacent.”

— Keith L. Sachs, in conversation with Carlos Basualdo in 2016
Collecting

The Museum is evolving as an institution, and so too is our collection. While it doesn’t entirely define us, it does reflect who we are, where we have been, and where we want to go. Each individual object has its own story to tell, and this year’s acquisitions have added new depth and texture to a great collection, setting the stage for future conversations, new narratives, and fresh perspectives on art and culture.

Our collection of American art continues to grow in both size and stature. Our holdings of work by self-taught artists—already among the finest in the country—are strong and broad in scope, but until now have not reflected the remarkable achievements of African American artists from the Southeast. An acquisition of twenty-four works from the Souls Grown Deep Foundation helps us fill that gap with exceptional art that include quilts from Gee’s Bend and large assemblages by Thornton Dial.

We’re also broadening our representation of new media, focusing on new forms of contemporary art from around the world and the work of important artists who are not yet represented in the Museum’s collection. An iconic photograph by Irving Penn (see page 34), who is known for his work with Vogue magazine, is our first fashion subject by the artist, and cutting-edge hat designs by British milliner Stephen Jones have enriched our holdings of his inventive work. This year we also welcomed additional works representing “Japonisme,” the influence of Japanese art on Western art, including ceramics by Félix Bracquemond as part of a promised gift of fifty-seven pieces of French ceramics by Larry Simms, a retired New Jersey schoolteacher.

Our collection has grown organically since our founding in 1876, with some works coming to us as generous gifts and others as choices made by our curators. With the premiere of Wil-o-Wisp (Moiré Installation) by artist Rachel Rose, the inaugural recipient of the Future Fields Commission in Time-Based Media, we celebrated our partnership with the Fondazione Sandretto Re Rebaudengo to jointly commission and acquire new works in video, film, performance, and sound.

Portrait of Theresa Lewensohn  
(detail) 1940, by Philip Guston  
(Gift of C.K. Williams, II, 2018)

Philip Guston’s treatment of his subject—the wife of the owner of a Manhattan shop that sold tempera paints and picture frames—captures a transitional moment in the early career of this iconic, largely self-taught American artist. His painting style progressed over the years from realism to abstraction, and then to a cartoonish realism that brought him great acclaim. He applied the same tempera paints he used in his early murals to this portrait, which represents the artist’s shift to easel painting. The portrait is the fifth work by the artist to enter our permanent collection, but only the second that he made before 1960.

Embrace  
(detail) 1964, by Rosalyn Drexler  
(Purchased with the Edith Fell Fund and the Contemporary Art Revolving Fund, 2018-82-1)

A kissing couple, enlarged on a plane of deep burgundy, pushes the Pop art genre into a distinctively psychological space. Artist Rosalyn Drexler is a multifaceted artist: a self-taught painter and writer of films, plays, and novels (including novelizations of the Rocky script), she once wrestled under the name Rosa Carlo, The Mexican Spitfire. Her visual work mines the reductive formalism of Pop and imbues its brashness with a distinctive sense of film noir.
Joan Miró’s Tête was made using the traditional lost wax casting process at the Susse foundry in the southern suburbs of Paris, which he favored for the splendid patinas (colored surfaces) they achieved in their bronzes. Though the Spanish artist began working extensively in bronze in the 1960s following his work with ceramics, natural objects, and man-made objects, he consistently evoked organic form and rustic textures throughout his career. Tête is a powerful abstraction of the human form and an exceptional example of Miró’s talent for compositions that poetically contrast size, weight, and shape.

Portrait of Mabel Simpkins (Mrs. George Agassiz) (detail) 1876, by Choi Seok-Hwan
(Purchased with the Kim Endowment for Korean Art, 2017-136-3)
Curving grapevines of various ink shades sweep through this Joseon dynasty (1392–1910) screen, depicting a long-favored decorative subject and symbol of fertility throughout East Asia. A prolific Korean painter born and active in the Imji area of the Northern Jolla province, Choi Seok-Hwan established his fame through ink grapevine paintings—especially those with a continuous design of long sections of vine as seen in this eight-fold screen.

Grapevine (detail) 1876, by Choi Seok-Hwan
(Purchased with the Kim Endowment for Korean Art, 2017-136-3)

Pandan with Arabesque Decoration
Around 1600–1650, attributed to Bidar, Kamataka (Deccan region), India
(Purchased with funds contributed by Sarah Jackson and with the Stella Kramrisch Fund for Indian and Himalayan Art, 2017-241-1)
It’s hard to imagine a single work of “decorative” art that could add greater richness to the Museum’s small but growing holdings of Islamic art. This early example of a hexagonal bidriware box fashioned to hold pandan, a traditional digestive wrapped in leaves, epitomizes the elegance of Islamic art. Its infold ornamentation relates to the floral scrollwork found in the Museum’s sixteenth-century insahan tile panels, and its architectural shape relates to the so-called Persian Cubiculum with its octagon-based mucarnas dome.

The works of art we welcomed into the American collection this year provide a major boost to the department as we prepare for the phased installation of our American galleries. In addition to works by Mary Stevenson Cassatt, Philip Guston, and Mary Lee Bendolph, a number of works in silver, wood, photography, and other mediums have entered the collection.

(Purchased with the Leonard and Nina Mandel Foundation Endowed Fund for Modern and Contemporary Craft, 2017-242-1)
By defusing the wood and focusing on form, Ellsworth rebelled against the notion of beauty in woodworking and transformed the field with Mataak, a piece from his personal collection (see page 10). The monosphere is considered by the artist to be the “king of the Solstice Series” and exemplifies a period of contemplation and exploration in his work.

Coffee Jug Around 1878, designed by Edward C. Moore for Tiffany & Co.
(Purchased with the Richardson Fund for American Silver, 1818–21)
The design director of Tiffany & Co. created a landmark group of Japanese-inspired silver designs between 1876 and 1878. Rather than overlaying Japanese motifs onto traditionally Western forms, he was inspired by Japanese aesthetics to produce entirely original designs. The objects created an immediate sensation and received the 1878 Exposition Universelle’s Grand Prix for silver in Paris. This coffee jug is likely to have been included in the exposition display.

Chest with Birds Around 1978, by Judy Kensley McKie
(Purchased with funds contributed by the Women’s Committee and The Craft Show Committee of the Philadelphia Museum of Art, 2017-231-1)
Ever since Judy Kensley McKee’s Chest with Birds stole the spotlight at an American Craft Museum exhibition in 1979, she has remained at the top of her field. This sixty example of her work uses furniture as a means of personal expression and captures her use of carving to create abstract patterns of animals, birds, and fish. The piece joins McKee’s bronze Panther (Purchased with funds contributed by The Women’s Committee and The Craft Show Committee of the Philadelphia Museum of Art, 2017-231-1) as part of the American Craft Museum’s historic holdings of wood carved furniture.

Beer Garden Around 2012–17, by Nicole Eisenman
(Purchased with the James D. and Judith N. Dean Fund, 2018-58-1)
Exhibiting & Conserving

As Philadelphia’s art museum, we’re delivering on our promise to offer new perspectives on the arts, both past and present. We continue to advance our mission to engage a broader audience by constantly experimenting with new ways of presenting works of art so that they can continue to serve as a source of learning and inspiration to new generations of museum visitors.

Philadelphia Assembled, which represented in many ways an uncharted territory for us, introduced Philadelphia to the art of social practice. An exhibition of the work of Spanish designer Patricia Urquiola offered new insights into her creative process. Old Masters Now: Celebrating the Johnson Collection highlighted the work of our conservators and curators by providing a closer look at the important work museums do behind the scenes. Rachel Rose: Wil-o-Wisp (Moiré Installation) showcased a striking new voice in contemporary video art through a commissioned piece about a tumultuous moment in the history of sixteenth-century England.

The construction of our Core Project has presented a unique set of challenges and, at the same time, provided us with the opportunity to mine our own collection as a resource for exciting new exhibitions. Design in Revolution: A 1960s Odyssey and Modern Times: American Art 1910 – 1950, both immensely popular with our audiences, were the result. We have also begun a comprehensive renovation of our galleries of Chinese art and look forward to reinterpreting this important part of our collection to help visitors develop a deeper understanding of the culture and artistic traditions of China when these galleries reopen early next year.

Our conservators and scientists applied their knowledge and skills to the study and care of the many different parts of our collection, from early American furniture to South Asian temple hangings; ancient Chinese tomb figures to American modernist paintings; medieval European illuminated manuscripts to Renaissance painting and sculpture.

More than ever, the Museum is being recognized as an important center for research and discovery. Our world-renowned collection continues to serve as the basis for this work. It is a remarkable resource, and one that will serve to inspire generations of curators and conservators to come.
Philadelphia Assembled
September 9–December 10, 2017
The Perelman Building was transformed into a civic stage last fall, when Philadelphia Assembled manifested in a series of events, performances, and installations that joined art and activism. This expansive project—a joint effort between artist Jeanne van Heeswijk, collaborators from across the city, and the Museum asked the question: How can we collectively imagine our futures? The project sparked conversation and nurtured a collective narrative about social issues that celebrated the expressive power of the arts for the people of Philadelphia.

Old Masters Now:
Celebrating the Johnson Collection
November 3, 2017–February 19, 2018
John G. Johnson left a trove of European art to the city in 1917, and the works have been under constant study since they were entrusted to the Museum’s care in the early 1930s. Old Masters Now put this breathtaking collection of paintings by Botticelli, Bosch, Titian, Rembrandt, Monet, and others on view, offering visitors a look at fascinating breakthroughs in understanding that result from the collaborative work of our curators and conservators. The exhibition marked a milestone in connecting our visitors with the ongoing processes of research and the excitement of discovery.

Modern Times:
American Art 1910–1950
April 18–September 3, 2018
Modern Times was drawn almost entirely from the Museum’s renowned holdings, especially the gift from the Stieglitz Collection that we received in the late 1940s. The breadth and success of this exhibition exemplifies how we are leveraging our collection in new ways due to limitations imposed by Core Project construction. Important works by Georgia O’Keeffe, Marsden Hartley, Arthur Dove, and John Marin were featured for their creative responses to the rapid pace of change that occurred in this country during the early decades of the twentieth century, and many were on view for the first time.

“If you had to define ‘American Modernism’ based on the 156 paintings, sculptures and photographs in this wide-ranging show . . . you might call it a visual attempt to represent the world’s noise and energy.”
—Will Heinrich, New York Times

Jean Shin: Collections
March 24–July 15, 2018
Worn-out shoes, military jackets, and broken umbrellas are among the unlikely but familiar crowd-sourced objects that contemporary Korean American artist Jean Shin fashions into elegant, large-scale installations. Central to the exhibition of six installations and a single-channel video was Unraveling (2006–2018), an installation made with the brightly colored yarn of unraveled sweaters donated by Asian American artists, which explores identity, community, and material consumption by mapping a dense social network of personal belongings.

Exhibition Highlights
Patricia Urquiola:
Between Craft and Industry
November 19, 2017–March 18, 2018
Varujan Boghosian:
Master Manipulator
January 12–April 25, 2018
Design in Revolution:
A 1960s Odyssey
February 3–September 9, 2018
Keith Smith at Home
February 17–July 8, 2018
Experiments in Motion:
Photographs from the Collection
April 21–August 19, 2018
Now, She:
Two Sculptures by Ursula von Rydingsvard
April 26, 2018–April 28, 2019
Biting Wit and Brazen Folly:
British Satirical Prints, 1780s–1830s
May 4–December 5, 2018
Rachel Rose: Wil-o-Wisp / (Moiré Installation)
May 2–September 16, 2018
Agnes Martin:
The Untroubled Mind / Works from the Daniel W. Dietrich II Collection
May 19–October 14, 2018
Face to Face: Portraits of Artists
June 26–October 14, 2018
For a full list of 2017–2018 exhibitions, visit philamuseum.org/exhibitions/past.
An Archbishop Revealed

In preparation for Old Masters Now: Celebrating the Johnson Collection, treatment and study led by conservator Terry Lignelli, The Aronson Senior Curator of Paintings, of Titian’s Archbishop Filippo Archinto made a discovery that has expanded our understanding of the work. The figure behind the veil was long identified as a cardinal based on his red cape, but scientific analysis confirmed the use of a smalt—a pigment that loses its blue color over time—indicating that the original cloak color was a deep purple, reflecting Archinto’s true identity as Archbishop of Milan.

