



FY25 Annual Report

BARNES

Letter from the Chair of the Board of Trustees

Dear Friends,

On March 19, 1925, the Barnes Foundation officially opened in Merion, Pennsylvania. Dr. Albert Barnes—a pioneer of inquiry-based arts education who emphasized the transformative potential of visual literacy—hosted a dedication ceremony for the gallery building, with speeches by John Dewey, inaugural director of education, and Leopold Stokowski, legendary conductor of the Philadelphia Orchestra, who spoke on “behalf of the artists.” This event announced to the world that Dr. Barnes’s educational program had begun in earnest and that his foundation was committed to the “cause of education.”

Dr. Barnes couldn’t have imagined the great number of students and visitors who would be inspired by his collection in the 100 years that followed, or the myriad programs that would be 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.

Education is and always will be the heart of the Barnes. We started this fiscal year on a high note with the launch of new educational initiatives and offerings. In August 2024, we expanded our relationship with Saint Joseph’s University with a collaborative online graduate program designed to prepare future museum educators for roles in public and private institutions. In January 2025, we launched the first of our on-demand adult education courses, all of which take place online on the Barnes’s Visual Experience Platform (VXP), our state-of-the-art remote learning technology designed specifically for the study of visual material. In the Barnes–de Mazia Education

Program, we enrolled nearly 2,600 students in 70 classes—50 of which were online—with 12% of students receiving scholarships. We also engaged over 7,000 K–12 students in the galleries, launched a suite of free interactive multilingual educational videos for students in grades K–12, and created an art integration lesson for teachers on how to use artworks to support learning in other curriculum areas.

Through the exhibition program, the Barnes continued its critical work of uplifting women artists. In the fall, we hosted the only East Coast presentation of the major exhibition *Mickalene Thomas: All About Love*. In an interview about the exhibition with NPR’s *Fresh Air*, the artist shared: “I would describe my art as radically shifting notions of beauty by claiming space. We’ve been supportive characters for far too long and . . . my art gives Black women their flowers and lets them know that they are the leading role.” In the spring, we presented *Cecily Brown: Themes and Variations*, a major mid-career retrospective of the pioneering British painter, which the *New York Times* called a “handsome and high-spirited show.” A review in *Vogue* said Brown’s paintings are “akin to exciting performances, the resonances reverberating even after she has put her brushes down.”

Earlier this year, we mourned the passing of longtime trustee Stephen J. Harmelin, Esq. Steve served with distinction in various positions on the Board for more than 20 years and played a paramount role in bringing the Barnes to the Parkway, effectively securing the successful future of the institution. Having the opportunity to work alongside Steve these past decades will forever be one of the true highlights of my own Barnes tenure.



This year, we elected two new trustees: Sara M. Lomax, president and CEO of WURD Radio, Pennsylvania’s only African American–owned talk-radio station, and Leslie Anne Miller, Esq., a practicing litigator for 25 years and leader in her community for over 40 years. We were also delighted to elect Ambassador (retired) David L. Cohen and Cathy M. Nassau as Honorary Trustees and to welcome John Park and Frances Savage to the Ambassadors Board. We are thankful for the ways in which these individuals advance the Barnes through their wise counsel.

In the 13 years since the Barnes opened on the Parkway, millions of visitors have experienced the collection and our diverse, engaging programs. We’ve continued to build on our

strong foundation through the *Second Century Campaign*—with over \$82 million in new commitments toward our \$100 million goal—which will enhance educational programs and community engagement initiatives and strengthen our endowment.

Together with my fellow trustees, Thom Collins, and the Barnes staff, we thank you for your role in supporting the Barnes’s innovative work in the educational and cultural sphere.

Yours sincerely,

Aileen Roberts
Chair

Letter from the Neubauer Family Executive Director and President

Dear Friends,

This year marks 100 years since Dr. Albert Barnes officially launched his education program with the belief that art has the power to improve minds and transform lives. A century later, we remain firmly committed to this belief. With each new year comes a fresh slate of projects, collaborations, exhibitions, and programs, and this fiscal year has been one of our most productive yet. I am deeply grateful to the exceptional group of people working behind the scenes across the Barnes, particularly our dedicated frontline staff, docents, curators, educators, and community engagement colleagues who bring the Barnes's mission to life every day. I am also sincerely thankful to you, our devoted friends, supporters, and members. None of the successes outlined in this report would have been possible without your belief in our mission and your generous participation and contributions.

Each year, we deepen our commitments to accessible arts education, social justice, and the production of new scholarship on Dr. Barnes's remarkable collection. His pioneering classes remain essential to our educational programming, and we have expanded our offerings to include contemporary topics and approaches, reaching a diverse array of learners around the globe. Our Visual Experience Platform (VXP)—an online learning platform developed by the Barnes specifically for teaching visual material—offers 360-degree views of galleries and synchronous and asynchronous delivery modes. Since we launched our first online class using the platform in January 2023, we have enrolled

nearly 4,600 students in more than 110 online classes hosted on the VXP, with 14% of students receiving scholarships. In our post-course surveys, 76% of students reported that the class was highly or extremely impactful on how they perceive art, and 91% said the class inspired them to continue their learning.

In the community, we served nearly 830 children through the Early Learner Summer Pods program and presented the fourth annual Everyday Places Artist Partnerships initiative through Barnes West, our collaboration with neighborhood organizations in West Philadelphia. At the Barnes, we welcomed more than 23,500 visitors to PECO Free First Sunday Family Days, our monthly event offering a variety of family-friendly activities. Additionally, we doubled the language options for the visitor tours led by our talented docents.

