



# 2018 Annual Report



THE BARNES FOUNDATION



## Letter from the Chair of the Board of Trustees

Dear Friends,

When Dr. Albert C. Barnes sent his friend, painter William Glackens, to Paris in 1912 to purchase his first paintings, he was simply looking to acquire art for his personal enjoyment. However, what began as modest holdings soon blossomed into a legendary collection with a profound purpose—to create an educational foundation dedicated to teaching visual literacy to individuals, regardless of their prior knowledge of art, using the works in his collection.

Of his lofty mission, Dr. Barnes wrote in a 1923 letter to John Dewey, his close collaborator and the Barnes Foundation's first director of education: "I'm launched on a bigger ship than I ever thought I'd be called on to steer, and I'm going through with it somehow." Dr. Barnes couldn't have imagined the great number of visitors who would be inspired by his collection nearly 100 years later—1.8 million people from all 50 states and 70 countries since our move to the Parkway—or the multitude of programs we have undertaken to serve our community and the tremendous impact that the Barnes continues to have on the city of Philadelphia, the region, and the world.

With education at the heart of everything we do, this year we continued to serve thousands of K–12 students through our education outreach and expanded our service to schools in Camden, New Jersey. The Barnes-de Mazia Education Program for adults saw increased enrollment, and a new curriculum was developed to engage medical students and professionals, focusing on how close-looking skills can be beneficial in clinical settings. We officially launched our educational affiliation with Saint Joseph's University, which enhances the horticulture program and celebrates the living collections at the Barnes Arboretum.

As we approach the Barnes's 100th anniversary in 2022, we have many ambitious goals. We have launched the Second Century Campaign, a \$100 million capital campaign to enhance educational programs and community engagement initiatives, support operations, and strengthen the endowment. This transformative campaign will ensure the Barnes's financial strength into the future as we continue to grow our service to the community and audiences around the world.



On behalf of my fellow trustees, thank you for helping us bring art's revitalizing power to the widest possible audience and enriching the lives of those we serve.

William James Glackens. *The Raft*, 1915

Yours sincerely,

**Joseph Neubauer**  
Chair



## Letter from the Neubauer Family Executive Director and President

Dear Friends,

2018 was a banner year for the Barnes Foundation. Thanks to our extraordinary community of donors, members, alumni, and volunteers, we realized a critically acclaimed series of special exhibitions, launched new education initiatives and community partnerships, and touched the lives of hundreds of thousands of people—both here at home and around the world.

This year, we were delighted to welcome Dr. Nancy Ireson as deputy director for collections and exhibitions & Gund Family Chief Curator. We were also thrilled to host three international exhibitions: *Kiefer Rodin*; *Renoir: Father and Son/Painting and Cinema*, which originated at the Barnes; and *Berthe Morisot: Woman Impressionist*, one of our most popular shows to date.

We celebrated our new educational affiliation with Saint Joseph's University, which enhances the horticulture program at the Barnes Arboretum in Merion. We partnered

with Natural Lands to place a conservation easement on our historic Ker-Feal property, which preserves its open space and rural character in perpetuity. On the Parkway, in keeping with Dr. Barnes's commitment to accessible education and to diversity, inclusion, and social justice, we expanded our service to Philadelphia through partnerships with community change agents such as Puentes de Salud and the People's Emergency Center Community Development Corporation (PECCDC). We also furthered our digital audience engagement initiatives through a partnership with the Free Library of Philadelphia—at local libraries, our staff guided community members on tours of the Barnes collection using virtual reality headsets. Of this experience, one community member shared, "I felt like a kid again, just discovering and exploring something new."

Our successes have allowed us to establish a strong foundation necessary for a vibrant future. To continue

leading innovations in the field, we have announced the Second Century Campaign, which will provide essential endowment and multi-year project support for initiatives that enhance Philadelphia's cultural and civic life.

I am grateful to our Board of Trustees for their invaluable counsel, and to our docents, alumni, and volunteers and my colleagues on the Barnes staff for their work to advance our educational mission. To our donors and members, your incredible generosity makes everything we do possible. On behalf of all of us at the Barnes, thank you for your remarkable support, which allows us to broaden the communities we serve and advance our mission to educate, inspire, and create meaningful human connections.

Yours sincerely,

**Thom Collins**  
Neubauer Family Executive  
Director and President

## Vision and Operating Mission

The Barnes Foundation strives to be a leading forum for exploration of the arts, ideas, and histories represented in its core collections.

The Barnes manifests this commitment by teaching visual literacy through the Barnes-de Mazia method; supporting advanced scholarship on its collections and related subjects; sharing compelling interpretive strategies; and offering inclusive cultural and educational experiences on-site, online, and in the communities it serves.

Central to the Barnes Foundation's mission is the encouragement of ever-deeper understanding and enjoyment of its collections by diverse local, national, and international audiences.

Photo by Michael Perez



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*As of December 31, 2018*

The Board of Trustees and staff of the Barnes Foundation offer profound gratitude to the individuals, corporations, and foundations mentioned in this report and the many unnamed friends who have joined us this year and in past years to support our service to the community. With your support, we were able to realize the most ambitious agenda of educational programs, community engagement projects, and internationally traveling exhibitions in our history. None of our notable successes would have been possible without you.

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*As of December 31, 2018*

## Appointments

**Dr. Nancy Ireson** was named deputy director for collections and exhibitions & Gund Family Chief Curator. With more than 15 years' experience at some of the world's top arts institutions—including the Art Institute of Chicago, the Morgan Library & Museum, New York, and the Courtauld Gallery, London—Dr. Ireson joined the Barnes from Tate Modern, London, where she served as curator of international art since 2015.