Preparing Duchamp for International Tour

The Museum is sharing its definitive collection of works by Marcel Duchamp with new audiences in a major exhibition to tour the Asia-Pacific region during the coming year. Assessing the stability, appearance, and treatment needs of objects in a variety of media spanning the artist’s six-decade career, our conservators readied them for overseas travel. They worked closely with other Museum staff to establish handling, transport, and exhibition conditions that will enable us to preserve these seminal works while allowing them to be shared with new audiences abroad.

Restoring Korean Ink Paintings

Traditional ink paintings on paper are rarely seen outside Korea because of their fragility, but through support from the Overseas Cultural Heritage Foundation, four Joseon dynasty screen paintings were cleaned and repaired by conservators in South Korea. Materials and mounts unique to the region were preserved, and analysis led to discoveries such as more accurate dating and original mounting format. The screens, which depict birds, flowers, and banquet scenes, are now on view.

Early American Furniture and Woodwork

Thanks to support from the Miller-Worley Foundation and the National Endowment for the Humanities, conservators continue to work with curators on the treatment and research of a number of objects for a catalogue of early American furniture, as well as the reinstallation of the American galleries in 2020.
Learning about the arts should be fun. That’s why we’re working hard to ensure there’s a surprise around every corner here for visitors of all ages. Our staff is constantly learning, too: how to work with families, how to leverage the Museum as a teaching tool, and how to keep people coming back for more. And we’re discovering new ways of teaching and sharing. In addition to introducing people to art history and the joy of making art, we’re broadening our reach by teaching observational skills and art-inspired social action, and connecting students to practicing artists for unique learning experiences that make a lasting impression.

We’ve always sustained a strong tradition of scholarship and research, but we’re breaking the mold and moving in a new direction with our dynamic multiphase publishing program. The John G. Johnson Collection online catalogue is an example of how we’re using new technologies to reach a broader audience. This digital publication features the same strong and engaging scholarly content our audiences have come to expect from the Museum’s print publications—including interpretive essays, in-depth examinations of individual works of art, and fascinating insights based on new scholarship—but with the added integration of digitized archival materials that can be updated with new content over time.

The opening of the North Entrance in spring 2019 will provide students with critically important amenities and more comfortable learning spaces, helping us to strengthen our commitment to providing art-based education and creative play for Philadelphia’s K–12 schools. Programs like Art Splash, which served nearly 40,000 visitors in summer 2018, is but one example of a rich and resourceful calendar of inspired programs for kids and families. More than ever, we’re grateful to our education partners, collaborators, and cheerleaders—a group far too large to list on these pages—for sharing our vision to energize and inspire as many people as possible through the arts.
Publishing Highlights

The Museum’s catalogues and digital publishing platforms make a lasting contribution to scholarship and bring our collection and exhibitions to life for audiences worldwide. Here are just a few of this year’s highlights:

The John G. Johnson Collection: A History and Selected Works

By Christopher D. M. Atkins, Carl Brandon Strehlke, Jennifer A. Thompson, and Mark S. Tucker

The Art of the Peales in the Philadelphia Museum of Art: Adaptations and Innovations

By Carol Eaton Soltis

The Enchanted World of German Romantic Prints, 1770–1850

Edited by John Ittmann with essays by Warren Breckman, Mitchell B. Frank, Cordula Grewe, John Ittmann, Catriona MacLeod, and F. Carlo Schmid

Bruce Nauman: Contrapposto Studies

By Carlos Basualdo and Erica F. Battle

Building the City Beautiful: The Benjamin Franklin Parkway and the Philadelphia Museum of Art (revised edition)

By David Brownlee

Introducing Sherlock

Named after Arthur Conan Doyle’s fictional master of observation, this new educational program for Philadelphia's public and parochial middle schoolers helps students become keen observers of the world and enhances their analytical skills. This year, we piloted and evaluated this new multiple-visit program for fifth- and sixth-graders with a series of in-class visits by Museum educators and field trips to the galleries. This program builds on our successful collaboration with the Perelman School of Medicine at the University of Pennsylvania to strengthen medical students’ observational and empathetic skills through art interactions.

“...It was really cool to learn about all these different pieces. I learned skills that I might not learn other places, and they are really helpful.”

—Philadelphia student in the Sherlock program

Art Splash: Bright Lights, Little City

What better topic for creative play than the modern metropolis? This summer, the colors, shapes, patterns, and sounds of our Modern Times: American Art 1910–1950 exhibition inspired a new season of Art Splash filled with unique, family-friendly activities. Projects explored how artists use color to evoke emotion, aspects of portraiture, and urban scenery. A new LEGO model of the Museum created by LEGOLAND Discovery Center Philadelphia offered a vision of the city that families could build on. Now in its sixth year, the Art Splash series is presented through PNC Arts Alive.

Inspiring Young Artists with Delphi Programs

The Delphi Project Foundation is helping us empower Philadelphia students with a love of the arts. Middle schoolers from local public schools took part in the Delphi Art Club this year, exploring galleries, creating artwork in the studios, and collaborating with the Traction Company Artist Collective to create a temporary mural in West Philadelphia. For high schoolers, the Delphi Art Futures Artist in Residence program provides the chance to meet professional artists and hear about career opportunities in the arts. In April, the high schoolers presented an exhibition at Reliance Standard Life Insurance Company, the Delphi Project Foundation’s parent company.

For Kids by Kids: Award-Winning Audio Guide

Our Family Programs team put fifth-graders in conversation with acclaimed wildlife photographer Michael “Nick” Nichols about his retrospective exhibition, Wild, resulting in an audio guide that allowed children’s voices to emerge. Collaborating with kids can take extra effort, but it was well worth it for this project, which built a sense of belonging at the Museum for the children. The audio tour was shared during last year’s Art Splash series and earned the Museum the 2018 Silver MUSE Award from the American Alliance of Museums.
Connecting & Collaborating

How do we make people feel at home in a place that’s so out of the ordinary?

It’s always been our job to make visitors feel welcome when they walk through our doors, but we know it takes a lot more than updated facilities and critically acclaimed exhibitions to make a lasting impact. As we expand our public spaces and plan to take on an event greater role in serving the public, it’s our responsibility to expand our definition of what it means to deliver the arts to more people across our community.

We’re working tirelessly—and sometimes unconventionally—to invite visitors to experience the Museum in new ways. We’ve created a musicians-in-residence program, asking artists like King Britt to compose and perform new songs right here at the Museum on Final Fridays. Our third annual Hackathon invited teams of techies and art enthusiasts to go head-to-head in developing new apps to provide innovative gallery experiences. We honored the memory of Dr. Martin Luther King, Jr., with a weekend of programming and community service projects, and spearheaded a citywide #SaveTheArts postcard campaign urging national representatives to oppose cuts to arts funding. With the help of community partners and supporters, we’re also making the Museum a lively hub for cultural exchange. This year, we partnered with WHYY-FM to premier a film on the Montiers, an African American couple represented in rare pendant portraits dating to the early 1840s, and joined major museums from around the world to celebrate the centenary of the great French sculptor Auguste Rodin’s death and his remarkable legacy.

With the help of the Knight Foundation, we presented a gift of large-scale reproductions of paintings to community schools as an extension of our Inside Out program. And once again we helped preschoolers build their vocabulary with picture books through a collaborative project with the Free Library of Philadelphia called Words at Play, supported by PNC’s Grow Up Great initiative. Our dynamic approach to community engagement is getting noticed, and at the ninth annual Anne d’Harnoncourt Symposium we proudly led the dialogue on how museums can contribute in dynamic ways to civic life.
“The arts bring us together in a time when divisiveness is on the rise, foster a broader understanding of the increasingly complex world in which we live, and, most importantly, spur our imagination.”

—Timothy Rub, speaking about the Save the Arts campaign in the Philadelphia Inquirer

Boston Sends a Patriot to Philadelphia

The Philadelphia Eagles’ historic Super Bowl win over the New England Patriots triggered a special loan from the Museum of Fine Arts, Boston—the result of a friendly wager between the directors of the two museums. This painting by John Singleton Copley, one of Boston’s finest artists, is of Mercy Otis Warren (1728–1814), a poet, playwright, political satirist, historian, revolutionary woman, and true American patriot. It remained on view in gallery 102 for three months, during which time it was enjoyed by many devoted Eagles fans.

Welcoming Jane Goodall

Dr. Jane Goodall, the world-renowned primate expert who earned cult-like status for spending years living among chimpanzees in Tanzania in the 1960s, drew a crowd of over five hundred attendees for a sold-out lecture in the Great Stair Hall. The talk was offered in conjunction with Wild, an exhibition of Michael “Nick” Nichols’s stunning photographs of animals and habitats. Goodall shared her lifelong passion for animals and ecological conservation with the crowd, and an additional five thousand viewers tuned in via Facebook Live.

The Sound of Progress: Songs for John Henry

We celebrated Martin Luther King, Jr. weekend with a new work in jazz inspired by Jerry Pinkney’s watercolor John Henry (1994). This special collaboration with the Philadelphia Jazz Project honored the heroic figures of John Henry and Dr. King through blues, hymns, work songs, and ragtime in the Great Stair Hall, along with moving introductory remarks by Pinkney and members of Jazz Project. The music, which told the story of John Henry’s life, was composed by trumpeter Paul Geiss and performed by a band of Philadelphia musicians.

In the Artist’s Voice

By inviting living artists for public talks, we are connecting our collection and exhibitions to a diverse public audience in meaningful ways. This year, artist Jas Knight discussed how the use of traditional techniques in his portraits invites conversations about race and beauty, connecting his contemporary work to our exhibition Old Masters Now: Celebrating the Johnson Collection. Similarly, artist Keith Smith spoke on themes of queerness and his experimental practice in photography, prints, and bookmaking in conjunction with the exhibition Keith Smith at Home.
More views, more light, more art. More access for more people. That’s what’s on the horizon. While this year has been marked by hard hats and bulldozers, the dust is finally settling, and we are delighted that major milestones of the Core Project such as our new food service facilities and the reopening of our historic North Entrance are close at hand.

The first evidence of architect Frank Gehry’s hand will become evident at the Museum this fall when our new restaurant, Stir, opens to the public, along with a new café. In his own words, Gehry’s plan to open up “the arteries” of our iconic building will begin to crystallize with the unveiling of the North Entrance. Logistically speaking, as the Museum reclaims its beautiful entrance for the public, visitors will begin to experience the transformations underway while rediscovering beautiful public spaces that have been closed since the 1970s.

What else is on the horizon? Expect a more comprehensive presentation of Chinese art when these newly reinstalled galleries open early in next year. Excavations continue in preparation for the construction of the Forum, a three-story central public space to be located at the heart of the building, just below the Great Stair Hall, which is set to open in 2020.

The Core Project represents the most complex phase of the Master Plan, and the progress we’ve made this year towards its realization is amazing. We’ve raised more funds than any capital campaign for a cultural institution in Philadelphia’s history. This project is scheduled to be completed in 2020, and we continue to fulfill a commitment to remain open throughout the duration of construction. We have much to be proud of as we continue to modernize the Museum for future generations and further develop a great collection that invites visitors to see the world—and themselves—in stimulating ways.

Architectural rendering of the North Entrance by Gehry Partners, LLP and KXL.
What to Expect

Opening in 2018
Stir Café
Fiske Kimball Room

Opening in 2019
North Entrance
North Vaulted Walkway
Espresso Bar
Museum store at North Entrance
Education classrooms and seminar room
Newly renovated galleries of Chinese art

Opening in 2020
Forum
South Vaulted Walkway
West Entrance
Lenfest Hall
Retail spaces
New galleries

Stir Restaurant
Beginning this fall, we’re welcoming visitors to our newest culinary destination, Stir. Helmed by Executive Chef Mark Tropea, a Philadelphia native, and operated by Constellation Culinary Group, the seventy-six-seat restaurant featuring a dramatic, undulating ceiling and an open kitchen is the only Frank Gehry–designed restaurant open to the public on the East Coast north of Miami. This intimate place will welcome visitors from near and far with seasonal and local foods.