Over the past year, we presented three remarkable exhibitions: *Mickalene Thomas: All About Love*, the first major international tour focused on the work of artist Mickalene Thomas, whose influences range from 19th-century painting to popular culture; *Cecily Brown: Themes and Variations*, a mid-career retrospective of the British painter; and *From Paris to Provence: French Painting at the Barnes*, featuring renowned canvases from our first-floor galleries. We published a significant catalogue to accompany the Cecily Brown exhibition, and HarperCollins released an acclaimed new biography of Dr. Barnes, titled *The Maverick's Museum: Albert Barnes and His American Dream*, written by art critic and author Blake Gopnik.

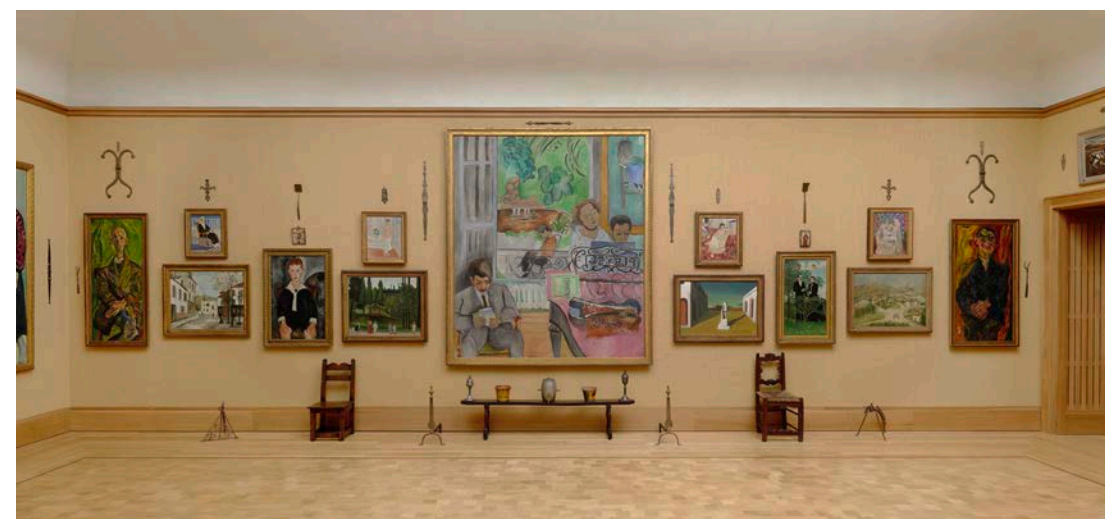
Looking ahead, we are excited to host the US debut of the landmark exhibition *Henri Rousseau: A Painter's Secrets* this fall, featuring works from the Barnes collection as well as museums around the world. With technical study as a cornerstone of the project, we are once again demonstrating our commitment to conservation research and sharing our discoveries with the public. In September, we will celebrate the opening of Calder Gardens, the newest cultural jewel on the Benjamin Franklin Parkway. Designed by Herzog & de Meuron and programmed in partnership with the Calder Foundation in New York, this new destination represents the realization of a long-deferred dream and will significantly enhance Philadelphia's Museum District. We thank you for believing in our mission and for everything you do to support it.

Earlier this year, Barnes trustees, staff, and the wider community mourned the passing of longtime trustee Steve Harmelin. To say

he is deeply missed is an understatement. We remain grateful for his visionary leadership, sound advice, and critical work in enabling the Barnes to continue educating, inspiring, and transforming lives for generations to come. My sincere gratitude goes to Aileen Roberts, our Board Chair, for her insightful and engaged leadership, and to our trustees for their invaluable counsel. I also want to thank my dedicated colleagues on the Barnes staff as well as our docent and volunteer corps, our students and alumni, our cultural and community partners, and our friends and supporters all over the world.

Yours sincerely,

Thom Collins
Neubauer Family Executive
Director and President



Vision and Operating Mission



The Barnes Foundation champions the power of art to ignite human potential and catalyze social progress.

The Barnes strives to be a leading forum for the exploration of the arts, ideas, and histories represented in our core collections and to promote an ever-deeper understanding and enjoyment of art by diverse local, national, and international audiences.

The Barnes manifests this commitment by teaching the Barnes Method and other interpretive approaches; by supporting and promoting advanced scholarship on our collections and related subjects; and by offering cultural and educational experiences on-site, online, and in the communities we serve.

Installation view of *From Paris to Provence: French Painting at the Barnes*, 2025.

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The Barnes Foundation’s Board of Trustees and staff offer profound gratitude to the individuals, foundations, corporations, trusts, government agencies, and partners mentioned in this report and to the many unnamed friends who have joined us in years past to support our mission-driven work. The Barnes has realized many ambitious projects this year; these successes would not have been possible without you.

Please note: This report covers the 12-month period from July 1, 2024, to June 30, 2025.

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Trustee and Committee Updates

Sara M. Lomax, president and CEO of WURD Radio, Pennsylvania’s only African American–owned talk-radio station, and **Leslie Anne Miller, Esq.**, an attorney and practicing litigator for 25 years and a leader in her profession and community for over 40 years, were elected to serve five-year terms on the Board of Trustees beginning in 2025.

The Barnes mourned the passing of longtime trustee **Stephen J. Harmelin, Esq.**, in May. He served with distinction in various roles on the Board for more than 20 years up until his death. He played a paramount role in bringing the Barnes to the Parkway and securing the successful future of the institution. We will always be deeply grateful to him for his visionary leadership and wise counsel and for enabling the Barnes to continue educating, inspiring, and transforming lives for generations to come.

Longtime trustees **the Honorable Jacqueline F. Allen** and **Cathy Hughes** were elected Emeritus Trustees.