## 2018 Highlights

We detail the Barnes's many initiatives throughout this report, but here are some highlights:

- **24,247** PECO Free First Sunday Family Day visits
- Over **18,000** member households
- **12,944** Schoolchildren served
- **10,522** Docent-led tours
- **1,463** ACCESS/EBT cardholder visits
- **550** Indego bike share passholder and passholder guest visits
- **528** Blue Star Museum visits for active duty military personnel and their families
- **357** Community member visits through community engagement partnerships with the Free Library of Philadelphia, Puentes de Salud for Puentes a las Artes, and the People's Emergency Center Community Development Corporation (PECCDC) for the Barnes @ LoLa 38
- **250** Interpretive texts added to the collection online
- **235** Barnes Art for All Community Passholder visits
- **50+** Community collaborations
- **Plus**, Mayor Jim Kenney delivered an official proclamation for the US debut of *Berthe Morisot: Woman Impressionist* at the Barnes, recognizing arts in Philadelphia

# Education, Research, and Interpretation

## Education

### **Adult Education: The Barnes-de Mazia Education Program**

The Barnes-de Mazia Education Program builds on Dr. Albert C. Barnes's groundbreaking approach to teaching visual literacy and the curriculum he developed with Violette de Mazia and John Dewey, which emphasizes the formal analysis of art and reflects progressive education philosophies of the 1920s. This pioneering education program for adults was updated in 2016 to include new course offerings that complement the Barnes method and highlight other interpretive approaches.

During the 2017–18 academic year, course offerings were expanded with new content and instructors including art history faculty from the University of Pennsylvania, Drexel University, Bryn Mawr College, the University of Delaware, Temple University, the Pennsylvania Academy of the Fine Arts, and Moore College of Art & Design. 37 classes were offered—including 24 new courses and seven

designed around special exhibitions. Enrollment has more than tripled since the 2015–16 academic year, with more than 800 students participating in 2018.

The Barnes-de Mazia Education Program also offers need-based full scholarships to improve access to the program. In 2018, 135 scholarships were awarded to adult learners who otherwise would not have had the opportunity to participate.

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The Barnes-de Mazia Education Program and scholarships are supported, in part, by Betsy Z. and Edward E. Cohen, the Estate of Julia B. Spears, the Justi Group, and Frances and Richard Zorn.

Additionally, through the Sheldon Weintraub Fund, a special curriculum was developed to engage medical students and professionals, focusing on how close-looking skills can be beneficial in a clinical setting. Students from Penn Medicine, Penn State College of Medicine, Philadelphia College of Osteopathic Medicine, and Drexel University participated in a series of

workshops taught by William Perthes, Bernard C. Watson Director of Adult Education.

The Sheldon Weintraub Fund is supported, in part, by Marjorie Weintraub.

### Lectures and Symposia

The Barnes offered a series of public lectures in 2018 on topics related to the collection and special exhibitions. Held on Saturday mornings, the well-attended lectures featured renowned art historians such as Kenneth Silver, professor of modern art at New York University, and Anne Higonnet, professor of art history at Barnard College.

The Barnes also presented two public symposia. In April, the 23rd annual Graduate Student Symposium drew speakers and faculty from nine area universities. On par with the Frick Symposium, the program has become an important occasion for the presentation of new research in the field of art history.

To coincide with the opening of the exhibition *Berthe Morisot: Woman Impressionist*, the Barnes presented

*Fashion and Feminism: A Symposium* Inspired by Berthe Morisot on Saturday, October 20. Led by Martha Lucy, deputy director for research, interpretation and education, and Cindy Kang, associate curator, the symposium brought together scholars, curators, and designers to explore the historically complicated relationship between fashion and feminism.

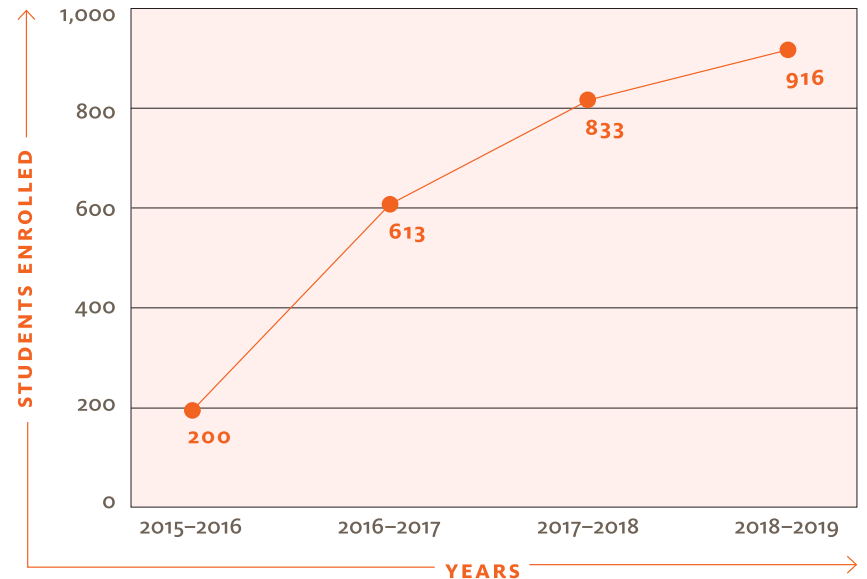
Speakers included Rikki Byrd, writer, scholar, and educator on fashion and race and PhD student at Northwestern University; Suzanne Ferriss, professor emeritus at Nova Southeastern University; Charles Harbison, a Los Angeles-based fashion designer; Nasheli Juliana Ortiz González, chair and associate professor of fashion design at Moore College of Art & Design; Clare Sauro, chief curator, Robert and Penny Fox Historic Costume Collection at Drexel University; and Linda Scott, professor at Oxford University and author of *Fresh Lipstick: Redressing Fashion and Feminism*.

The sold-out symposium concluded with a reception and feminist fashion show at Moore College of Art & Design featuring work from Harbison and Ortiz González.



Class taking place in the Barnes collection gallery

## Barnes-de Mazia Adult Education Enrollment





## Pre-K-12 Outreach Programs

The Barnes offers the following curriculum-aligned programs for students in Philadelphia and Camden, New Jersey: Look! Reflect! Connect! (pre-K), Pictures and Words (grade 3), Art of Looking (grades 5-6), and the newly launched Artist Voices (grade 7), in which students learn how artworks express an individual artist's voice and perspective before exploring their own points of view through creative writing and art. Each program includes three lessons, with two occurring at the schools and a third held in the Barnes collection galleries. Over 10,000 students were served by these programs this year.