Chinese Galleries, Reimagined
We’re building excitement around our extensive holdings of Chinese art with a $2 million initiative that will result in significant gallery improvements and a renewed appreciation for this remarkable part of our collection. In early 2019, six renovated galleries will reopen following ten months of long overdue renovation and reinstallation, providing visitors with a fresh take on Asian artistic traditions spanning many centuries, and benefiting from new approaches to interpretation that will make the works of art especially engaging and accessible. The Museum will publish a new book dedicated to highlights from this broad-ranging collection with support from the late Gerry Lenfest and the Carpenter Foundation.

Reopening of North Entrance and North Vaulted Walkway
After being closed to the public for decades, the North Entrance adjacent to Kelly Drive will reopen in spring 2019. It will provide accessible entry dedicated spaces for educational events and seminars, a new retail shop, and an espresso bar. Visitors will begin to see the beauty of the Vaulted Walkway, part of which will be open, while its full impact will come to light when the entire length—six hundred and forty feet—becomes completely accessible with the opening of the Forum in 2020.

New Café
Adjacent to Stir, we’re opening a full-service cafeteria offering quick service and casual dining with options ranging from artisanal sandwiches to salads to brick oven pizza. With 160 seats, the Café is much larger than our previous cafeteria space and, thanks to Core Project renovations, looks out to the East Terrace and gardens, creating a welcoming, light-filled space that spans the width of the building wing.
Supporting

Every day, the Museum puts the wide-ranging investments of generous donors to work in service of our visitors, the care of our celebrated collection and landmark building, and service to the city of Philadelphia. Philanthropy helps direct impact to where it is needed most, from our innovative educational programs that benefit schoolchildren and teachers to new applications of technology accessible around the world, as well as the many other exciting initiatives you’ll read about in this annual report.

With the support of the Museum community, we continued to advance the priorities of It Starts Here: Campaign for the Philadelphia Museum of Art during fiscal year 2018. This $525 million fundraising campaign is the largest, by far, ever mounted by an organization in the arts and culture sector in Philadelphia, and as of June 30, we had raised over $393 million, or 75 percent, of this goal.

Through the Chairman’s Council Challenge, which Leslie Anne Miller, Chair of the Board of Trustees, and Ellen T. Caplan, Trustee, initiated in March 2017, and which concluded in December, members of the Chairman’s Council collectively gave $13,495,250, surpassing the $5 million match target and benefitting annual operations as well as the campaign for a total impact of $18,495,250.

Donors, members, and partners across the city demonstrated a shared belief in the work we’re doing to better serve the community as one of Philadelphia’s great civic and cultural resources. Trustees, individuals, foundations, corporations, and government agencies provided support in fiscal year 2018 totaling $54.8 million, including $19.7 million in both restricted and unrestricted operating funds. We also raised nearly $11 million for the endowment and $22.6 million for capital projects. Museum members—40,296 households—made vital contributions, with revenues in excess of $5 million.

Collab, Techné, and Focus affinity group memberships grew and sustained our collections of design, craft, and photography, and we launched the newest group, Collect, for emerging collectors of contemporary art, in June. Bequests and other planned gifts from members of the Fiske Kimball Society and a diverse array of gifts of art and acquisition funds from the Anne d’Harnoncourt Society aided our growth.

This extraordinary support is a powerful testament to the Museum community’s enthusiasm for this institution’s transformation and growth. Thank you for your part in making the past year a great success.

Balenciaga Mantle Coat (Lisa Fonssagrives-Penn), Paris, 1950 (negative), 1988 (print), by Irving Penn (Gift of Annette Y. Friedland in honor of Innis Howe Shoemaker, 2018-92-1)
Chairman’s Council Challenge

More and more donors are stepping up to support It Starts Here. In response to this nine-month challenge, issued by Leslie Anne Miller (above right) and Ellen T. Caplan (above left) at the time of the Core Project groundbreaking, Chairman’s Council level donors answered their call. Twenty major gifts were directed toward the Core Project, the endowment, and a diverse array of programs. In addition, twenty-five current members upgraded to a higher level of support and an astounding thirty-five new members joined the Chairman’s Council, a 30 percent increase. Together these donors made an incredible impact of over $13 million.

Education Committee and New Trustees

The Museum’s Education Committee comprises experienced educators, steadfast advocates, and generous philanthropists. Over the last two years, three of its members have been invited to join the Board of Trustees: Amy Fox, Hilarie Morgan, and Jennifer Rice. Each has made a significant contribution to sustain our work, enhance our programs, and increase access and community engagement. Other Committee members, including Julia Fleischner, and members of the Museum community such as John and Theresa Rollins and Harriet and Larry Weiss have also made significant investments in education this fiscal year.

East Asian Art

In April 2018, we began the first comprehensive renovation and reinstalltion of our galleries of Chinese art since 1976. Six galleries in the wing devoted to Asian art are closed for approximately ten months and will reopen in early 2019. This once-in-a-generation project follows the success of our new galleries of South Asian art, which were remodeled in 2016, and was made possible by Hannah L. Henderson, Marguerite and Gerry Lenfest, Maxine de S. Lewis, June and Simon K.C. Lu, Joan F. Thalheimer, Andrea Baldeck, M.D., Suyeun and Gene Locks, Peter A. Benoliel and Willo Carey, Barbara B. and Theodore R. Aronson, E. Rhodes and Leona B. Carpenter Foundation, The Women’s Committee of the Philadelphia Museum of Art, Cynthia L. Johnson, Frank S. Bayley, Suzanne F. Bodis and George W. Grindahl, Dr. Alan M. and Deena Gu Laties, Peggy Wachs, and other donors.

Philadelphia Antiques and Art Show

Philadelphia celebrated the 56th Antiques and Art Show in 2018, which will also be remembered as the first year that the Museum joined Penn Medicine to present the show. This partnership marked the beginning of a new era, as the show transitions to the Museum’s management. We’ve directed the proceeds of over $264,000 to support the intersection of art and technology at the Museum, particularly our digital engagement and interpretive programs. We thank Trustee Anne Hamilton for her leadership as co-chair of the show’s Steering Committee, as well as the numerous corporate sponsors and individual underwriters who contributed to the show.

Man’s Court Robe (detail), 18th century, China (Gift of the Friends of the Philadelphia Museum of Art and purchased with funds contributed by Mr. and Mrs. Howard H. Lewis, 1983-15-1)

From Nature in the Garden (detail), 1856, by Rubens Peale (Gift of the McNeil Americana Collection, 2010-70-3)
Volunteering & Staffing

We’ve had a groundbreaking year in every way imaginable. Behind the remarkable change that can be seen in virtually every aspect of our work is a community of hardworking people whose commitment to the Museum makes this one of the most vibrant places in a dynamic city.

More than ever, we’re reminded that this Museum is much more than a great collection of works of art housed in a great building. Our staff and volunteers are at the heart of everything we do. They are the ones who show up day after day, ready to do the work that needs to be done. And they reflect a creative spirit that’s felt by all those who walk through our doors.

It’s an exciting and busy time, and we salute those who willingly respond positively to demanding timelines, tight budgets, and high expectations. They are energized by the progress we’ve made and empowered by the increasingly vital role this institution plays in the cultural life of our city. In the year ahead, we’ll need to move faster than ever before. Embracing change isn’t always easy, but our staff has always stepped up to the challenge with an unparalleled level of enthusiasm.

Of course, our staff and volunteers have made us strong throughout our history, and we’re able to do what we do today only because of those who have already given so much of their time and energy. Many of our volunteers have been with us for decades, and their commitment to working as an extension of our staff is truly inspiring. As in years past, we hosted summer interns who contributed volunteer hours and fresh perspectives, kindling in them the same commitment to service that has motivated our volunteers in the past. And this year, we provided specialized curatorial training for students from diverse backgrounds participating in the Mellon Undergraduate Curatorial Fellowship Program.

We’re seeing the power of our collective efforts unfold and thank all those who have contributed to our success during the past year. Together, we’re fashioning a future for the Museum that is full of promise for generations to come.
Jim Hartman
Volunteer, American Art
Jim attended a curator’s presentation on how to build an American art collection nearly ten years ago. It was at that moment that the business entrepreneur decided that contributing a day a week to the Museum was a great way to learn more about the arts. He has assisted with numerous research projects since then, including a significant contribution to photographing and digitizing the watercolor and miniature catalogues at the Pennsylvania Academy of the Fine Arts and creating a database of the works for Museum research.

Dena Smith
Park House Guide
Following her retirement as a Philadelphia public schoolteacher in 2003, Dena became a Park House Guide. Studying with experienced guides and Museum educators over the years has helped her develop her own voice as a guide, blending the past with the present to tell the story of early Philadelphians and their enduring contributions. She especially enjoys giving school tours of the Cedar Grove and Mount Pleasant homes and encouraging students to imagine what life would have been like in the 1700s.

Barbara Podell
Weekend Guide
Since 2010, Barbara has been an active volunteer as a weekend guide, a Rodin Museum guide, a Weekend Guide Executive Committee chair, and a Barnes Foundation docent. She is also a member of The Women’s Committee. Before embarking on a forty-year career as a securities litigation attorney, she studied art history in college and graduate school and interned at the Museum. She says her lifelong commitment to the Museum has given her proximity to the art she loves, the pleasure of making visitors feel welcome, and the priceless camaraderie among guides.

Tammy Salvadore
Weekday Guide
As executive director of the Delphi Project Foundation, an organization that introduces the arts to Philadelphia public school students, Tammy has seen the positive effect that the visual arts have on young people. Wanting to expand her reach to visitors of all ages, she completed the rigorous, two-year guide training program and has been an active guide since 2015. The collection serves as her inspiration for sparking the imagination and empowering visitors to engage with works on view to discover what the art means to them.
Report of the Chief Financial Officer

Fiscal year 2018 highlighted the Museum’s ability to effectively manage resources to provide an outstanding visitor experience, renew our landmark building, and support and expand the collections. The Museum’s sound fiscal management demonstrates its continued commitment to achieve its strategic vision and fulfill its role as a valuable civic resource.

Balance Sheet

Total assets reached $1 billion at the end of fiscal year 2018, a milestone for the Museum. The most significant assets being investments and cash of $563 million, property and equipment of $370 million (an increase of $52 million from fiscal year 2017 mostly attributed to the ongoing Core Project), and finally pledges and other receivables of $74 million.

The Museum’s financial strength can be seen in the steady growth of its net assets (assets minus liabilities). Fiscal year 2018 showed continued healthy growth in net assets as they reached a record high of $915 million, an increase of $36 million from fiscal year 2017. The principal additions to net assets this year include: strong investment returns net of distributions totaling $17 million, and the generous philanthropy of our Trustees and donors with gifts and grants designated for long-term investment, capital expenditures, and art acquisitions totaling $31 million, offset by depreciation of $9 million.

Since the financial downturn of 2008–2009, the Museum’s net assets have grown by $384 million, or 72 percent (see chart A). The results are due to a combination of endowment returns and steady, generous support from our donors.
The audited financial statements of the Philadelphia Museum of Art for the year ended June 30, 2018, are available on our website philamuseum.org.

Investment Performance

The strong performance of the Museum’s pooled endowment’s return of 8.5 percent exceeded the benchmark and increased the endowment to $487 million as of June 30, 2018. The Museum also has nonpooled investments totaling $13 million, and cash and short-term investments of $63 million. Since the pooled endowment is invested for perpetuity it is important to look at results over the long term. Chart B shows the growth in the endowment since 2009, notably that performance has exceeded spending by a significant amount.