The Barnes welcomed several new members to its volunteer committees this year. **Ambassador (retired) David L. Cohen** and **Cathy M. Nassau** were elected Honorary Trustees. **John Park** and **Frances Savage** joined the Ambassadors Board.



FY25 HIGHLIGHTS



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

- Launched the first **on-demand classes** for adults on the Barnes's state-of-the-art Visual Experience Platform (VXP), designed specifically for the study of visual material. Interactive and focused on close looking, these self-paced courses allow students to participate actively in a way that fits their schedules.
- Launched a suite of **multilingual educational videos for K–12 students** featuring works from the Barnes collection. These interactive videos, available for free on our website, are intended for in-classroom use.
- Presented three critically acclaimed exhibitions in our Roberts Gallery—**Mickalene Thomas: All About Love**; **Cecily Brown: Themes and Variations**; and **From Paris to Provence: French Painting at the Barnes**—as well as the restorative-justice exhibition **Visions** and the archival exhibition **The Battle of the Bathers**.
- Presented a slate of engaging programs inspired by the Mickalene Thomas exhibition, including the **All About Love Film Series**, curated by **BlackStar Film Festival** founder Maori Karmael Holmes; **entrapē**, a collaborative music and visual-art project between Thomas and Grammy-winning jazz musician Terri Lyne Carrington; and special PECO Free First Sunday Family Days featuring dance performances by the **Getting Better Everyday Step Team**, hailing from Thomas's hometown of Camden, New Jersey.
- Presented the fourth annual **Everyday Places Artist Partnerships** initiative through **Barnes West**, our collaboration with community organizations in West Philadelphia. Offering opportunities for local artists to create vibrant spaces for West Philadelphia residents to engage with art, the program served more than **180 residents** in 2024.
- Organized the third annual **Early Learner Summer Pods** initiative, which engaged peer cultural agencies—the Academy of Natural Sciences of Drexel University, the Clay Studio, Fairmount Water Works Interpretive Center, Fleisher Art Memorial, Smith Memorial Playground and Playhouse, and WHYY—in aligning free summer opportunities for young learners and their families across Philadelphia. The program **served 824 children** ages five and under.
- Engaged **15,600+** member households.

Installation view of *From Paris to Provence: French Painting at the Barnes*, 2025

Education, Research, and Interpretation

Education



Adult Education: The Barnes–de Mazia Adult Education Program

In 1922, Dr. Albert C. Barnes established the Barnes Foundation as an educational institution where anyone and everyone could take classes and learn to appreciate art. He believed that the study of art was beneficial to the human mind and spirit and should be accessible to all members of society. The Barnes–de Mazia Adult Education Program builds on the groundbreaking approach to teaching visual literacy and the curriculum developed by Dr. Barnes, Violette de Mazia, and John Dewey. Known as the Barnes Method, it emphasizes the formal analysis of art and reflects progressive education philosophies of the 1920s.

The pioneering adult education program expanded in 2016 to include new course offerings that complement the Barnes Method and reflect more contemporary interpretive approaches. In 2020, the Barnes launched an array of online courses to reach students around the world, and today, these classes have become a central part of our offerings. In February 2023, we implemented our state-of-the-art Visual Experience Platform (VXP). Designed in-house, the platform allows for an up-close, intimate experience with works of art that is hard to find anywhere else—further distinguishing the Barnes in the landscape of online art education. From July 2024 to June 2025, we enrolled nearly 2,600 students in 70 classes—50 of which were online—with 12%

“Bill is an outstanding teacher. [He is] knowledgeable and clear in his presentations and very good at meeting students where they are. This is particularly important in a class composed of students with a wide range of exposure to both the traditions of painting and the Barnes Method.”

—Student, The Traditions of Art with Bill Perthes

“Kaelin Jewell is a wonderful instructor. Even though this was more of a survey course, she encouraged us to see and explore and appreciate the different traditions. I learned enough to spark my interest in further studies and even gained an unexpected fondness for Byzantine art!”

—Student, The Traditions of Art with Kaelin Jewell

“The VXP’s ‘Explore’ mode gives students agency to look closely at what interests them while at once taking in course content in a very positive way. The wealth of information available on the platform raises pertinent questions to fuel our shared discovery.”

—Barnes instructor

of students receiving scholarships. In early 2025, we launched our first two on-demand online adult education courses, with 231 students enrolling.

In August 2024, the Barnes and Saint Joseph’s University announced a new online graduate program designed to prepare future museum educators for roles in public and private institutions. The program offers a Master of Arts in Museum Education and a Museum Education Certificate.

The Barnes’s Art, Well-Being, and Medicine program continues to grow. Designed in partnership with Drexel University’s Physician Assistant Program, the Barnes program helps medical students and healthcare professionals develop a more empathetic and humanistic approach to patient care. Held in the galleries and led by our expert instructors, sessions encourage close looking, discussion, and reflection focused on great works of art. Participants become more perceptually attuned and better listeners, observers, and communicators—all skills essential for humane and effective medical care and sound health policy. Recent attendees include students from the Philadelphia College of Osteopathic Medicine and residents from Wills Eye Hospital, Penn State College of Medicine, Community College of Philadelphia Health Care Pathway, Penn Medicine Endocrinology, and the Salus at Drexel University Physician Assistant Program. We also welcomed nursing students from around the country through Achieving the Dream. The program welcomed over 190 participants this year.

The Barnes also continued its participation in the Eastern State Penitentiary Historic Site’s LEAD (Lived Experience Activating Dialogue) Fellowship, which aims to educate and provide job training to Philadelphia-based returning citizens. This year, the Barnes hosted two cohorts—between six and eight fellows

each—for four gallery-based learning sessions that explored the relationship between art and lived experiences.