The Barnes also piloted a six-week online teacher training program called Math in Art to provide teachers with techniques for integrating art into other subject areas. Officially launched in fall 2018, Math in Art serves educators from Philadelphia public schools and beyond.

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The Barnes Foundation smART Fund for Education, established by GSK, is an endowment that provides generous annual support for education outreach programs for K-8 students in the School District of Philadelphia (SDP). Education outreach programs are also generously supported by corporate, foundation, and individual gifts. The Barnes gratefully acknowledges the following donors for their generous support of pre-K-12 education outreach programs: The 25th Century Foundation, Beneficial Foundation, Katherine Brittain Bradley, Christian R. and Mary F. Lindback Foundation, Robert Cohen and Deborah Peikes, Connelly Foundation, Dolfinger-McMahon Foundation, James Fernberger and Mary Walto, Hamilton Family Charitable Trust, Anne and David Hilton, Louis Nayovitz Foundation, PECO, the Ralph E. Cades Family Foundation, PNC, Joan and Bernard Spain, Stavros Niarchos Foundation, Subaru of America, Inc., Syde Hurdus Foundation, and one anonymous foundation.

Education outreach programs for SDP students are also generously supported by gifts made through the Pennsylvania Educational Improvement Tax Credit (EITC) program. The Barnes gratefully acknowledges the following donors for their support: Chubb, Origlio Beverage, UHS, Kline & Specter, PC, Vanguard, Philadelphia Insurance Companies, and Elliott-Lewis.

Subaru of America, Inc. generously supports education outreach programs in Camden, NJ, and provides a vehicle for Barnes educators to use for travel to Philadelphia and Camden schools.

Joan and Bernard Spain generously support the Barnes's educational outreach program at Central High School.



## Pre-K-12 Tour Programs

The Barnes welcomes students from kindergarten through high school for educational tours of the collection and exhibitions. Educators at the Barnes tailor the tour experience to meet the classroom teacher's goals. About 3,000 students visited the Barnes this year for themed tours of the collection.

## Free Sundays for Educators

The Barnes provides free general admission on Sundays to K-12 teachers from the School District of Philadelphia and Philadelphia parochial schools.

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This benefit was made possible by an anonymous donor.

Photo by Michael Perez



### The Summer Teacher Institute

The Summer Teacher Institute is a four-day workshop offering teachers exclusive access to the Barnes collection. 15 teachers participated in the 2018 program, titled “Medium

Teachers participating in the Barnes’s Summer Teacher Institute

and Message: Exploring Multiple Perspectives in Art.” Teachers explored a variety of mediums, including paint, ceramics, and film, inspired by artists in the Barnes collection as well as the special exhibition *Renoir: Father and Son/Painting and Cinema*.

“I’ve had a few people ask, ‘Why are you going to an art museum when you’re a math teacher?’ There’s just a plethora of things I see here that I could easily tie in to my classroom.”

—*Michael Thomas, teacher*

### Internship Program

The Barnes offers internships for undergraduate and graduate students seeking job experience and continued education. In 2018, the Barnes hosted 31 interns from 15 colleges and universities around the world for spring, summer, and fall internships in various departments. The Barnes also hosted four students from the arts organization Studio Institute, which offers paid internships in cultural institutions to students with financial need. Additionally, the Barnes hosted four interns from Lincoln University. This partnership offers Lincoln students paid internships and housing for the duration of the ten-week summer internship program.

Donors to the internship program include the Estate of Julia B. Spears, Deborah Glass, the Studio in a School Association, and one anonymous donor.

### Partnership with Campus Philly

In November, the Barnes and Campus Philly hosted the fourth annual College Night at the Barnes. A record 900 college students attended the event, which included after-hours access to the collection, along with live music and performances.

### Educational Affiliation with Saint Joseph’s University

In 2018, the Barnes announced an educational affiliation with Saint Joseph’s University, which will enhance and build on the Barnes’s horticulture education program. Through this affiliation, the university is the Barnes’s partner in the stewardship of the Merion campus, maintaining and investing in the arboretum property and buildings, which continue to be used for educational purposes.





## Collections Research

### Archives, Library, and Special Collections

In 2018, the Archives, Library, and Special Collections department made substantial progress on processing the Violette de Mazia Collection. A survey of these materials has been completed and arrangement of the materials has begun, with the goal of creating a finding aid (inventory) to be available online in 2019.

The department answered 257 archival inquiries, more than half of which were from external researchers. Those who benefited from the department's support included Philadelphia Orchestra staff and the playwright working on collaborative events for the Barnes/Stokowski Festival, which took place in October 2018; curatorial interns working on white papers and website content; participants in a docent study group focusing on the Leo Stein correspondence; and the Temple University Cultural Fieldwork Initiative intern working on a fifth-grade lesson plan.

The Honickman Library served staff, students, docents, interns, and volunteers. A total of 452 books were borrowed, with 124 renewed; 529 books were used in the library, and 190 items were newly catalogued into

Surpass, the library management system. Eight books were purchased by the Honickman Library through the Docent Memorial Fund.

Changing displays of materials from the Barnes archives are regularly shown on the Foundation's Lower Level. This year featured two exhibits:

*Paul Philippe Cret and the Barnes Foundation* (Spring 2018)

In 1922, Albert Barnes contracted French architect Paul Philippe Cret to design a gallery and residence in Merion, Pennsylvania. Featured in this exhibition were letters between the two men, plus Cret's plans and sketches for the buildings that officially became the Barnes Foundation in 1925. Since Cret helped design the Benjamin Franklin Parkway, the site of the new Barnes building, the exhibit celebrated the Parkway's centennial year as well.