Operating Results

Historically the Museum has operated within a balanced budget. Over the course of the three-year Core Project, however, the Museum anticipated annual deficits, and experienced a net operating loss of $2.5 million before depreciation this year, as planned. Limited and controlled deficits are expected to continue through the close of the project in fiscal year 2020 as part of the strategy to keep the Museum open to the public during this construction phase of the Master Plan. However, once this phase of construction is completed, the Museum is anticipating operating results to return to preconstruction levels or better.

Operating revenue diversity is an essential strategy that benefits the Museum (see chart C).

Admission, membership, and other earned revenues are 28 percent of total revenues, with the endowment and City support making up 41 percent, and contributions and grants (including net assets released from restriction) making up the remaining 31 percent. There was no significant difference in the makeup of revenue sources between fiscal years 2018 and 2017.

The Museum continues to invest in mission-related areas including exhibitions, collections, and educational programs, which comprise 35 percent of expenses. Continuing the strategic goal to improve the visitor experience is reflected in the expenses for auxiliary activities, public relations, and the costs for maintenance and security of our iconic building, making up 41 percent of total costs. Our fiscal conservatism is evident in the cost containment of management and fundraising costs.

Conclusions

As the Museum continues to welcome visitors during a major construction project where access can be impacted, we are committed to maintaining disciplined fiscal management of the institution through robust budgetary planning and prudent use of resources.

We are extremely thankful and gratified by the ongoing support of the community, donors, Trustees, and all our visitors. We thank the Museum’s Finance Committee, chaired by Trustee John R. Alchin, and its Investment Committee, chaired by Trustee Ira Brind, for their services in managing our Museum’s financial resources.
The Year In Numbers

10,000
LED lights on our 54-foot-tall holiday tree, made possible by the continued generous support of Dougherty Electric, the International Brotherhood of Electrical Workers (IBEW) Local Union 98, and PMC Property Group

11,875
visits to Final Fridays

23,258
visits for Holiday Week from December 26–January 1

11,875
visits to Final Fridays

1,870
visits to the free opening event for Philadelphia Assembled

40,296
member households

145,958
visits to Wild: Michael Nichols

7 million
views of the 360 virtual exhibition of the five versions of Van Gogh’s Sunflowers, located in the National Gallery, London, the Van Gogh Museum in Amsterdam, the Neue Pinakothek in Munich, the Seiji Togo Memorial Sompo Japan Nipponkoa Museum of Art in Tokyo, and the Philadelphia Museum of Art.
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The Kathleen C. Sherrerd Internship Endowment Fund
The Kathleen C. Sherrerd Senior Curator of Education Endowment Fund
The Theodor Siegl Conservator of Modern and Contemporary Paintings Endowment Fund
The Elizabeth Wandell Smith Fund
The Martha McGeary Snider Curator of Renaissance Art Fund
The Mr. and Mrs. Walter A. Spiro Endowment
The J. Stodgell Stokes Fund
The Cecilia Segawa Seigle Tannenbaum Fund
The George W. B. Taylor Fund
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The Joan and John Thalheimer Conservator of Paintings Endowment Fund
The Robbi and Bruce Toll Endowment Fund for European Paintings
The Deborah Troemner Fund for Guides Program
The Dean C. Walker, Jr. Fund
The Harriet and Larry Weiss Endowment for the Education Department
The George D. Widener Director Endowment Fund
The C.K. Williams, II, Senior Conservator of Works of Art on Paper Endowment Fund
The Constance Williams Curator of Education, School and Teacher Programs Endowment Fund
The Anna P. Wiltach Restoration Fund
The Wiltach-Lea Fund
The Wind Foundation Power of Art Fund
The Bernice McIlhenny Wintersteen Fund
The Ann and William Wolgin Endowment
The Jack and Muriel Wolgin Endowment
The William P. Wood Endowment Fund for Indian Art
The Elizabeth Gadsden Woodward Endowment
The D. Robert Yarnall, Jr. Endowment Fund
The Maria Yasinsky and Anthony Murowany Endowment for Ukrainian-European Art
The Young Friends Fund
The Carl Zigrosser Fellowship Endowment Fund
Named Spaces
June 30, 2018

We are pleased to list here the spaces in the Museum’s main building, The Ruth and Raymond G. Perelman Building, and the Rodin Museum named in recognition of generous leadership gifts. Every effort has been made to ensure the accuracy and completeness of this list. Please contact David Blackman, Deputy Director of Development, at 215-684-7756 or David.Blackman@philamuseum.org with questions or comments, or if you wish to inquire about opportunities for gifts to name a space at the Philadelphia Museum of Art.

Gisela and Dennis Alter Gallery (176)
Annenberg Galleries (150–165a)
Arcadia Special Collections Room
ARCO Chemical Company Gallery (252)
Baldeck Gallery (238)
Baldeck Garden (244)
George E. Bartol III Conservation Laboratories
Muriel and Philip Berman Gallery
Gerri L. Black & Dorothy "Dot" Gallos Gallery (173)
Marion Angell Boyer and Francis Boyer Gallery (269)
Lois Green Brodsky Gallery (188)
Robert and Julie J. Bryan Concourse
The Matthew and Sarah Caplan Gallery (224)
Nancy S. and Benjamin Coates Gallery (Rodin)
Abigail Rebecca Cohen Study Room (Perelman Building)
Colket Gallery (151)
Collab Gallery for Modern and Contemporary Design
Given by Lisa Roberts and David Seltzer (Perelman Building)
Anne d’Harmoncourt Galleries (182–183)
Anne d’Harmoncourt Sculpture Garden
Dorrance Special Exhibition Galleries
The Dr. Sadhan C. Dutt and Mrs. Barati Dutt Gallery (231)
Stephanie and Meyer Eglin Gallery (165)
Alice Jones Eshleman and William Thomas Vogt Gallery (162)
Fernberger Family Gallery (108)

Field Gallery
Patricia Sinnett Flammer Gallery (102)
Gray Charitable Trust Gallery I (184–185)
Gray Charitable Trust Gallery II (163)
Albert M. Greenfield Visual and Digital Resources Center (Perelman Building)
F. Otto and Dorothy W. Haas Gallery (292)
Hamilton Family Gallery (271)
Dorrance H. Hamilton Center for Costume and Textiles (Perelman Building)
Dorrance H. Hamilton Garden (Rodin)
Hollis Scholar’s Study (240, 240a)
Hollis Baldeck Gallery (239)
Lynne and Harold Honickman Gallery
The Osagie and Losenge Imasogie Gallery (225)
Joan and Victor Johnson Gallery (115)
Kevy and Hortense Kaiserman Gallery (168)
Kretzschmar von Kienbusch Galleries (245–249)
Knight Foundation Gallery (204)
Berton and Sallie Korman Galleries (120–123)
The Jane and Leonard Korman Gallery
Harriet and Ronald Lassin Gallery (153)
Lenfest Hall
Julien Levy Gallery (Perelman Building)
Maneely Family Gallery (Rodin)
McCausland Gallery (116)
Robert L. McNeil Galleries
Named Spaces

McNeil Presidential China Gallery (106)
Martha Hamilton and I. Wistar Morris III Scholars Study (Perelman Building)
Ann Newman Gallery (113)
Zoë and Dean Pappas Gallery (Rodin)
Park Family Gallery (219)
Ruth and Raymond G. Perelman Building
Pollack Gallery (275)
Provident National Bank Gallery (118)
Resnick Rotunda (161)
Edwin P. and Rita Rome Gallery (233)
Barbara B. Rubenstein Gallery (254)
Keith L. and Katherine Sachs Galleries (166–189)
Keith L. and Katherine Sachs Gallery (177)
Hersha H. and Hasu P. Shah Gallery (228)
Kathleen C. Sherrerd Galleries (103–105a)
SmithKline Beecham Gallery (244)
Joan Spain Gallery (Perelman Building)
Joan and John Thalheimer Paintings Conservation Studio (Perelman Building)
Toll Gallery (152)
Tuttleman Gallery (174)
Wachovia Education Resource Center (Perelman Building)
Lila Wallace–Reader's Digest Fund Galleries (200–201)
Women's Committee Foyer (Perelman Building)
Women’s Committee Gallery (164)
William P. Wood Gallery of Indian Art (227)
The Fleisher Art Memorial is a source of inspiration, creativity, and community. Every year, more than 20,000 adults and children experience the transformative power of art by participating in studio art classes, exhibitions, and community-based programming. Through all of its work, Fleisher strives to make art accessible to everyone, regardless of economic means, background, or artistic experience. While Fleisher is an independent 501(c)3 with its own executive director and board of directors, the Museum has provided administrative oversight since 1944, under a testamentary agreement with the Estate of Samuel S. Fleisher.

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- Visitor Services Assistant
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- Exhibitions Assistant
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Mindy Shapiro
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Anastasia Hughes
Administrative Assistant

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The Robert L. McNeil, Jr., Senior Curator of American Art, and Director, Center for American Art

Elisabeth Agro
The Nancy M. McNeil Curator of Contemporary Modern and Contemporary Crafts and Decorative Arts
David Barquist
The H. Richard Dietrich, Jr., Curator of American Decorative Arts
Alexandra A. Kirtley
The Montgomery-Garvan Curator of American Decorative Arts
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Project Associate Curator
Rosalie K. Hooper
Project Curatorial Assistant
Gina Lewis
National Endowment for the Humanities Research Assistant
Lisa Morra
Administrative Assistant
Sophia York Meyers
Collections Assistant
Elizabeth Hawley
Barra Fellow
Lauren Cooper
Center for American Art
Summer Fellow
Elyse Gerstenecker
Center for American Art
Summer Silver Fellow
Cynthia Veloric+
Researcher, American Painting and Sculpture
Beatrice Garvan
Silver Researcher, Curator Emerita of American Decorative Arts

Contemporary Art
Carlos Basualdo
The Keith L. and Katherine Sachs Senior Curator of Contemporary Art

Christine Scolaro
Administrative Assistant
Erica Battle
The John Alchin and Hal Marryatt Associate Curator of Contemporary Art
Amanda Sroka
Assistant Curator of Contemporary Art
Allison McLaughlin
Collections Assistant
Charlotte Lowrey
Coordinator of Curatorial Initiatives in Contemporary Art
Olena Chervonik
The Daniel W. Dietrich II Fellow in Contemporary Art
Sarah Vogelman
Exhibition Assistant, Jasper Johns Retrospective
Chelsea Sanz
Performance Production Coordinator

Costume and Textiles
Dilys Blum
The Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles
Kristina Haugland
The Le Vine Associate Curator of Costume and Textiles and Supervising Curator for the Study Room
Stephanie Pereira Feaster
Departmental Assistant
Barbara Darlin
Cathy Coho+
Collections Assistants
Shen Shellenberger
Administrative Assistant
Museum Staff

East Asian Art
Felice Fischer
The Luther W. Brady Curator of Japanese Art and Senior Curator of East Asian Art
Hiromi Kinoshita
The Hannah L. and J. Welles Henderson Associate Curator of Chinese Art
Hyunsoo Woo
The Maxine and Howard Lewis Curator of Korean Art
Kyoko Kinoshita
Project Associate Curator
Jessica Kwasiak
Administrative Assistant

European Decorative Arts
Kathryn Bloom Hiesinger
The J. Mahlon Buck, Jr. Family Senior Curator of European Decorative Arts after 1700
Emma Perloff
Departmental Assistant
Rebecca Murphy
Collections Assistant
Dirk H. Breiding
The J. J. Medveckis Associate Curator of Arms and Armor
Jack Hinton
Associate Curator of European Decorative Arts and Sculpture
Michelle Millar Fisher
The Louis C. Madeira IV Assistant Curator of European Decorative Arts
Olivier Hurstel
Curatorial Fellow in European Decorative Arts
Mary Anne Dutt Justice
Project Curator for Dutch Ceramics
Juliana Barton
Andrew W. Mellon Graduate Fellow in European Decorative Arts