The Barnes–de Mazia Adult Education Program and scholarships from the Richard J. Wattenmaker Scholarship Fund are made possible in part by generous support from Betsy Z. and Edward E. Cohen. Endowment support is provided by the Julia B. Spears Education Fund. Additional support is provided by the Frederick J. Rosenau Foundation, Joanne and Joseph Noreika Family, and other generous individuals.

The Barnes’s education programs that serve medical and health professionals are generously supported in part through the Dr. Sheldon Weintraub Fund by Marjorie Weintraub and other individuals.

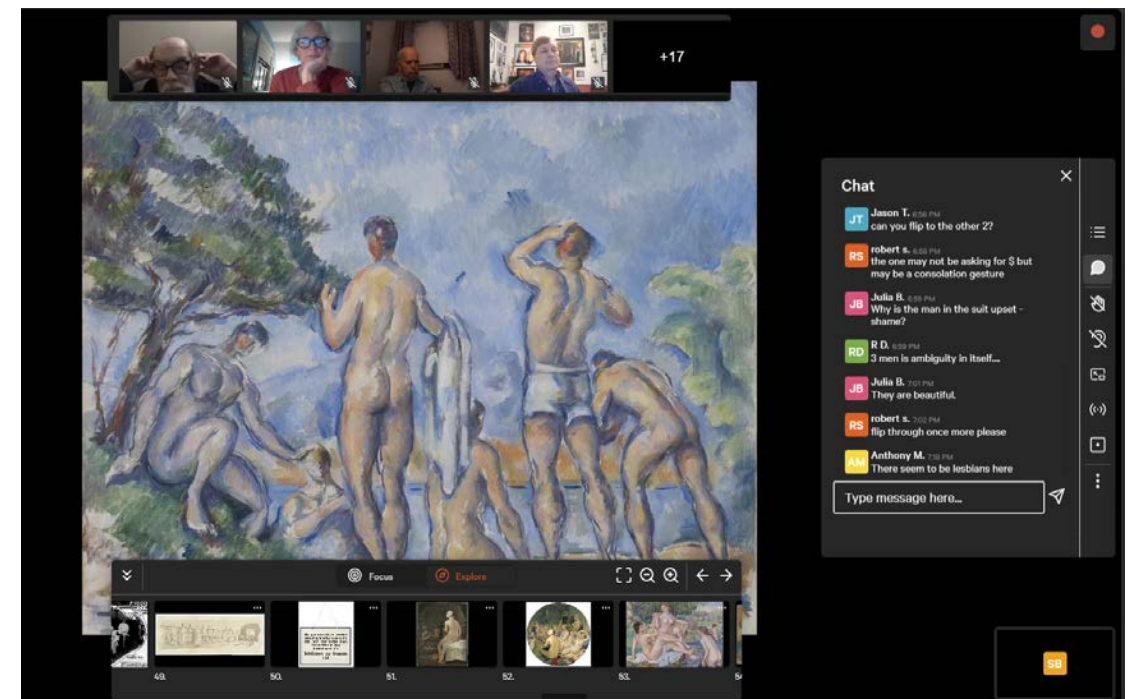
Digital Arts Education Platform

In February 2023, the Barnes launched our Visual Experience Platform (VXP), a first-of-its-kind distance-learning platform designed specifically for the study of visual material. Intended for adult learners as well as pre-K–12 students, the VXP breaks from the static screen-share model, allowing students to interact with artworks by zooming in to investigate details that are not visible in person. The

platform offers 360-degree views of the galleries, synchronous and on-demand delivery modes, and a searchable library of completed classes, giving students greater flexibility and more control over their learning experience.

More than 4,600 students and event attendees have used the platform since its launch, for a total of 36,800 hours. In support of our commitment to access and inclusion, one out of every five VXP users to date has been a scholarship recipient or an Art for All Community Pass holder. In addition, our K–12 educators have used the VXP to create asynchronous content for use in classrooms and for professional development training for teachers from the School District of Philadelphia.

In 2025, the Barnes launched its first on-demand classes for adults: The Art of Looking: An Introduction to the Barnes Method and The Art of Display: Exploring the Barnes Ensembles. Recorded on the VXP, these courses comprise 16 to 20 short videos that allow students to pan across the surface of a work of art and



Area of Impact: Adult Education
Initiative: Online learning on the Visual Experience Platform

2,125 students	76% of students reported the Barnes class was “highly or extremely impactful on the ways they look at art” 91% of students reported the Barnes class “inspired them to continue their learning”
50 course topics	“Being able to see the results of the technical and historic research at the same moment as hearing it discussed [in class] helped me understand both the artist’s process and the technical aspects of painting. I also learned about the handling, movement, provenance, and conservation of painting.” —Student, Picasso in Focus: New Discoveries at the Barnes with Christine Romano and Naina Saligram
28 instructors	100% of instructors said the VXP had a positive impact on student engagement 90% instructors said the VXP positively impacted their teaching

interact with the digital image in a way that is not possible when watching, say, a YouTube video. This year, with the goal of expanding audiences and encouraging scholarly exchange with peer organizations, the Barnes developed partnerships with the Brandywine Conservancy and Museum of Art and the Pennsylvania Horticultural Society. In each case, the partner institution co-taught a course delivered on the VXP and promoted it to their members. We also collaborated with cultural institutions like the Walters Art Museum to host public and member programs on the VXP.

Initiatives in technology are supported by the Knight Center for Digital Innovation in Audience Engagement at the Barnes, Betsy Z. and Edward E. Cohen, and the Wind Innovation Fund.