*A Shadow on Her Sunshine: Albert Barnes and Georgia O'Keeffe* (Fall 2018)

Aligned with the Berthe Morisot exhibition, and to celebrate women artists, this exhibit featured letters between Albert Barnes and Georgia O'Keeffe. Dr. Barnes purchased two paintings by O'Keeffe in 1930, but after moving them from one ensemble to another, he decided not to keep them. The

letters that Dr. Barnes wrote to O’Keeffe expressing his anguish over the return of her work are some of the most poignant in the archival collection, and her letters to him, handwritten in beautiful calligraphy, are visually stunning.

### Object White Papers

Object White Papers are a recently launched research initiative intended to produce new knowledge about under-researched objects in the collection. Written primarily by graduate students and members of the Art Team and jointly overseen by the Research and Collections departments, these scholarly papers situate works of art in their cultural and social-historical contexts. Though these papers are intended for internal use, they will often form the basis for content that is shared with the public.

### New Website Texts

Art-historical content for 250 collection objects was added to the Barnes website in 2018. These newly written texts, many of which are the result of recent research on the collection, are meant to provide readers with basic information about the history of the objects and the artists or cultures who made them. This content will also be viewable on an in-gallery digital guide set to launch in 2019.

### Research Notes

A new feature, Research Notes is a short bimonthly publication available to Barnes members online. Each “issue” includes one article highlighting a recent discovery about the collection made by Barnes staff members working in the Conservation, Research, Curatorial, and Archives, Library, and Special Collections departments.

## Interpretation (In-Gallery)

### The Art Team

A unique educational initiative, the Art Team is a group of artists and art historians whose primary function is to provide visitors with information about the collection and its history. Unlike docents, who guide paid tours on specific paths through the collection, Art Team members are stationed in the galleries and available to all visitors. They engage guests in conversation, answer questions, and deliver occasional pop-up talks on individual works and artists. Team members have advanced degrees in a range of subjects, including medieval art, classical and Near Eastern archaeology, museum education, and Northern Renaissance art.

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The work of the Art Team is made possible, in part, by Lisa D. Kabnick and John H. McFadden.

### Docent Tours

The Barnes developed several new tour offerings in 2018, including monthly Spotlight Tours, which take visitors on different thematic paths through the collection. The introductory Highlights Tour continued to be popular; offered twice daily, it sold nearly 5,000 tickets over the course of the year. Sales for special exhibition tours were strong, with 1,287 visitors touring the *Berthe Morisot: Woman Impressionist* exhibition through the end of December. The total number of tours sold in 2018 was 10,522.



# Conservation and Exhibitions

## Conservation

Preserving the Barnes collection to the highest possible standards ensures that the works of art continue to inspire, motivate, and create connections for the next generation. In-depth analysis also brings to light new discoveries that inform understanding of these treasures and their creators.

This year, our painting conservation team continued its ongoing study of the Cézanne works in the collection. Systematically investigating these works using technical imaging, conservators are contributing their findings to the forthcoming catalogue *Cézanne in the Barnes Foundation*, scheduled for publication in 2020.

A comprehensive examination of Cézanne's *The Large Bathers* commenced, enhancing our understanding of the artist's materials and working methods through scientific analysis and technical imaging. In a groundbreaking collaborative project

involving scholars, conservators, and conservation scientists, the Barnes painting will be studied within the context of the artist's two other monumental paintings of the same subject in the collections of the National Gallery in London and the Philadelphia Museum of Art.

Also noteworthy is a new case study, the first in a series, in which our conservation team partnered with colleagues at the Art Institute of Chicago and the Museum of Modern Art in New York to investigate Modigliani's Paris portraits (1915–1917). The study was published in the April 2018 issue of *The Burlington Magazine*. The Modigliani Technical Research Study project, coordinated by the Tate, London under the stewardship of Nancy Ireson, Barnes deputy director for collections and exhibitions & Gund Family Chief Curator, gathered critical information about how Modigliani

experimented with technique, format, and materials as he developed his signature style.

Additional ongoing conservation projects include the preservation of the Barnes's 365 works of art on paper. Our object conservation team has continued the work of recoating the nearly 900 metal-works on display on the collection gallery walls; 378 objects have been treated to date.

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The Barnes is grateful to the following donors for their generous support of conservation projects: Bank of America Art Conservation Project, Sherman Fairchild Foundation, Richard C. von Hess Foundation, and Joan F. Thalheimer.



Paul Cézanne. *The Large Bathers*, 1895–1906  
X-ray of same image.







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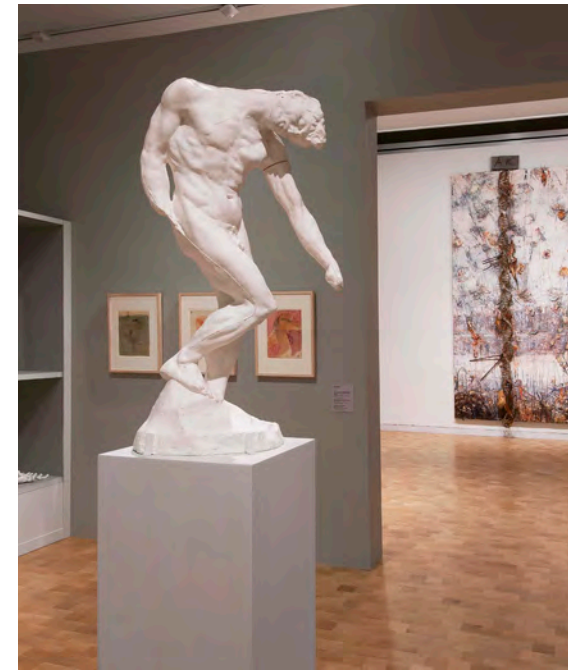


## Exhibitions

### ***Kiefer Rodin* (November 17, 2017–March 12, 2018)**

To mark the centennial of Auguste Rodin's death, the Barnes unveiled the only US presentation of *Kiefer Rodin*, a major exhibition organized in collaboration with the Musée Rodin, Paris. The exhibition featured recent works by renowned contemporary artist Anselm Kiefer that offer a new way of observing and understanding Rodin—alongside works by Rodin, some on view in the US for the first time.