European Painting, the John G. Johnson Collection, and the Rodin Museum
Jennifer Thompson
The Gloria and Jack Drosdick Curator of European Painting and Sculpture and Curator of the John G. Johnson Collection
Emily Rice
Departmental Assistant
Matthew Affron
The Muriel and Philip Berman Curator of Modern Art
Christopher Atkins
The Agnes and Jack Mulroney Associate Curator of European Painting and Sculpture, and Manager of Curatorial Digital Programs and Initiatives
Open position
The Gisela and Dennis Alter Senior Curator of European Painting & Sculpture
Mark Castro
Consulting Curator of Latin American Art
Ashley McKeown
Senior Collections Assistant
Alexander Kauffman
The Andrew W. Mellon—Anne d’Harnoncourt Postdoctoral Curatorial Fellow in Modern Art
Alexandra Letvin
Andrew W. Mellon and Maude de Schauensee Postdoctoral Curatorial Fellow in Spanish Art
Nicole Cook
Project Coordinator for Academic Partnerships
Joseph J. Rishel
Curator Emeritus
Carl Brandon Strehlke
Curator Emeritus

Prints, Drawings, and Photographs
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The Audrey and William H. Helfand Senior Curator of Prints, Drawings and Photographs
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Departmental Administrator
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The Kathy and Ted Fernberger Curator of Prints
Ann Percy+
The Mainwaring Curator of Drawings
Peter Barberie
The Brodsky Curator of Photographs, Alfred Stieglitz Center
Shelley R. Langdale
The Park Family Associate Curator of Prints and Drawings
Amanda Bock
The Lynne and Harold Honickman Assistant Curator of Photographs
Jane Landis
Coordinator of Collections
Teresa Nutter
Departmental Assistant
Sharon Hildebrand
Head Preparator
Joshua Rickards
Preparator
Eileen Owens
Suzanne Andrée Curatorial Fellow
Jillian Kruse
Margaret R. Mainwaring Curatorial Fellow
Tyler Shine
The Constance E. Clayton Fellow
Erin Florence
Research Fellow, Photography

South Asian Art
Darielle Mason
The Stella Kramrisch Curator of Indian and Himalayan Art

+ part-time
Museum Staff

Leslie Essoglou
Department Manager

**Conservation**
Mark Tucker
The Neubauer Family Director of Conservation
Renée Ward
Conservation Administrator
Hilary Wang
Records Coordinator

**Decorative Arts and Sculpture**
Sally Malenka
The John and Chara Haas Senior Conservator of Decorative Arts and Sculpture
Melissa Meighan
Conservator of Decorative Arts and Sculpture
Katherine Cuffari
Associate Conservator of Decorative Arts and Sculpture
Melissa Malenka
The John and Chara Haas Senior Conservator of Decorative Arts and Sculpture
Melissa Meighan
Conservator of Decorative Arts and Sculpture
Katherine Cuffari
Associate Conservator of Decorative Arts and Sculpture
Debra Breslin
Project Conservator
Emily Brown
Andrew W. Mellon Fellow in Decorative Arts and Sculpture Conservation
Nicole Passerotti
Samuel H. Kress Fellow in Decorative Arts and Sculpture Conservation
Katherine Shulman
 Conservation Technician

**Paintings Conservation**
Teresa Lignelli
The Aronson Senior Conservator of Paintings
Cynthia Albertson
The Theodor Siegl Conservator of Modern and Contemporary Paintings
Kristin Patterson

**The Joan and John Thalheimer Conservation**
Lucia Bay
Project Assistant Conservator of Paintings
Fiona Rutka
Andrew W. Mellon Fellow in Paintings Conservation
Sarah Mastrangelo
Fellow in Paintings Conservation
Christopher Ferguson
Conservation Framer

**Conservation of Works of Art on Paper**
Nancy Ash
The Charles K. Williams, II, Senior Conservator of Works of Art on Paper
Thomas Primeau
Conservator of Works of Art on Paper
Fallon Murphy
Conservation Technician

**Furniture and Woodwork Conservation**
Behrooz Salimnejad
The Elaine S. Harrington Senior Conservator of Furniture and Woodwork
Peggy Olley
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Christopher Storb
Dietrich American Foundation Project Conservator
Gert Van Gerven
Project Conservator of Furniture and Woodwork
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Project Assistant Conservator of Furniture and Woodwork
Caitlin Sofield
Graduate Intern in Furniture and Woodwork Conservation

**Costume and Textiles Conservation**
Sara Reiter
The Penny and Bob Fox Conservator of Costume and Textiles
Bernice Morris
Associate Conservator of Costume and Textiles
Martina Ferrari
Andrew W. Mellon Fellow in Costume and Textiles Conservation
Lisa Stockebrand
Conservation Technician

**Scientific Research and Analysis Laboratory**
Beth Price
Senior Scientist
Cathleen Duffy
Scientist
Matthew Dustin
Science Research Technician

**Conservation Photography**
Jason Wierzbicki
Conservation Photographer

**Gallery Maintenance**
Matthew Evans
Supervisor of Gallery Maintenance
Nicolette Absil
Matthew Carrieri
Emma Gunuey
Yixuan Pan
Daniel Zentmeyer
Conservation Technicians for Gallery and Storage Maintenance

**Development**
Jonathan L. Peterson
Director of Development

+ part-time
Museum Staff

Stephanie Rudnick
Executive Assistant to the Director of Development

Individual Giving and Gifts of Works of Art
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Deputy Director of Development, Individual Giving
Alison Malehorn
Development Assistant, Individual Giving
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Danielle Smereczynski
Principal Gifts Officers
Ann Kirschner
Eileen Matchett+
Katherine Sprissler-Klein
Elizabeth Walmsley
Major Gifts Officers
Lauren K. Hanak
Emily Urban
Development Officers
Lindsay Johnson
Campaign Coordinator
Elizabeth Clauss
Major Gifts Assistant
Marygrace Gilmore
Planned Giving Officer
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Development Assistant, Planned Giving and Gifts of Works of Art
Nancy Finn
Director of Leadership Annual Giving
Ashley Stahl
Leadership Annual Giving Manager, The Associates
Jane Hayden
Development Assistant, Leadership Annual Giving

Institutional Support
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Director of Institutional Support
Jackie Killian
Genevieve Richardson
Grants Managers
Rachel Dooley
Development Assistant, Institutional Support
Kate Virdone
Director of Corporate Relations
Susie Kwon
Corporate Relations Manager

Donor Engagement and Communications
Kate Brett
Director of Donor Engagement
Lindsey Nevin
Manager of Donor Engagement
Tina DiSciuillo
Manager of Donor Events
Kayla Ackelson
Donor Stewardship Coordinator
Kandra Bolden
Development Assistant, Donor Engagement
Caroline New
Director of Donor Communications
Zachary Vickers
Development Writer
Kelsey Rhodes
Development Assistant, Donor Engagement and Communications

Development Operations
Marcy Serkin
Deputy Director of Development, Development Operations
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Director of Development Services
Phoebe Hallowell
Manager of Development Services
Ethan Polson
Development Services Coordinator
Megan Gleason
Development Assistant, Gift Processing and Acknowledgement
Sarah Cadbury
Director of Prospect Research and Management
Kristy Kingan

Lauren Woodring
Prospect Research Analysts
Vicky Aquino
Development Operations Assistant

Education
Marla K. Shoemaker
The Kathleen C. Sherrerd Senior Curator of Education
Jason Little
Executive Assistant

Community Engagement and Access
Damon Reaves
The Berton and Sallie Korman Associate Curator of Education for Community Engagement and Access
Shivon Love
Coordinator of Community Programs
Sophie Don
Inside/Out Coordinator
Brittany Shandler
Museum Educator
Marissa Clark+
Accessible Programs Coordinator
Patricia Taylor+
Education Assistant

Interpretation
Open position
Assistant Director for Interpretation
Open position
Collections Interpreter

Public Programs
Emily Schreiner
The Zoë and Dean Pappas Curator of Education, Public Programs
Justina Barrett
Museum Educator, Site Manager for Historic Houses
Justyna Drozdek
Manager of Adult Learning
Museum Staff

Gregory Stuart
Museum Educator, Adult Learning
Claire Oosterhoudt
Manager of Evening Programs
Catherine Ricketts
Coordinator of Evening Programs
Justine Kelley
Education Assistant for Public Programs
Elizabeth Bail
Manager of Family Programs
Caitlin Deutsch
Coordinator of Family Studio Programs
Leigh Dale
Museum Educator, Family Programs
Heather McMordie
Studio Monitor
Anna Bockrath+
Ashley Limes Castellana+
Leah Koontz+
Chloe Pinero+
Alexandra Pinero de Rivera+
Stephanie Smith+
Christine Staton+
Margaret Stewart+
Angela Vassallo+
Education Workshop Staff

School and Teacher Programs
Barbara Bassett
The Constance Williams Curator of Education, School and Teacher Programs
Ah-Young Kim
Manager of School Visits
Suzannah Niepold
Manager of Teacher Services
Sarah Shaw
Wachovia Education Resource Center Coordinator
Teyona Jackson
Coordinator of Mellon Undergraduate Fellows and Delphi Project Foundation Programs

Adam Rizzo
Museum Educator, Coordinator of School Partnerships
Joseph Iacona
Coordinator of Delphi Programs
Lindsey Bloom
Rebecca Hoenig
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Janette Wheeler
Administrator of School Programs
Alicia Parks
Sherlock Project Assistant
Darlene Robinson+
School Programs Assistant
Gina Buoncristiano+
Student Center Coordinator
Rachel Kiskaddon+
Student Center Assistant
Shanel Edwards+
Hannah Wallace+
Student Center Assistants
Sarah Bajus+
Amy Danford+
Jean French+
Harriet Hurwitz+
Diane Marimow+
Lynda O’Leary+
Ilene Poses+
Katharine Seed+
James Stein+
Steven Wills+
Museum Teachers

Volunteer Services
Victoria Fletcher
Manager of Volunteer Services
Alysson Biermaier
Coordinator, Interns and Departmental Volunteers
Jacob Looney
Coordinator, Guide Programs

Education Teaching Artists
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Roslyn Don+
David Krevolin+
Adam Ledford
Susan Liedke+
Janice Merendino+
Diane Pieri+
Stephane Rowley+
Aki Sare+
Tad Sare+
Rebecca Schultz+
Samantha Spirito+
Jamie Williams+

Exhibition Design
Jack Schlechter
The Park Family Director of Exhibition Design
Andrew Slavinskas
Lighting Designer
Helen Cahng
Jillian Matthews
Jamie Montgomery
Exhibition Designers
Jorge Galvan
Department Assistant

Exhibition Planning
Suzanne F. Wells
Director of Exhibition Planning
Yana Balson
Associate Director of Exhibition Planning
Cassandra DiCarlo
Exhibition Planning Associate

Facilities and Operations
Al Shaikoli
Director of Engineering, Facilities and Operations
Mary Susan Martin
Executive Assistant

+ part-time
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**Capital Project Manager**  
Michelle Nichols  
**Administrative Assistant** Charles Williams  
**Capital Project Engineer**  
Rachel Frank  
**Capital Projects Assistant**

**Construction**
Jeanine Kline  
**Facilities Project Manager**  
James Keenan  
**Construction Manager**  
Robert Venezia  
**Senior Gallery Technician**  
Thomas Curtin  
**Assistant Senior Gallery Technician**  
Nigel Benjamin  
Krzysztof Heljak  
Donald Hinman  
Lothar Koch  
Kevin Lederer  
William Motz  
Joseph Naimoli  
Charles Nelson  
Michael Stinson  
James Torpey  
**Gallery Maintenance Technicians**  
Elizabeth Paolini  
**Seamstress**

**Facilities and Maintenance**
Richard Reinert  
**Manager of Facilities Operations**  
Anthony Coleman  
**Loading Dock Clerk**  
Jay Bilinsky  
**Mailroom Clerk**

**Protection Services**
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**Director of Protection Services**  
Warren Peter Duane  
**Deputy Director of Protection Services**

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**Executive Assistant**  
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**Controller**  
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**Capital Budget Officer**

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Meredith Clayton  
**Benefits and Compensation Manager**  
Rebecca Vincent  
**Human Resources Manager**  
Michael Phan  
Kristin Simone  
**Human Resources Associates**

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William Weinstein  
**The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies**  
Danielle Gershkovich  
**Departmental Assistant**