Lectures and Symposia

From July 2024 to June 2025, the Barnes hosted 15 lectures—on-site and online—for the public, Barnes members, and the academic community. Once again, we hosted the annual Graduate Student Symposium on the History of Art, bringing together scholars from nine mid-Atlantic colleges and universities to present current research in the field of art history. A partnership between the Barnes, the University of Pennsylvania, Bryn Mawr College, and Temple University, this event features presentations followed by moderated discussions. The 2025 symposium took place February 20–21, with a keynote lecture by Christiane Gruber, a professor of Islamic art at the University of Michigan.

In May 2025, Larry Silver, the University of Pennsylvania’s James and Nan Wagner Farquhar Professor Emeritus of History of Art, delivered the annual Violette de Mazia Lecture, presented by the Barnes–de Mazia Adult Education Program.

This year, the Barnes presented seven In Focus gallery talks, 30-minute discussions held in the galleries that allow for a deeper look at individual works in the collection or in exhibitions. These talks are led by doctoral candidates in the History of Art department at the University of Pennsylvania. In fall 2024, we organized a public lecture series focused on key impressionist works from the Barnes



collection as part of a worldwide celebration of the movement’s 150th anniversary. Held on-site and online, the series featured professors André Dombrowski of the University of Pennsylvania and Michelle Foa of Tulane University and Barnes deputy director Martha Lucy. It drew nearly 1,000 attendees.

In spring 2025, we organized a series of lectures celebrating recently published books, followed by book signings. Speakers included Paloma Checa-Gismero, author of Biennial Boom: Making Contemporary Art Global, and Michael Lobel, author of Van Gogh and the End of Nature.

The Barnes–de Mazia lecture and reception are generously underwritten by the Joanne and Joseph Noreika Family in recognition of Dr. Barnes’s educational mission.

Pre-K–12 Education Program

During the 2024–25 school year, the Barnes engaged 7,148 students on-site. Through a partnership with the School District of Philadelphia, students in grades pre-K–12 explored the collection and special exhibitions, including Mickalene Thomas: All About Love,

in which they discussed the ideas of identity and power through art. School tours for this exhibition sold out, with nearly 2,200 students visiting over the course of the show. In spring 2025, more than 2,300 students visited Cecily Brown: Themes and Variations, where they learned about abstraction and how artists often take inspiration from the past.

The School Programs team also continued to grow their library of interactive educational videos for students and teachers, adding new offerings tailored to different age groups. Recorded in the Barnes collection galleries using our VXP, each video connects a topic and a curriculum content area to the Barnes collection. Free to access, these videos can be used to support in-class lessons or at-home learning, with topics including illustrations (grades 2–4), Egyptian artwork (grades 5–8), and Horace Pippin (grades 7–12) as well as Spanish and French language lessons (grades 7–10), all with corresponding worksheets. The Barnes also released videos focusing on professional development for teachers,

including lessons on how to use artworks to support learning in other curriculum areas and how to ask good questions about art.

During the 2024–25 school year, the School Programs team also led 14 professional-development workshops for teachers on the topic of integrating art into other curriculum areas, including a three-day Summer Educator Institute in July. Through these workshops, we served 473 teachers, thus expanding our reach exponentially to many more students. Additionally, our team worked with the School District of Philadelphia’s Office of Strategic Partnerships (OSP) to identify schools in need of arts programming and actively reached out to the leaders of those schools. In November, we attended the first gathering of the OSP’s Cultural Institutions Community of Practice, a convening of Philadelphia cultural organizations

aimed at better understanding the distribution of cultural resources in schools. By deepening our connections with OSP, we have reached new high-needs schools.

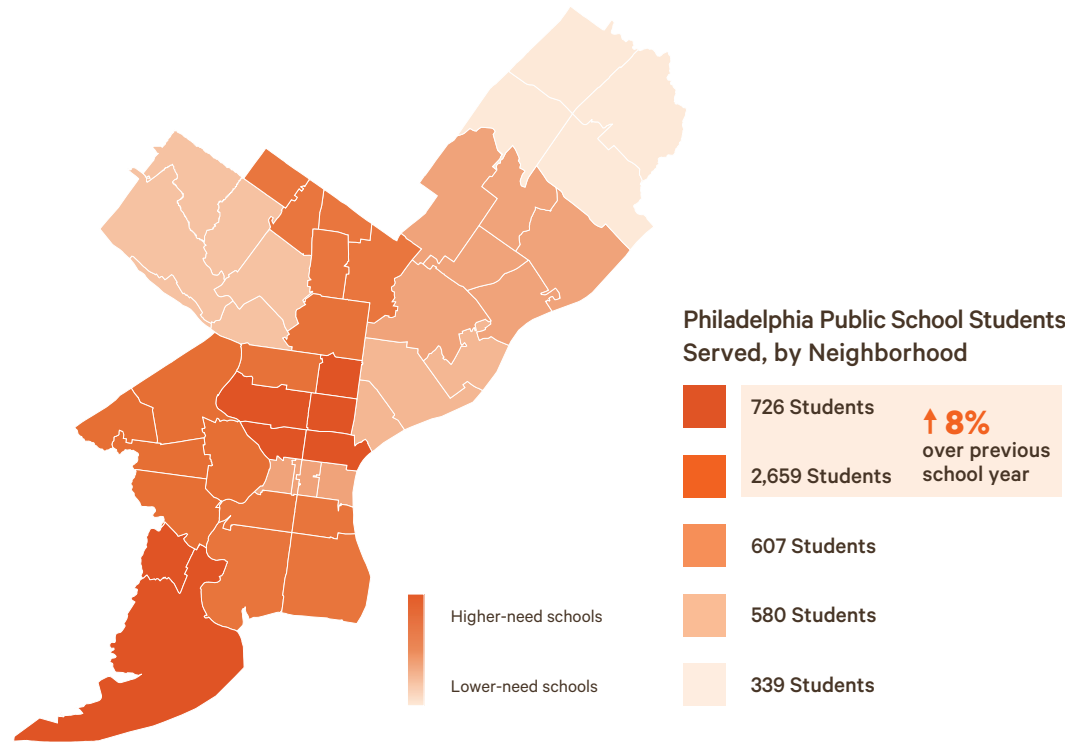
In April 2025, we engaged 18 schools in our annual Art of Math Challenge. A total of 295 students participated in this STEAM-based competition, with 54 projects on display.