The exhibition brought together over 100 items, including several large-scale illustrated books made by Kiefer (b. 1945) in homage to Rodin (1840–1917); a series of large paintings titled *Les Cathédrales de France*; and vitrines filled with assorted objects including plaster casts, dried plants, stones, and pieces of fabric. Also on view were sculptures and drawings by Rodin, including rarely displayed plaster molds. Rooted in experimentation, the artistic processes of both Kiefer and Rodin convey a poignant vision of humanity's spiritual dilemma and our



relationship to history. In this exhibition, the contrast of Rodin's work with Kiefer's emphasized Rodin's modernity and his proximity to contemporary practice.

Organized by the Barnes and the Musée Rodin, *Kiefer Rodin* was a curatorial collaboration between Sylvie Patry, consulting curator at the Barnes and chief curator/deputy director for curatorial affairs and collections at the Musée d'Orsay, Paris, and a team of

curators at the Musée Rodin: Catherine Chevillot, director, and Véronique Mattiussi, deputy director for the department of research, documentation, library, and archives, with the collaboration of Sophie Biass-Fabiani, curator in charge of drawings, paintings, and contemporary arts and Hélène Marraud, assistant curator in charge of sculpture.

Additional venues:

Musée Rodin, Paris  
(March 14–October 22, 2017)

*Kiefer Rodin* was sponsored by Morgan Stanley. The contributing sponsor was Comcast NBCUniversal. Additional support for the exhibition was provided by N. Judith Broudy, Marina Kellen French Foundation, FS Foundation, Jane and Leonard Korman, Maribeth and Steven Lerner, Hilarie and Mitchell Morgan, Pincus Family Foundation, Lyn M. Ross, Keith L.\* and Katherine Sachs, and Bruce and Robbi Toll.

The exhibition was made possible by generous annual support from contributors to the Barnes Foundation Exhibition Fund. Additional support was provided by the Horace W. Goldsmith Foundation, the Jill and Sheldon Bonovitz Exhibition Fund, Dolfinger-McMahon Foundation, The Rittenhouse Hotel, and other individual donors.

The Gagosian Gallery provided generous support for the exhibition catalogue.

**“The most ingenious show.” —*The New York Times***

*Kiefer Rodin*, 2017. Installation views

Spread 26–27: Room 2, corner of West Wall and North Wall



***Renoir: Father and Son/Painting and Cinema***  
**(May 6–September 3, 2018)**

A major exhibition examining the artistic exchange between renowned impressionist painter Pierre-Auguste Renoir and his son, celebrated filmmaker Jean Renoir, *Renoir: Father and Son/Painting and Cinema* premiered at the Barnes in May 2018. The exhibition brought together over 120 works, including paintings, films, drawings, ceramics, costumes, photographs, and posters, for an illuminating exploration of Pierre-Auguste's role in his son's oeuvre and the relationship between painting and cinema.

Organized by the Barnes and the Musées d'Orsay et de l'Orangerie, Paris, in collaboration with La Cinémathèque française, Paris, the exhibition was curated by Sylvie Patry, consulting curator at the Barnes and chief curator/deputy director for curatorial affairs and collections at the Musée d'Orsay, with the assistance of Barnes associate curator Cindy Kang, and, for the selection of the films, Matthieu Orléan of La Cinémathèque française. Select films were generously provided by StudioCanal.

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*Renoir: Father and Son/Painting and Cinema* was sponsored by Comcast NBCUniversal. The exhibition was supported in part by an award from the National Endowment for the Arts.

Generous support for the exhibition came from contributors to the Barnes Foundation Exhibition Fund. Additional funding came from the Horace W. Goldsmith Foundation, the Jill and Sheldon Bonovitz Exhibition Fund, Dolfinger-McMahon Foundation, and The Rittenhouse Hotel.

“Could Jean Renoir not see that he had done so much more than imitate, that he had transformed his medium in ways even more profound than the elder Renoir did his?”

—*The New York Times*

Installation photographs of  
*Renoir: Father and Son/Painting and Cinema* by Sean Murray





***Berthe Morisot: Woman Impressionist* (October 21, 2018–January 14, 2019)**

The US debut of a landmark exhibition exploring the significant yet under-recognized contributions of Berthe Morisot (1841–1895), one of the founders of impressionism, *Berthe Morisot: Woman Impressionist* was the first monographic exhibition of the artist to be held in the US since 1987. An internationally touring exhibition, *Berthe Morisot: Woman Impressionist*, was co-organized by the Barnes, the Dallas Museum of Art, the Musée national des beaux-arts du Québec, and the Musées d’Orsay et de l’Orangerie, Paris. The presentation at the Barnes provided new insight into a defining chapter in art history and the opportunity to experience Morisot’s work in the context of the Barnes’s unparalleled collection of impressionist paintings.

Photo by Darryl Moran

The exhibition was co-curated by Sylvie Patry, consulting curator for the Barnes and chief curator/deputy director for curatorial affairs and collections at the Musée d’Orsay, and Nicole R. Myers, the Barbara Thomas Lemmon Senior Curator of European Art at the Dallas Museum of Art. The Barnes’s presentation was managed by Barnes associate curator Cindy Kang.

**“She is due for full-blown fame. Morisot is still emerging from the margins of the impressionist club, but the priority for valuing her work is not just the issuing of retroactive membership. It’s re-seeing and rethinking the whole history of modern art from the perspective of women who never stood a chance of major attainment.”**

—*The New Yorker*



*Berthe Morisot: Woman Impressionist* was sponsored by Morgan Stanley, Comcast NBCUniversal, Denise Littlefield Sobel, Aileen and Brian Roberts, Maribeth and Steven Lerner, and Bruce and Robbi Toll.