**Interactive Technology**
Ariel Schwartz  
**The Kathy and Ted Fernberger Associate Director for Interactive Technology**  
Guy-David Bru  
**Web Developer**

**Museum Staff**
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**Safety and Protection Services Manager**  
Alexander W. Jones  
**Loading Dock Supervisor**  
Joseph E. Jones  
**John O’Leary**  
Michael Powell  
**Richard Prendergast**  
Alcira Smith+  
**David Luther Staaby**  
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George Baylor  
**Joseph Fabritz**  
**Senior Site Supervisors**  
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Dorelle Davis  
**Samuel Garcia**  
Walter Lunsford+  
**Eric McCaulley+**  
**James Thorpe+**  
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**Perelman Building Senior Supervisor**  
Nicholas DiDonato Jr.+  
**Richard Pelullo**  
**Perelman Building Shift Supervisor**  
Louise Floyd+  
**Angel Gonzalez**  
Nelson Hammond  
**Robert Prewitt**  
Bernadine Tucker  
**Security Officers**  
John Brownsey  
**Thomas Gleason+**  
**Museum Drivers**

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**Senior Financial Analyst**  
Alan O’Connor  
**Manager of Accounting**  
Susan Prewitt  
**Budget Manager**  
Regina Manyara  
**Staff Accountant**  
Kathleen Minauro  
**Accounts Payable Coordinator**  
Mickey Sayers  
**Payroll Coordinator**  
Monique Waites  
**Accounting Assistant**  
Ahslynn Lawrence  
**Administrative Assistant**

**Construction**
Jeanine Kline  
**Facilities Project Manager**  
James Keenan  
**Construction Manager**  
Robert Venezia  
**Senior Gallery Technician**  
Thomas Curtin  
**Assistant Senior Gallery Technician**  
Nigel Benjamin  
Krzysztof Heljak  
Donald Hinman  
Lothar Koch  
Kevin Lederer  
William Motz  
Joseph Naimoli  
Charles Nelson  
Michael Stinson  
James Torpey  
**Gallery Maintenance Technicians**  
Elizabeth Paolini  
**Seamstress**

**Facilities and Maintenance**
Richard Reinert  
**Manager of Facilities Operations**  
Anthony Coleman  
**Loading Dock Clerk**  
Jay Bilinsky  
**Mailroom Clerk**

**Protection Services**
Andrew M. Wurst  
**Director of Protection Services**  
Warren Peter Duane  
**Deputy Director of Protection Services**

**Finance**
Deborah Johnston  
**Chief Financial Officer**  
John McMillin  
**Executive Assistant**  
Jon Paul Aylmer  
**Controller**  
Karen Wallace  
**Capital Budget Officer**

**Human Resources**
Nancy Brennan  
**Director of Human Resources**  
Meredith Clayton  
**Benefits and Compensation Manager**  
Rebecca Vincent  
**Human Resources Manager**  
Michael Phan  
Kristin Simone  
**Human Resources Associates**

**Information and Interpretive Technologies**
William Weinstein  
**The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies**  
Danielle Gershkovich  
**Departmental Assistant**

**Interactive Technology**
Ariel Schwartz  
**The Kathy and Ted Fernberger Associate Director for Interactive Technology**  
Guy-David Bru  
**Web Developer**
Museum Staff

Michael Cahill  
*Backend Software Developer*

Jasmine Patel  
*Senior Interactive Designer*

Cynthia Rodríguez  
*Interactive Content Writer*

Jennifer Schlegel  
*Interactive Project Manager*

Blake Schreiner  
*Digital Production Assistant*

**Information Management**

Open position  
*Associate Director for Information Management*

Jessica Milby  
*Assistant Director for Collections Information*

Donna SanFelice+  
*Business Systems Coordinator*

Renee Bomgardner  
*Database Standards Administrator*

Susan Nowlan  
*Imaging Manager*

**Systems Management**

Aaron Eccles  
*Associate Director for Systems Management*

Rita Colony  
*Server and Storage Systems Manager*

Stephen Keever  
*Audio-Visual Services Manager*

Aaron Billheimer  
*Audio-Visual Systems Specialist*

Robert Bell  
*Audio-Visual Technicians*

Todd Rupp  
*Audio-Visual Technicians*

Brandon Straus  
*Audio-Visual Technicians*

Peter Miernicki  
*Help Desk Supervisor*

Paris Hunter  
*Help Desk Technicians*

Brian Kipruto  
*Help Desk Technicians*

Cara Nardone  
*Help Desk Technicians*

**Installations and Packing**

Martha Masiello  
*Manager of Installation & Packing*

David Gallagher  
*Coordinator of Outgoing Loans*

Eric Griffin  
*Installation Coordinator*

Greg Biché  
*Installation Technicians*

Gabriel Boyce  
*Installation Technicians*

James Coyne  
*Installation Technicians*

Jessica Donnelly  
*Installation Technicians*

Travis Grant  
*Installation Technicians*

Chris Havlish  
*Installation Technicians*

Ethel Poindeexter  
*Installation Technicians*

Hiro Sakaguchi  
*Installation Technicians*

Joseph Troiani  
*Installation Technicians*

**Library and Archives**

Kristen Regina  
*The Arcadia Director of the Library and Archives*

Karina Wratschko  
*Digital Initiatives Librarian*

Susan Anderson Laquer  
*The Martha Hamilton Morris Archivist*

Margaret Huang  
*Digital Archivist*

Adam Robinson  
*Cataloging and Metadata Services Librarian*

Richard Sieber  
*Librarian for Reader Services*

Mary Wassermann  
*Librarian for Collection Development and Management*

Conna Clark  
*Image Rights Manager*

Alexander Vallejo  
*Library and Archives Specialist*

Miriam A. Cady  
*Reference Archivist*

Rose Chiango  
*Associate Archivist and Records Manager*

Elise Tanner  
*NDSR Art Resident*

**Marketing and Communications**

Tracey Button  
*Director of Marketing and Communications*

Grace Meredith  
*Departmental Assistant*

**Editorial and Graphic Design**

Luis Bravo  
*Creative and Brand Engagement Director*

Nisa Qazi  
*Associate Director, Editorial*

Tammi Coxe  
*Production Manager*

Maia Wind  
*Senior Editor of Collections and Wayfinding*

Gretchen Dykstra  
*Senior Marketing Editor*

Amy Hewitt  
*Editor and Project Coordinator*

Erika Remmy  
*Content Editor*

Sandra Crump  
*Collections Editor*

Rebecca Blankenship  
*Senior Designer*

Paige Hanserd  
*Senior Designer*

Nicholas Massarelli  
*Senior Designer*

Neil Spencer  
*Graphic Designers*
Museum Staff

Sarah Roche+
Label Technician
Sydney Holt
Office Manager (shared with Publishing) and Production Assistant

Marketing and Communications
Marcia L. Birbilis
Senior Marketing Manager
Claire Stidwell
Marketing Manager
Morgan Gengo
Manager of Marketing and Audience Development
Laura Coogan+
Marketing Planner
Caitlin Mahony
Social Media Coordinator
Norman Keyes, Jr.
Director of Communications
Joy Deibert
Senior Press Officer
Justin Rubich
Media Relations Coordinator

Membership and Visitor Services
Jessica Sharpe
Director of Visitor Operations and Membership
Kerry DiGiacomo
Director of Audience Research
Sofia Vivado
Departmental Assistant

Membership
Aidan Vega
Director of Membership
Erin Morris
Manager of Strategic Analysis
Katie Cannon
Senior Marketing and Communications Manager
Shirley Levitt
Telemarketing Manager

Debra Myers
Manager of Member Services
Laurie Rothenberg
Manager of Member Engagement
Logan Bolger
Samantha Gabel
Member Records Specialists
Lindsay Moody
Member Records Services Coordinator
Ruth Barkai
Membership Communications Coordinator
Sara Metente
Communications Assistant
Colby Ball
Rhys Sandberg
Member Services Associates
Donald Lamb
Assistant Manager of Telemarketing
Rebecca Rose
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Marcus Catanese+
Elizabeth Flower+
Simone Grant+
Valerie Grant+
Sheila Kohen+
Stanley Kucewicz+
Meredith Lee+
Nicolas McMahon+
Alan Muchler+
Mary Ann Quillen+
Ruth Rump+
Michael Ward-Rosenbaum+
Marta Williamson+
Membership Representatives

Visitor Services
Kevin Wonder
Director of Visitor Services
Angela Thompson
Manager of Systems and Analysis
Adrienne Belford
Megan Breaks
Amanda Komarnicki
David Pires
Managers of Visitor Services

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Systems Associate
Hazel Yvonne (Bonnie) Moore+
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Lindsay Thomson
Hannah Wagner+
Laura Williams+
Rachel Winchester
Visitor Services Assistants
Katherine Arnold+
Rosemary Arnold
Lauren Fabens-Lassen+
Holly Mutascio+
Survey Assistants
Zy’Mir Blythe
Samir Faulkner+
Ashly Gonzalez Matos
Christian Petty-Joyner+
Kahlif Reynolds
Parking Attendants

+ part-time
Museum Staff

**Group Sales**
Shari Feldman  
*Group Sales Manager*  
Jessica Zienkowski  
*Group Sales Assistant*

**Photography**
Justyna Badach  
*Head of Imaging*  
Juan Arce  
Joseph Hu  
Timothy Tiebout  
*Museum Photographers*  
Mae Belle Vargas  
*Project Photographer*

**Publishing**
Katie Reilly  
*The William T. Ranney Director of Publishing*  
Richard Bonk  
*Book Production Manager*  
Katie Brennan  
Mary Cason  
Kathleen Krattenmaker  
David Updike  
*Editors*  
Sydney Holt  
*Office Manager (shared with Editorial and Graphic Design) and Production Assistant*

**Registrar**
Irene Taurins  
*Director of Registration*  
Jane Joe  
*Administrative Assistant*  
Nancy Leeman  
*Deputy Director for Registration*  
Wynne Kettell  
Linda Yun  
*Registrars for Exhibitions*  
Morgan Webb  
*Registrar for Collections*  
Kurt Christian  
*Collections Manager*  
Renee McDade  
Kara Willig  
*Associate Registrars*  
William Beisley  
Paul Brinkley  
Charles Cox  
*Art Technicians*

**Retail**
Open position  
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*Associate Director, Retail*  
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*Manager of Operations*  
Lauren Dombrowiak  
*Visual Merchandiser and Sales Facilitator*  
Barbara Azuelos  
Constance Thompson  
Choti Weiler  
*Merchandise Planner and Allocators*  
Amaris Chang  
*E-Commerce Operations, Marketing and Design Specialist*  
Kate Hudson  
*E-Commerce Product, Content and Design Specialist*  
Angela Barnes  
Mary Belcher  
*Lead Sales Associates*  
Alaina Bailey+  
Karen Brissette  
Chris Davis  
Zachary Duane  
Heather Reddy  
Patrick Roesle+  
Jihad Sneed+  
Madalyn Tucker  
Nicole Von Whitaker+  
Amy Webersinn  
*Sales Associates*

**Special Events**
Camille Focarino  
*Director of Special Events*

Madeleine Lasser  
*Special Event Assistant*  
Rosemary Alemi  
*Senior Event Planner*  
Lauren Hunter  
*Event Planner*

**Women’s Committee**
Nancy O’Meara  
*Director and Craft Show Manager*  
Devan Andre  
*Administrative Assistant*
Exhibition and Catalogue Funding Credits
Fiscal Year 2018

Wild: Michael Nichols
June 27–September 17, 2017
Support for this exhibition was provided by The Pew Charitable Trusts with additional support from Leslie Miller and Richard Worley, National Geographic, Lyn M. Ross, Lynne and Harold Honickman, Donna D. and Marvin Schwartz, Mr. and Mrs. Jeffrey Anderson, Barbara B. and Theodore R. Aronson, The Jill and Sheldon Bonovitz Exhibition Fund, Mrs. Susannah D. Rouse, Constance and Sankey Williams, an anonymous donor, and other generous donors.