The Barnes Foundation smART Fund for Education, established by GSK, is an endowment that provides generous annual support for education programs for K–8 students in the School District of Philadelphia. Additional endowment gifts supporting pre-K–12 education initiatives have been made by Dr. Herbert Kean and the Honorable Joyce Kean, the McLean Contributionship, and the Dolfinger-McMahon Foundation.

Education programs for students throughout Greater Philadelphia are generously funded by the Hamilton Family Charitable Trust, Richard M. Klein, Julia and David Fleischner, Connelly Foundation, Syde Hurdus Foundation, Christian R. and Mary F. Lindback Foundation, Dean Family, Mosi Foundation, James Fernberger and Mary Walto, Anne M. & Philip H. Glatfelter III Family Foundation,

Area of Impact: Pre-K–12 Education

Initiative: Partnership with the School District of Philadelphia



H. Glenn Sample, Jr., MD Memorial Fund through the PNC Charitable Trusts Grant Review Committee, Goldsmith Weiss Foundation, Mr. and Mrs. Rod Henkels, Marrazzo Family Foundation, Elinor Coleman and David Sparkman, the Christina Kind Charitable Fund, Boscia Family Foundation, Joy Amie Horwitz-Fram and Steven Fram, the Dean and Ann Witter Fund for Charitable Giving, Dennis J. Grousosky, and other generous supporters and those who wish to remain anonymous.

The Barnes gratefully acknowledges the following donors for their support through the Pennsylvania Educational Improvement Tax Credit program (EITC): Joseph Neubauer and Jeanette Lerman-Neubauer; Origlio Beverage; KPK Development Co., LP; Abington Neurological Associates; Philadelphia Insurance Companies; Chubb; Ardmore Toyota; Elliott-Lewis; Andrew Kaplan; Innovative Communications, Inc.; Ninja Transfers; Rush Order Tees; and other generous donors.

Free Admission for Educators

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

Internship Program

The Barnes offers paid internships in various departments for undergraduate and graduate students seeking job experience and continued education. In summer 2024, the Barnes hosted 14 interns, 64% of whom identified as BIPOC. It was a record-breaking year for summer internship applications, with 330 submitted.

Endowment support from the Giorgi Family Foundation and the Julia B. Spears Education Fund provides ongoing support for internships. Additional funding is provided by an anonymous donor.



The Barnes Arboretum at Saint Joseph’s University

Located in Merion, Pennsylvania, the 12-acre Barnes Arboretum at Saint Joseph’s University is home to more than 2,500 varieties of woody and herbaceous plants, many rare.

The educational affiliation between the Barnes and Saint Joseph’s University, which began in 2018, enhances and builds on the horticulture education program that Laura Leggett Barnes founded in 1940. The two-year Barnes Horticulture Certificate Program offers a comprehensive approach to the science and methods of horticulture and landscape design with coursework that emphasizes aesthetics and the practical application of knowledge. First-year certificate students participate in a module on art appreciation that is taught by a Barnes faculty member and includes a session in the Barnes galleries. The arboretum and its greenhouse serve as the program’s laboratories. A variety of hands-on workshops for amateur gardeners and horticulture enthusiasts are offered as well.

Through this affiliation, Saint Joseph’s University is the Barnes’s partner in the stewardship of the arboretum, maintaining and investing in the property and buildings, which continue to be used for educational purposes.

As part of this partnership, Saint Joseph’s University undergraduate students can enroll for credit in one of the Barnes–de Mazia Adult Education Program’s two core curriculum classes, The Traditions of Art or The Elements of Art.

Summer 2024 interns

Collections Research

Research into our diverse collection of more than 3,000 objects often starts with a look at the life of the object, revealed by art-historical investigations and advanced technical analysis.

This year, we continued research into our Picasso collection. In October 2024, our Research and Conservation departments co-hosted an international Picasso Study Day that brought together 20 specialists from the US, UK, France, and Spain—conservators, scientists, curators, and professors—for a full day of presentations and discussions about our Picasso holdings as well as close looking at objects in the Conservation Lab and galleries. We also hired three short-term researchers to study and provide interpretative material for the 887 metalworks in the collection. And in summer 2024, the Research department hosted two graduate interns who completed over 60 short descriptions and 10 long descriptions, shedding light on under-researched areas of the collection.