Critical support for the exhibition came from contributors to the Barnes Foundation Exhibition Fund with additional support from Morisot Philanthropy Circle Donors: Laura and Bill Buck, Gretchen H. Burke, Dietz Family Foundation, FS Foundation, Joan L. Garde, Anne and Matt Hamilton, Penelope P. Harris, Lynne and Harold Honickman, Patricia H. Imbesi, Jane and Leonard Korman, Susan Martinelli Shea, Hilarie and Mitchell Morgan, Marsha and Jeffrey Perelman, Anne and Bruce Robinson, Richard\* and Marsha Rothman, Adele K. Schaeffer, and Hank and June Smith.

Additional funding came from the Horace W. Goldsmith Foundation, the Jill and Sheldon Bonovitz Exhibition Fund, and The Rittenhouse Hotel.

The catalogue was made possible with generous support provided by the Lois and Julian Brodsky Publications Fund.

This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

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We gratefully acknowledge the following Exhibition Fund donors, whose annual contributions support all activities directly related to exhibition production.

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Berthe Morisot. *Self-Portrait*, 1885. © Musée Marmottan Monet, Paris, Denis and Annie Rouart Foundation. © Bridgeman

# Audience Engagement and Community Impact

## Programs

### PECO Free First Sunday Family Day

In March 2018, the Barnes inaugurated PECO Free First Sunday Family Day—an evolution of our popular Free First Sunday event—welcoming multi-generational families with a variety of cross-cultural programming and activities for all ages. The new program offers easier access for families, with priority entry for those with children under 18, and activities designed specifically for families. The percentage of families with young children who attended our free Sunday events in 2018 nearly tripled from the year prior.

The monthly program offers free access to the Barnes collection and exhibitions with the goal of engaging audiences who may not otherwise have the opportunity to visit. Partnering with community organizations throughout the Philadelphia region, the Barnes presents programming that aligns with themes of interest to diverse audiences. This includes performances by young and emerging talent, hands-on experiences, and stimulating talks—all designed to



provide pathways for visitors to see their culture and history reflected within the Barnes.

In 2018, the average attendance for PECO Free First Sunday Family Day was 2,400, and the Barnes worked with 40 community partners on the programming.

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PECO Free First Sunday Family Day is generously presented by PECO.





### First Friday!

The Barnes is open into the evening on the first Friday of every month, with live music, performances, and access to the collection and exhibitions. First Friday! is one of the most popular events at the Barnes, attracting over 5,000 guests in 2018.

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The April, May, and June editions of First Friday! were sponsored by PNC.

### Artist Bash

Held three times a year, Artist Bash is designed “for artists, by artists” and encourages the crowd to get creative and meet musicians, dancers, designers, performers, and poets. In 2018, the popular program attracted about 600 guests per event, with 50% of attendees identifying as non-Caucasian.

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Artist Bash was created in partnership with iHeartRadio, OneHunted, the Philadelphia Asian American Film Festival, and Small But Mighty Arts.

### Young Professionals Night

Young Professionals Night is a social event for young art aficionados and appreciators. Held three times a year and attracting approximately 700 guests each event, the party features music, dancing, and access to the collection and special exhibition, with cocktails and light fare available for purchase. Guests are encouraged to dress according to the art-inspired theme, which is drawn from the Barnes collection or the special exhibition on view.

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Young Professionals Nights in 2018 were sponsored by Mole Street Artists. The October 2018 edition was also sponsored by Peroni.

Young Professionals Nights are hosted by the Barnes Contemporaries, an active and committed group of young patrons and art enthusiasts, ages 21–39, who enjoy distinct programs and social events. The Contemporaries’ generous annual membership contributions provide critical, unrestricted support for the Barnes’s educational mission and programs.

Page 35 and 36: Photos by Michael Perez

### Barnes on the Block

In June and October, the Barnes hosted Barnes on the Block parties to connect and enliven the neighborhood; more than half of the attendees lived within three miles of the Barnes. Organized with Mural Arts Philadelphia and activating the Barnes’s entire Philadelphia campus, the event offered free admission to the collection, plus indoor and outdoor activities, including a dance party in the parking lot with music from DJs, food trucks, and a local brewery. Barnes on the Block attracted diverse audiences, with close to 60% of attendees identifying as non-Caucasian.

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Barnes on the Block is sponsored by Target in partnership with Mural Arts Philadelphia.



### Barnes Jawn(t)

In 2018, the Barnes launched Barnes Jawn(t)s, improvised after-hours tours of the collection led by Philadelphia personalities. Created by Obvious Agency, these anything-goes tours give the spotlight to a diverse array of community leaders, artists, and comic-book nerds—all experts in their fields.

“The Jawn(t) series serves as an example of how the Barnes has worked to create a greater network of community connections, one that can allow the museum to grow and thrive with a younger and more diverse audience.”

—*The Philadelphia Citizen*

### Barnes Takeover

The Barnes Takeover series, launched in October 2018, invites local artists to share their unique interpretations of the Barnes collection. Poet Ursula Rucker led the first takeover, creating a multimedia performance in response to metalwork in the collection. The second takeover was led by

multidisciplinary performers Dawn Falato and Karen Getz of The Gorgeousity.

### Opera Philadelphia’s Festival O18: *Glass Handel*

In September 2018, the Barnes partnered with Opera Philadelphia on the world premiere of *Glass Handel*, part of the Opera’s Festival O18. Staged on three nights in the Barnes’s Annenberg Court, the new work was headlined and created by American countertenor Anthony Roth Costanzo—“a bona-fide star” (*The New Yorker*)—in collaboration with producer Cath Brittan and avant-garde fashion/art company Visionaire. Under their curation, music by George Frideric Handel and Philip Glass met the worlds of art, fashion, dance, and film through collaboration with a host of luminaries, including fine artist George Condo; fashion house Calvin Klein and designer Raf Simons; choreographer Justin Peck; ballet dancers David Hallberg and Patricia Delgado; performance artist Ryan McNamara; and filmmakers including James Ivory, Maurizio Cattelan, Mickalene Thomas, and Mark Romanek.



### The Philadelphia Museum of Dance

Together with Drexel University, the Barnes presented the Philadelphia Museum of Dance, a free dance exhibition, held at the Barnes on October 6, 2018. The six-hour presentation, which explored the tension between public and private experiences, was curated by acclaimed French choreographer Boris Charmatz.