Philadelphia Assembled
September 9–December 10, 2017
This exhibition was made possible by the William Penn Foundation, The Pew Center for Arts & Heritage, The Daniel W. Dietrich II Fund for Contemporary Art, Wyncote Foundation, The Arlin and Neya Adams Endowment Fund, Nancy M. Berman and Alan Bloch, Lynne and Harold Honickman, Mr. and Mrs. Milton S. Schneider, Constance and Sankey Williams, the Mondriaan Fund, Lyn M. Ross, and The Netherlands-America Foundation.

Old Masters Now: Celebrating the Johnson Collection
November 3, 2017–February 19, 2018

Support for the accompanying digital publication was provided by Lois G. and Julian A. Brodsky, Martha Hamilton Morris and I. Wistar Morris III, an anonymous donor, and other generous individuals.

Patricia Urquiola: Between Craft and Industry
November 19, 2017–March 18, 2018
This exhibition was made possible by Lisa Roberts and David Seltzer, Poor Richard's Charitable Trust, and Haworth. Additional support was provided by Collab and other generous sponsors.

The Student Design Competition was generously sponsored by Publicis Health Media.

Keith Smith at Home
February 17–July 8, 2018
Support for this exhibition was provided by The Robert Mapplethorpe Foundation.

Jean Shin: Collections
March 24–July 15, 2018
This exhibition was made possible by The Coby Foundation, Ltd., Barbara B. and Theodore R. Aronson, and other generous donors.

April 18–September 3, 2018
This exhibition was made possible by The Pew Charitable Trusts, The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, The Annenberg Foundation Fund for Major Exhibitions, The Kathleen C. and John J.F. Sherrerd Fund for Exhibitions, Lyn M. Ross, Marguerite and Gerry Lenfest, The Jill and Sheldon Bonovitz Exhibition Fund, The Laura and William C. Buck Endowment for Exhibitions, Leslie Miller and Richard Worley, and two anonymous donors.

Exhibition-related education programming was generously supported by the Center for American Art at the Philadelphia Museum of Art.

Rachel Rose: Wil-o-Wisp / The Future Fields Commission
May 2–September 16, 2018
This exhibition was made possible by The Pew Charitable Trusts, The Daniel W. Dietrich II Fund for Contemporary Art, Lyn M. Ross, Emily and Mike Cavanagh, Susan and James Meyer, and Mitchell L. and Hilarie L. Morgan.

Agnes Martin: The Untroubled Mind / Works from
the Daniel W. Dietrich II Collection
May 19–October 14, 2018
The exhibition was made possible with funds provided by Daniel W. Dietrich II Foundation.

Face to Face: Portraits of Artists
June 26–October 14, 2018
This exhibition was made possible by The Arnold and Augusta Newman Foundation and The Jill and Sheldon Bonovitz Exhibition Fund.

Traveling Exhibition
Paint the Revolution: Mexican Modernism, 1910–1950
The Museum of Fine Arts, Houston
June 25–October 1, 2017
This exhibition was originated by the Philadelphia Museum of Art and the Museo del Palacio de Bellas Artes, Mexico City.

Bank of America was the National Sponsor.

The project was made possible in part by a major grant from the National Endowment for the Humanities; it was also supported in part by an award from the National Endowment for the Arts.
The Philadelphia Museum of Art is grateful to all of our donors whose support made possible the many accomplishments of fiscal year 2018. We are pleased to recognize the following donors of monetary gifts for unrestricted and restricted purposes received from July 1, 2017, through June 30, 2018. Every gift to the Museum is greatly appreciated and every attempt was made to ensure the accuracy of this listing. In the event of an error or omission, please contact the Development office at 215-684-7750 or giving@philamuseum.org.

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<td>Marsha and Jeffrey Perelman</td>
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<td>Jonathan L. Peterson</td>
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<td>Ellyn C. Phillips</td>
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<td>Annemieke Konsten Pistone and Joseph J. Pistone</td>
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<td>Susan D. Ravenscroft</td>
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<td>Mr. and Mrs. Stewart A. Resnick</td>
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<td>Gretchen and Jay Riley</td>
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<td>Aileen K. and Brian L. Roberts</td>
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<td>John and Theresa Rollins</td>
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<td>Ann Dee and Joel Rome</td>
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<td>Mrs. Stanley W. Root, Jr.</td>
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<td>Eileen Rosenau</td>
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<td>Mr. and Mrs. Shantanu Roy Chowdhury</td>
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<td>Mrs. Angelica Z. Rudenstine and Mr. Neil L. Rudenstine</td>
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<td>Ella B. Schaap</td>
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<td>Lea Carson Sherk</td>
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<td>Dr. Salvatore M. Valenti</td>
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<td>Mr. and Mrs. Peter A. Vogt</td>
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<td>Peggy and Ellis* Wachs</td>
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<td>Lisa M. Witomski and James A. Scott</td>
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<td>Mr. Gerald Zeitz</td>
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<td>Drs. Karen and Gary Zimmer</td>
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<td>Roy Zuckerberg</td>
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<td>Benjamin E. Zuckerman and Marian Robinson</td>
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<td>Mr. and Mrs. Charles Kahn, Jr.</td>
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<td>Richard Kipp and Darcy C. Allen</td>
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<td>Mr. and Mrs. Richard D. Levy</td>
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- Data-Core Systems, Inc.
- Feeks Investments LLC
- The Mr. and Mrs. David J. Field Fund
- GBK LAK Family Charitable Fund
- The Anne M. and Philip H. Glattfelder, III Family Foundation
- Hamilton Family Foundation
- Hersha Hospitality
- Charitable Remainder Annuity Trust of Eugenia P. Jenkins
- The Maguire Foundation
- MEDCOMP
- MKM Foundation
- National Geographic Society
- Pine Street Group LP
- Donna and Marvin Schwartz Foundation
- Target

### $25,000 to $49,999
- Arizona Community Foundation
- Bank of America
Corporate, Foundation, and Trust Donors

$10,000 to $24,999
Anonymous (2)
The ADA Foundation Fund
Affleck Family Charitable Fund
Tim and Pam Alles Fund
Edna W. Andrade Fund of The Philadelphia Foundation
The Armstrong Foundation
ARW/ITW
The Bank of America Charitable Foundation, Inc.
Therese E. Barringer Trust
The Berger/Loevner Charitable Fund
The Bergman Foundation
Louis and Sandra Berkman Foundation
Berlin Steel
Blank Rome LLP
Bloomberg
Blue Sky Family Foundation
Robert and Julie Jensen Bryan Gift Fund
Paul and Elissa Cahn Fund
Artusa
Julius and Ray Charlestein Foundation, Inc.
The CHG Charitable Trust
Chubb
Corporate Synergies Group, LLC
The Frank L. Coulson and Sarah Miller Coulson Foundation
D M Sabia & Co
The Hilda and Preston Davis Foundation
Dechert LLP
Gladys Krieble Delmas Foundation
Dilworth Paxson LLP
Dranoff Family Foundation
Drexel University
Drinker Biddle & Reath LLP
Duane Morris LLP
The EFM Foundation
The Esposito Fund of The Fund for Charitable Giving
The Moses Feldman Family Foundation
The Joseph and Marie Field Fund
Robert T. Foley Charitable Fund
Fox Rothschild LLP
FS Investments
FS Investments Foundation
Galerie Lelong
Goldblum Charitable Gift Fund
Goldschmidt Weiss Foundation
Kathy and Al Gordon Fund
Helen I. Graham Charitable Foundation
Law Offices of Bernard M. Gross, P.C.
Haworth
JEP Management, Inc.
JustGive
James and Agnes Kim Foundation
Henry L. Kimelman Family Foundation
Leonard and Norma Klorfine Foundation
Thomas & Carolyn Langfitt Family Foundation
The Margery P. and B. Herbert Lee Fund
The Brook J. Lenfest Foundation, Inc.
The Levitties Foundation
The Lida Foundation
Lomax Family Foundation
Lurie Family Foundation
Laura and Marc McKenna Fund
The Merck Company Foundation
Mondrian Investment Partners (U.S.), Inc.
Elizabeth R. Moran Charitable Lead Trust
Morgan Stanley
Neiman Marcus
The Arnold and Augusta Newman Foundation
NORDSTROM
Orleans Family Charitable Foundation
Osage Partners
The Parkinson Council, Inc.
Pepper Hamilton LLP
Pfizer
The Philadelphia Contributionship
Philadelphia Fountain Society
R A Kennedy & Sons Inc.
Radius Health, Inc.
Fondazione Sandretto Re Rebaudengo
Renaissance Charitable Foundation
Republic Bank
Resnick Family Foundation, Inc.
The Robert Mapplethorpe Foundation
The Aileen K. and Brian L. Roberts Foundation
The Rollins Family Charitable Trust
The Marsha and Richard Rothman Family Foundation
Saramar Charitable Fund
SEI
Sickles Charitable Fund
Mahlon and Ellen Simon, Jr. Fund
Sloane Toyota of Glenside
Stephen S. and Dolores R. Smith Foundation
The Snider Foundation
Sotheby’s
Stradley, Ronon, Stevens & Young
UHS of Pennsylvania, Inc.
William T. and Lorine E. Vogt Charitable Foundation
Edwin S. Webster Foundation
Carroll A Weinberg MD and Charlotte Cohen Weinberg Foundation Inc
West Pharmaceutical Services, Inc.
The Windmill Foundation, Inc.
Zeldin Family Foundation
Roy J. Zuckerberg Family Foundation

$5,000 to $9,999
Anonymous (3)
Aegis Property Group
### Corporate, Foundation, and Trust Donors

<table>
<thead>
<tr>
<th>Donor</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Allen &amp; Gerritsen</td>
<td>$2,500 to $4,999</td>
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<tr>
<td>Amuneal Manufacturing Corp.</td>
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<td>Antiques Dealers’ Association of America</td>
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<td>Charina Foundation, Inc.</td>
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<td>Abram and D. Walter Cohen Foundation</td>
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<td>Colart Americas, Inc.</td>
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<td>The Colket Foundation</td>
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<td>Cooke &amp; Bieler, LP</td>
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<td>Faith and Fine Arts</td>
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<td>Amy P. Goldman Foundation</td>
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<td>Kay &amp; Sons</td>
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<td>Christina Kind Charitable Giving Fund</td>
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<td>The Graeme Lorimer Trust</td>
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<td>M&amp;T Bank</td>
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<td>Madison Concrete Construction Materials Conservation Co., LLC</td>
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<td>MK Fire Protection &amp; Supply</td>
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<td>Raff Electric, Inc.</td>
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<td>Gretchen and Jay Riley Gift Fund</td>
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<td>Frederick J. Rosenau Foundation</td>
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<td>Pat and Scott Sanders Fund</td>
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<td>Scannapieco Development Corporation</td>
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<td>Sean’s Landscaping Inc.</td>
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<td>The Betsy and Richard Sheerr Philanthropic Fund</td>
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<td>The Shipley-Miller Foundation</td>
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<td>Sidewater Family Foundation</td>
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<td>Joan &amp; Bernard Spain Foundation</td>
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<td>J. William &amp; Helen D. Stuart Foundation</td>
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<td>Subaru of America, Inc.</td>
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<td>Tierney</td>
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<td>Toyota Motor Corporation</td>
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<td>UGI Corporation</td>
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<td>United Way of Greater Philadelphia and Southern New Jersey</td>
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<td>Winsor &amp; Newton</td>
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**Art Libraries Society of North America**
**Avery Galleries, LP**
**Eileen Baird Charitable Fund**
**Baird**
**The Balamuth Charitable Fund**
**The Sybriel B. Berkman Foundation**
**Bill and Bobbie Family Foundation**
**Michele Brotman and Jeff Brotman Charitable Foundation**
**Thacher & Lloyd Brown Charitable Fund**
**The Buck Family Fund**
**The Ralph E. Cades Family Foundation**
**Canon Solutions America, Inc.**
**Barbara Cantor Charitable Fund at Schwab Charitable**
**Collier Family Fund**
**Colman Family Foundation**
**Connelly Foundation**
**Crescent Designed Metals Inc**
**Crescent Iron Works**
**CSI International, Inc.**
**Day & Zimmermann Inc**
**Dry Family Foundation**
**Eileen Tognini Design LLC**
**The Ford Family Foundation**
**Gant Family Foundation**
**The Germeshausen Foundation, Inc.**
**Nancy Glass Productions**
**Glazer Family Foundation**
**Peter and Janie Gross Fund**
**The Hovey Foundation**
**IBEW Local 98**
**Independence Blue Cross**
**J&J Snack Foods Corporation**
**Kaiserman Company, Inc.**
**The Klein Company**
**Kurtz Charitable Account**
**The Laibson Family Charitable Fund**
**Lesser Charitable**
**The John R. and Joanne Lewis Family Foundation**
**Limbach Company LLC**
**LL Funds, LLC**
Corporate, Foundation, and Trust Donors