Research Projects

METALWORKS RESEARCH

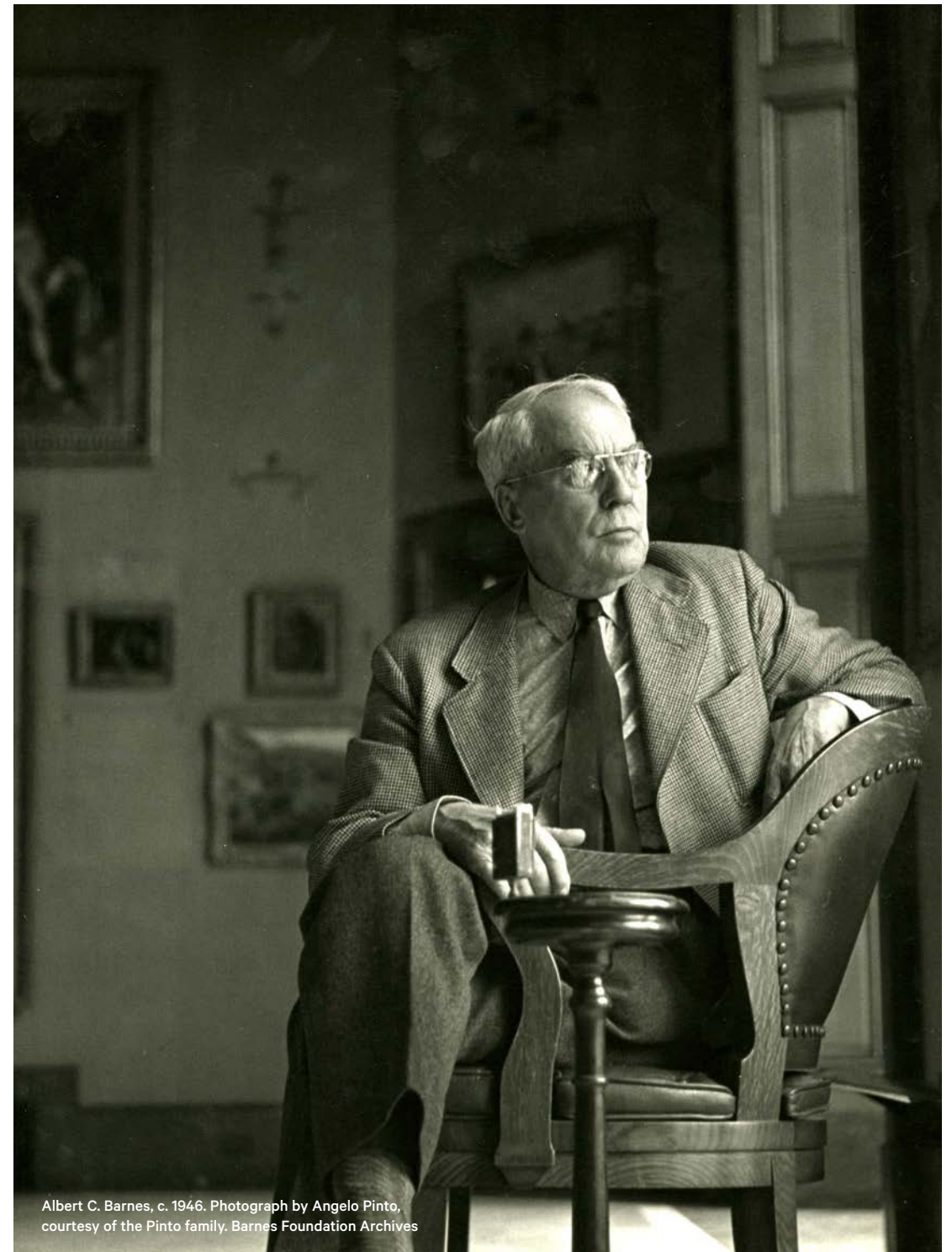
In January 2024, we hired Angus Patterson, senior curator in the Department of Sculpture, Metalwork, Ceramics & Glass at the V&A Museum, London, as the senior researcher for a project on the history of the Barnes's metalwork collection in conjunction with our recently completed conservation treatment. In his first weeklong visit to the Barnes in April 2024, Patterson conducted initial research and provided an overview of the collection, chose objects to research in depth, and defined the scope for key projects. Patterson posed questions about the dealers, provenance, materials, blacksmithing, and labor that went into the collection. Based

on these proposed projects, we hired two researchers: Katherine Feldkamp, a graduate student in decorative arts in the University of Delaware's Art History department, and Mackensie Griffin, who has an MA in Decorative Arts, Design, and Material Culture from Bard Graduate School. They completed the designated work from August 1 to October 31, 2024, with Patterson serving as their mentor.

PICASSO RESEARCH

This year, Pew Research Fellow Naina Saligram continued to study the 46 works by Pablo Picasso in the Barnes collection. This research has been done through a dynamic collaboration between Saligram and Christine Romano, associate conservator of paintings, alongside Rebecca Pollak, our contracted paper conservator. Highlights from this partnership were showcased at the Picasso Study Day in October, where presentations focused on Picasso's reuse of canvases from 1901 to 1905 as well as the artist's formative stay in Gósol, Spain, in 1906. The Study Day was instrumental in building and strengthening relationships with a broad network of Picasso specialists. It also underscored the significance of the Barnes's unique collection to Picasso studies worldwide. Christopher Green, professor emeritus at the Courtauld Institute of Art, continued in his role as consulting senior scholar for the project until the end of October 2024.

Travel throughout the US and Europe—most significantly, a nine-day trip to Paris in September 2024—proved vital to augmenting primary-source research on the early histories and reception of our Picasso collection. New provenance information has now been gathered for 45 of our 46 Picassos, with notable findings



Albert C. Barnes, c. 1946. Photograph by Angelo Pinto, courtesy of the Pinto family. Barnes Foundation Archives

on Dr. Barnes’s acquisitions from the Kahnweiler sequestration sales between 1921 and 1923. Additional research has focused on themes such as portraiture—including a proposed identification for the subject in *Child Seated in an Armchair* (BF128)—Picasso’s responsiveness to place, and his engagement with decorative traditions. Extensive study of the Barnes archives has illuminated nuances in Dr. Barnes’s thinking as an early but ambivalent Picasso collector, especially his shifting views on cubism.