Performers at the Philadelphia Museum of Dance.  
© Jacques-Jean Tiziou

Public program offerings were supported, in part, by Tod Williams Billie Tsien Architects and Marjorie Ogilvie and Miller Parker.

## Audience Development and Community Engagement Initiatives

The Barnes is committed to welcoming communities from across Philadelphia. This year, we continued to work with key community organizations and also forged new collaborations to help us expand our reach and make meaningful connections with Philadelphia's diverse neighborhoods and beyond.

Audience engagement initiatives have been generously supported by the Barra Foundation, Betsy Z. and Edward E. Cohen, Lisa D. Kabnick and John H. McFadden, John S. and James L. Knight Foundation, and William Penn Foundation.



Above: Children and families from Puentes de Salud gain creative connections at the Barnes, through Puentes a las Artes/Bridges to the Arts project.

Right: Children and families from Puentes de Salud engage in art activities at PECO Free First Sunday Family Days.

### Puentes a las Artes/Bridges to the Arts

A collaboration with Puentes de Salud, Puentes a las Artes (Bridges to the Arts) is an arts-based biliteracy enrichment program designed to serve pre-K ELL/ESL learners from South Philadelphia's rapidly growing Latinx immigrant community and their families. In its first year, the program served 78 families. Early learners gained 50 hours of arts and literacy instruction at Southwark Community School, led by two bilingual teaching artists over 25 weeks. The program's strategies are tailored from the Barnes's Look! Reflect! Connect! curriculum. Family workshops connected parents and caregivers to at-home strategies for biliteracy development, and engaged parents, early learners, and siblings in monthly visits to the Barnes as a family resource.

Puentes a las Artes/Bridges to the Arts is made possible with major support from the William Penn Foundation. Additional support was provided by the Allen Hillis Fund and Stavros Niarchos Foundation.

**“This program is part of a better future for our children and gives them a great example to follow.”**

**—Family member of child in Puentes a las Artes**





## Barnes @ LoLa 38

Barnes @ LoLa 38 is a collaboration with the People's Emergency Center Community Development Corporation (PECCDC) to foster new cultural pathways and access to the arts for communities in West Philadelphia, where Dr. Barnes's Argyrol factory was and his ideology of "art is for everyone" was seeded. As part of an ongoing creative placemaking movement, Barnes @ LoLa 38 is a two-year, multifaceted series of all-ages arts programs, including family workshops, artist performances, and a teen studio—all held in West Philly—with a free monthly shuttle to PECO Free First Sunday Family Day at the Barnes. Our partner, PECCDC, aligns its resources to support this program as part of its overall response to its community's needs. Access to arts and culture, combined with social services, education, job training, housing, and neighborhood development, is part of a strategy for improving lives and communities.

Barnes @ LoLa 38 is made possible with support from the William Penn Foundation.

**“Our desired long-term vision is that, through this project, the Barnes and PECCDC will forge a lasting and sustainable partnership in the spirit of Dr. Barnes to serve the creative, human, and community development needs of our city.”**

**—James Wright, PECCDC  
Director of Community,  
Economic and Real Estate  
Development**

Page 43: Visitors at PECO Free First Sunday Family Day

Page 44: Participants using virtual reality headsets to experience the Barnes collection

Page 45: Photo courtesy of Indego bike share

Page 46: *Let's Connect: Philly's Artists Take on the Barnes* exhibition at the Barnes Foundation. Photo by Steve Weinik, Mural Arts Philadelphia.

Page 47: Canopy at the Barnes, 2018. Photo by Jo Perez.



## Summer Imaginarium Workshops

Over the summer, a team of museum educators and teaching artists and designers partnered with four Philadelphia Parks and Recreation centers, as well as the Center for Architecture and Design, to launch Summer Imaginarium Workshops. More than 120 children ages 6–13 explored the theme “City as Ensemble” over six sessions, and learned to be bold urban planners and visionaries. Through a hands-on STEAM-based curriculum, children developed and built cardboard cities, tapping their imaginations, generating and evolving ideas, and practicing problem-solving.

## Art for All Community Pass

The Barnes also launched the Art for All Community Pass, which offers free Barnes admission to low-income, underserved audiences who have participated in Barnes community engagement initiatives and education outreach efforts. The Art for All Community Pass fosters sustained cultural access to the Barnes, beyond first-time engagement experiences. The card is valid for one year. In 2018, 235 guests visited the Barnes using the pass.



## Virtual Reality



The Barnes developed virtual reality (VR) headsets that re-create the Barnes's galleries, allowing individuals to virtually explore the collection. In partnership with the Free Library of Philadelphia, the Barnes launched educational programs to engage Philadelphians in areas where access to the Barnes may pose geographic hurdles. Headsets were brought to local libraries by Barnes educators, and visitors were able to see and learn about the collection in their own neighborhood.

Following each virtual experience, participants have the opportunity to visit the Barnes in person with the same teaching team. These visits are fully escorted, beginning at the

neighborhood libraries and using SEPTA for transportation. Of the field trip participants, 80% were first-time visitors and 14% had not been to the Barnes in more than two years.

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The development of headsets and the virtual reality program is made possible with support from the Barra Foundation.

**"I felt like a kid again, just discovering and exploring something new. It is like discovering something all over again even though it has been there. It is like seeing it new again for the first time."**

**—Participant at Free Library**

## Indego Bike Share

The Barnes's partnership with Indego bike share, which launched in September 2017, continued this year with ten additional Indego bikes wrapped in paintings from the collection, plus free Barnes admission for Indego passholders through December 2019. Passholders may also bring friends for \$5 off general admission. With the goal of engaging the

community, the paintings featured on the bikes were selected by the public. In 2018, 550 Indego passholders and guests enjoyed entry to the Barnes.

This year, the Barnes was recognized with a MUSE Award from the American Alliance of Museums (AAM) for this partnership, receiving gold—the top honor—in the Public Outreach category.