Magis Insurance Group, LLC
Samuel P. Mandell Foundation
Elizabeth P. McLean Charitable Fund
Judith P. Meyer Fund
Michael Shannon Designs
Jack Miller Family Foundation
Millesime, LLC
Minima, Inc.
O’Brien Business Systems
The Arlene R. Olson Charitable Foundation
Pook & Pook, Inc.
Roche Bobois
F. L. Rodgers Family Fund of the Community Foundation of New Jersey
The Rorer Foundation, Inc.
Mary and Emanuel Rosenfeld Foundation
The Charles and Kathleen Rossetti Foundation
Schwarz Gallery
Shawagunk Valley Conservancy
The Benjamin Shein Family Foundation
Shusterman Foundation
The Barnett Sobel Charitable Trust
Stanford L. Smith & Associates, LTD
Barbara Yaseen Tiffany Fund of The Philadelphia Foundation
Tompkins VIST Bank
University of Pennsylvania
Valhal Corp
Richard and Beatrice Wernick Charitable Fund
Susan R. West Family Fund
Wind Foundation
The Winger Fund
Wolfington Body Company, Inc.

$1,000 to $2,499
Anonymous (2)
A & R Recycling
Alterra Property Group
American Endowment Foundation
Avery Foundation
The AYCO Charitable Foundation
Baird Foundation
Barefoot Wine and Bubbly
Barnstone Foundation, Inc.
Blue Willow Fund
The Boston Family Office
Dick & Sally Brickman Fund
Cannuscio Rader Family Fund
The Cohen Family Charitable Fund
Decorative Arts Trust
Eberlein Design Consultants Ltd.
Elliott-Lewis Corporation
Exude Inc.
Galbraith & Paul
GiveSmart US, Inc
Graduate Guides of the Philadelphia Museum of Art
The Hallowell Fund at the Rochester Area Community Foundation
Hankin Management Company
Harris Charitable Trust
IBM Corporation
Robert J. Kahn Charitable Foundation
Laibson Family Fund
Lurie Family Charitable Fund of the Columbus Foundation
Jane C. MacElree Family Foundation
Marguerite Rodgers Interior Design
The Pierre and Tana Matisse Foundation
Michael Gruber Design
Michele Plachter Design
Moderne Gallery
Naidoff Charitable Trust
The John and Shirley Nash Foundation
Peter Zimmerman Architects
Pinar Del Rio Associates, Inc.
Quaker Chemical Corporation
The Quaker Chemical Foundation
R & Company
Rago Arts and Auction Center
The Rodin Family Charitable Fund of The Philadelphia Foundation
Leo & Jeremy Rosenau Foundation
Bruce and Betsy Stefany Charitable Fund
The Robert Saligman Charitable Foundation
Samlyn Capital, LLC
Howard J. Sedran Family Foundation
Drs. Ben & A. Jess Shenson DA Fund
The Paul & Emily Singer Family Foundation
The David D Sinkler Charitable Fund
Stanev Potts Architects Corp
Tackett and Company, Inc.
Weitzner Family Fund

$500 to $999
Dorothy S. Bassett Fund of The Philadelphia Foundation
The Bennett Family Foundation
BJ Associates, LLC
Bleckler Family Foundation
Margaret L. Butler Endowment Fund
Ruth and Hans Cahnmann Memorial Fund
Cloud Gehshan Associates, Inc.
D’Angelo Bros. Inc.
Gratz Gallery & Conservation Studio
Adele Aron Greenspun Fund
The Diana and Robert Harding Fund
Irdian Asset Management LLC
The Robert Wood Johnson Foundation
JPMorgan Chase Foundation
Kaiser Permanente
The Gilbert and Rebecca Kerlin Fund
Klenztein Foundation
Martin and Sylvia Kreithen Foundation
Lisa A. Loughnay Fund
Dr. Bernard A. Mason & Jane R. Mason Charitable Fund
Robert and Lynda McNab Charitable Fund

$1,000 to $2,499
Anonymous (2)
A & R Recycling
Alterra Property Group
American Endowment Foundation
Avery Foundation
Corporate, Foundation, and Trust Donors

McNair McHale Family Charitable Fund
Merz Family Foundation
Bost Moore Family Fund
Pappajohn Woodworking
Patina Gallery Inc
Philadelphia Photo Arts Center
The Remington Fund
The Rittenhouse Foundation
Howard Spodek Gift Fund
Srinivasan Family Fund
The Sterling Group, LP
Sykora Family Charitable Foundation
Judith E. Tannenbaum Charitable Fund
TE Connectivity
UnitedHealth Group
Vineland Construction
Whetzel Family Charitable Trust
Government Donors
Fiscal Year 2018

City of Philadelphia
Commonwealth of Pennsylvania
Institute of Museum and Library Services
National Endowment for the Humanities
Pennsylvania Council on the Arts
Pennsylvania Department of Community and Economic Development
Anonymous
Aetna Foundation, Inc.
American Refining Group, Inc.
Amica Companies Foundation
Bank of America
Battelle Memorial Institute
Bristol-Myers Squibb Company
Caterpillar, Inc.
Chubb Charitable Foundation
Chubb
The Elsevier Foundation
ExxonMobil Foundation
FM Global Charitable Contributions (US and Canadian)
FMC Corporation
GE Foundation
GSK
IBM Corporation
Illinois Tool Works Foundation
Incyte Corporation
Johnson & Johnson
The Robert Wood Johnson Foundation
JPMorgan Chase Foundation
Kaiser Permanente
Liberty Mutual
Medtronic
The Merck Company Foundation
Microsoft
Mondrian Investment Partners (U.S.), Inc.
Morgan Stanley
Network for Good
Nrg Energy, Inc.
Oracle Corporation
The Exelon Foundation and PECO
Penguin Random House LLC
William Penn Foundation
The Pew Charitable Trusts
Pfizer
PJM Interconnection, LLC
TE Connectivity
The Prudential Foundation
Toyota Motor Corporation
UnitedHealth Group
Verizon Foundation
VOYA Foundation
Donors of Nonmonetary Gifts
Fiscal Year 2018

Barefoot Wine & Bubbly
Beam Suntory
Ceramiche Mutina Spa
Christie’s
CRW Graphics
Dietz & Watson
Dougherty Electric, Inc.
Essentia Water
Eventquip
Fleisher Art Memorial
IBEW, Local 98
The Inn at Penn
Insomnia Cookies
Listone Giordano USA
Manatawny Still Works
Mole Street
Origlio Beverage
Paradigm Studio + Gallery
Party Rentals, LLC
Philadelphia Distilling
Philadelphia Magazine
PMC Property Group
Starlite
STARR Events
The Study at University City
Tito’s Handmade Vodka
Trustee and Staff Donors
Fiscal Year 2018

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John R. Alchin
Dennis Alter
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Lawrence H. Berger
Nancy M. Berman
Jack R Bershad
Sheldon M. Bonovitz
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Gretchen Burke
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Anne F. Hamilton
Gail Harrity
Hannah L. Henderson
Anne Hilton
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Osagie O. Imasogie
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Berton E. Korman
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Victoria McNeil Le Vine
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Harvey S. Shipley Miller
Leslie A. Miller
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Hilarie L. Morgan
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Jennifer S. Rice
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Andrew M. Rouse
Pia RoyChowdhury
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Keith L.* and Katherine Sachs
Sally Sharkey
Martha McGearry Snider
Joan F. Thalheimer
Bruce E. Toll
Constance H. Williams
Dr. John T. Williams
Penelope P. Wilson
Jerry Wind

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Anonymous (4)
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Yana J. Balson
Alice O. Beamesderfer
David Blackman
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James A. Cincotta
Gina Ciralli
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Cecile Diaz
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Tina DiSciullo
Sophie Don
Gretchen Dykstra
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Matthew Palczyński
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Anna Vallye
Anthony Vega
Rebecca Vincent
Sarah B. Vogelman
Laura Williams
Steven Wills
Adrienne O. Wolkenberg
Kevin Wonder
Lauren Woodring
Jessica M. Zienkowski
Tributes
Fiscal Year 2018

**Gifts in Memory of**
Scott J. Black
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Helen McCloskey Carabasi
Richard Lawrence Carter, Jr.
Phoebe Weinstein Chason
Norval Ray Copeland
Anne d’Harnoncourt
Donna Fei
Ellen and Jack Fitzgerald
Richard A. Freed
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Dr. Harry Gottlieb
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Carleigh Marie Jones
Joseph J. Kelleher
Professor W. James Lord
Thearavie Ly
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William L. McLean, IV
Ellen and Jim Ounsworth
Joan S. Root
Nick Rowland
Keith L. Sachs
Margaret A. Strong
Charlene Derge Sussel
Dean Walker
Barbara Winner
Richard I. Wolfington, Sr.
William P. Wood
Gilda Ellis
Penny Eubanks
Faith and Fine Arts
Miriam Finkel
Amy Fox and Daniel Wheeler
Frank Gehry
Marygrace Gilmore
Gail Harrity
Hannah L. Henderson
Philip Horn
Carol Hutelmyer
Erica Lady Bird Johnson
Hiromi Kinoshita
Ann Kirschner
Leslie A. Miller
Dr. Alice M. Price
Joseph Rishel
Lisa Roberts and David Seltzer
Carolyn and Joseph Rosen
Timothy Rub
Kathy Sachs
Ella Schaap
Ariel Schwartz
Sarah Shaw
Tyler Shine
Meredith and Dan Slawe
Carl Strehlke
Constance H. Williams
Hyunsoo Woo

*deceased

**Gifts in Honor of**
Max Abrahams
Frances Abramson
Matthew Affron
John Alchin and Hal Marryatt
Anna Bailey
Sheryl Bar
Erica Battle
Margery Braverman
Jean Brubaker
Miriam Cady
Roberta Dranoff
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Mr. Walter J. Bodek
Mr. Donald G. Cleaver
Dorrance H. Hamilton
Mr. and Mrs. G. Chapin Jenkins, Jr.
Theresa M. Keehmle
Howard Kellogg
Carl Kretzschmar von Kienbusch
George and Mildred Montgomery
Mrs. J. Maxwell Moran
Mrs. Stanley W. Root, Jr.
Ms. Priscilla C. Snelling
Harriet E. Woodward

*deceased
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Fiscal Year 2018

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Mr. Dennis Alter
Mr. Bjorn G. Amelen and Mr. Bill T. Jones
Estate of Edgar and Joyce Anderson
B&B Italia
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Thomas and Joanne Balshi
Nancy Barness
Mr. Frank S. Bayley III
Susan Beningson
The Philip and Muriel Berman Foundation
Mr. Max N. Berry
Varujan Boghosian
Dr. Luther W. Brady, Jr.
Donald S. Brecher
Mr. Ira Brind
Mr. Curtis E. Brown
Max Buten
Patricia H. Campbell
Philippa Hughes Campbell
Ms. Sarah Van Keuren
Mr. Paul Cava and Ms. Denise Avayou
Ralph Citino and Lawrence Taylor
Mrs. Alma Cohen
Mr. and Mrs. Harry D. Cohen
Peter J. Cohen
Barbara Cooper
Dr. Flora Campos Cornfield
Mr. James D. Crawford and Ms. Judith N. Dean
Ms. Helen Cunningham and Mr. Theodore T. Newbold*
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