## Mural Arts Philadelphia

In 2018, the Barnes worked with Mural Arts Philadelphia on two significant collaborations. The first was part of Mural Arts' Restorative Justice program, which provides opportunities for individuals who are incarcerated, on probation, or on work release to reconnect with society through community engagement, skill-building, and collaborative mural projects. Barnes educators led classes and art making workshops, activating the Barnes's former guest services center, located on 20th Street between the Benjamin Franklin Parkway and Callowhill Street, as the Mural Arts Studio at the Barnes.

In the spring, *Let's Connect: Philly's Artists Take on the Barnes* invited artists living or working in Philadelphia to create a new 8-by-10-inch work inspired by a painting or object in the Barnes collection. The response was remarkable, with 864 artists

registering to participate and more than 300 artists submitting their collection-inspired work for a public display at the Barnes. During the two-week exhibition, the public and a team of curators were asked to vote for their favorite pieces, and five artists were selected for three-month residencies at the Mural Arts Studio at the Barnes. In 2018, residencies were completed by illustrator Maryann Held and reverse glass painter Delia King. The remaining three residencies will take place in 2019.

***"Let's Connect is a great way to engage Philadelphia's many creative communities in a dialogue inspired by the Barnes collection."***

***—Shelley Bernstein, Consulting Creative Technologist***



## Canopy at the Barnes

To coincide with The Oval+—an initiative of Philadelphia Parks & Recreation in partnership with Fairmount Park Conservancy—the Barnes presented an interactive outdoor installation, the Canopy at the Barnes, designed by SHIFTSPACE. This installation featured a site-specific mesh canopy hung from the trees lining the Parkway, and

café-style seating and lounge areas with inflatable furniture, open to all. To further activate the space and welcome visitors to the Parkway, there were family-friendly games—including bocce ball—and “bring your own lunch” afternoons with live music from the Philadelphia Jazz Project.





# Events

The Barnes Foundation is a preferred venue for corporate, nonprofit, and social events. The building offers indoor and outdoor spaces and can host multiple events simultaneously. In 2018, the Barnes hosted more than 250 events. Revenue from private events provides critical operating support in service to collections maintenance, educational programs, and building management.

Annenberg Court at the Barnes Foundation © Parker J. Photography





# Get Involved



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Visitors in the Barnes  
collection.

“The Barnes is truly a world-class museum, from its stunning architecture to its amazing collection of Renoir, Cézanne, Matisse, and other 19th- and 20th-century impressionists. We have been to art museums all over this world—from France to Spain to the Netherlands and Japan—and this museum ranks as one of the finest.”

—David K., *TripAdvisor*

“This place is magical. The most incredible art collection arranged in keeping with the collector’s vision. Every room was a visual feast and a delight to behold. It is worth the trip to Philadelphia just to see this.”

—Rudi DiPrima, *Google Business*

# Thank you to our 2018 donors.

The Board of Trustees and staff of the Barnes Foundation thank the individuals, corporations, foundations, government agencies, and partners acknowledged in this report and the many unnamed friends who have joined us this year and in years past to support our many initiatives and service to the community.

Your generosity has made the Barnes a vibrant cultural and educational resource that impacts hundreds of thousands of lives every year. We are truly grateful for your continued support and commitment.

This list reflects donors who made gifts of \$500 or more between January 1, 2018, and December 31, 2018.

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## Morisot: Passport to Paris

October 19, 2018

*In celebration of the Berthe Morisot: Woman Impressionist exhibition, the Barnes hosted an unforgettable preview party featuring breathtaking art, sumptuous bites, artisanal cocktails, a DJ, and live music.*

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The Barnes 1922 Legacy Society recognizes and honors the generosity of friends and members who have made a commitment to the future of this institution by including the Barnes Foundation in their estate plans. Making a planned gift is a thoughtful way to contribute significantly to the future of the Barnes.

Whether in the form of a bequest, trust, retirement assets, or charitable gift annuity, your gift would inspire art enthusiasts, help sustain our extraordinary collection, and provide for our dynamic educational programs for generations to come. Additionally, such a gift would be eligible for an estate tax charitable deduction equal to the amount of the bequest.

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If you would like to discuss your plans or receive more information about ways to support the future of the Barnes, please contact Nina McN. Diefenbach at 215.278.7111 or [ndiefenbach@barnesfoundation.org](mailto:ndiefenbach@barnesfoundation.org). You may also visit our website at [barnesfoundation.org](http://barnesfoundation.org).

### SAMPLE TESTAMENTARY LANGUAGE

#### *Unrestricted Bequest*

*I give to the Barnes Foundation, a Pennsylvania nonprofit corporation located at 2025 Benjamin Franklin Parkway, Philadelphia, Pennsylvania, for its general purposes the sum of \_\_\_\_\_ [or \_\_\_\_\_% of my residuary estate].*

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*I give to the Barnes Foundation, a Pennsylvania nonprofit corporation located at 2025 Benjamin Franklin Parkway, Philadelphia, Pennsylvania, the sum of \_\_\_\_\_ [or \_\_\_\_\_% of my residuary estate] to be used for the following purpose:*

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*The Barnes Foundation does not provide legal or tax advice to individuals, and we encourage you to discuss your charitable goals with your legal, tax, and financial advisors. The preceding language is provided to facilitate that discussion.*

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*\*As of December 31, 2018*

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Curator  
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Assessment Project  
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Coordinator  
Laura Sevelis, Collections  
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Adrian Anderson, Marketing  
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Watson Director of Adult  
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Alia Palumbo, Senior  
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Program Specialist, Arts  
Integration  
Emily Addis, Pre-K–12  
Outreach Program  
Specialist  
Jihan Thomas, Pre-K–12  
Outreach Program  
Specialist

Leslie Fishel, Senior  
Coordinator, Pre-K–12  
Programs  
Lauren Neach, Early  
Childhood Programs  
Coordinator  
Alexander Conner, Gallery  
Educator  
Natalia Villaran Quinones,  
Gallery Educator

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Gallery Guides, and Art  
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Community, Youth, and  
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\*As of December 31, 2018