We are completing extended interpretive texts for the Barnes website on all 46 Picasso works, which have been understudied despite the massive literature on the artist. Dissemination efforts have included docent training, online courses, single-object immersions, and lectures and gallery talks on topics ranging from Picasso and surrealism to the notion of composition in music and the visual arts. In January 2025, Saligram and Romano co-taught a class on how their discoveries bridged historical, critical, and material investigations.

The research of works by Pablo Picasso at the Barnes is sponsored by Mindy and Thaddeus Fortin and other generous individuals.

Research Notes

Research Notes is an online publication that presents some of our most recent discoveries and interpretations about objects in the Barnes collection. Almost every day, our team of scholars, curators, conservators, archivists, and educators uncovers something new—from small details like when a piece entered the collection to larger discoveries like unknown sketches on the backs of two works by Paul Cézanne. Between July 2024 and June 2025, *Research Notes* published two new articles: “‘We Should Have a Simple Private Code’: Examining Dr. Barnes’s Telegrams with Paul Guillaume,” and “Laura Barnes and the Arboretum School.”

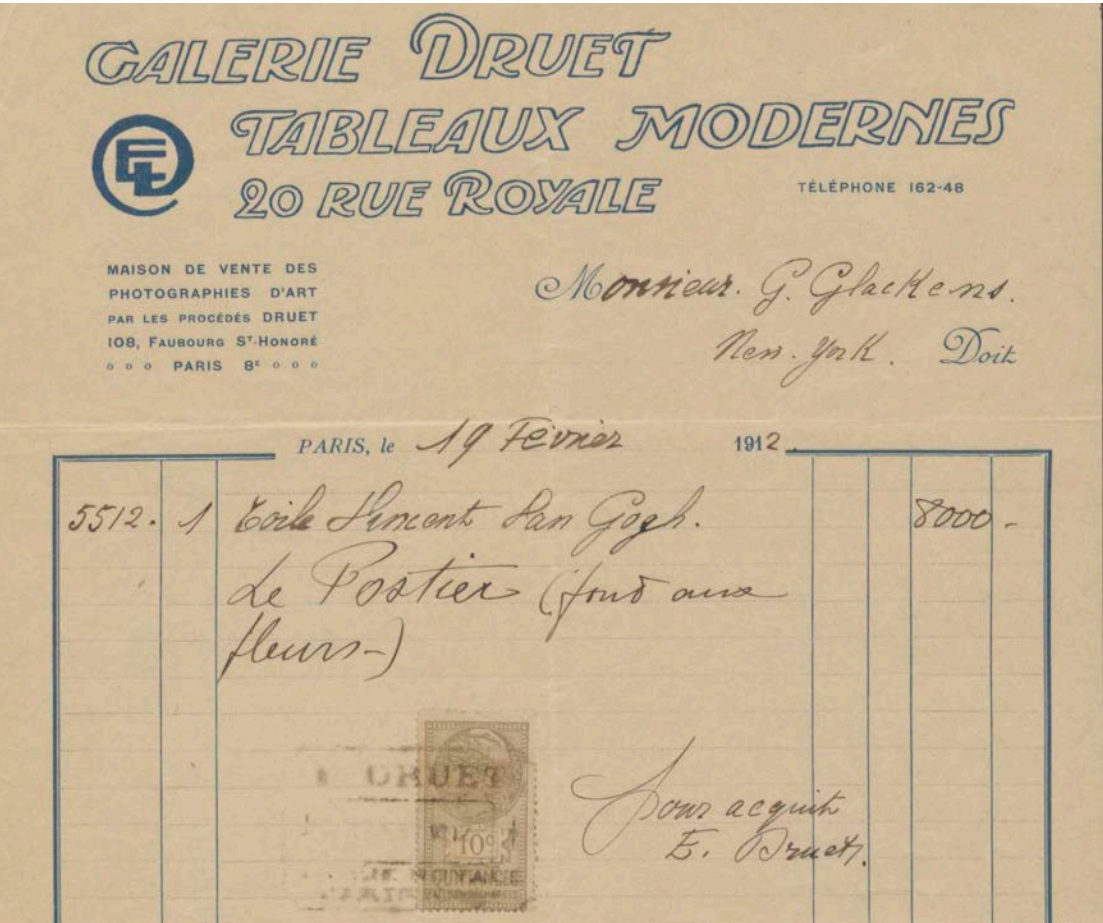
Research initiatives are made possible by endowment support from the Annenberg Foundation, Mellon Foundation, Neubauer Family Foundation, Agnes Gund, The Gordon and Llura Gund Foundation, John and Gloria Drosdick, Katie Adams Schaeffer and Tony Schaeffer, and an anonymous donor. Additional funding is provided by the Pew Charitable Trusts and Stephanie F. Simmerman.

Archives, Library, and Special Collections

This year marked the completion of a three-year project to digitize the entirety of Dr. Barnes’s correspondence and make it accessible to the public. In 2023, we published our first batches of correspondence, spotlighting letters between Dr. Barnes and the philosopher John Dewey and the art critic and collector Leo Stein. This year, we published Dr. Barnes’s exchanges with the Calder Family; Charles Demuth; Frederick J. Work, William R. Valentine and the Bordentown School; and Étienne Bignou, Georges Keller, and the Bignou Galleries. Users around the globe continue to access the materials, with the most visits coming from the US, France, Italy, and the UK. In August 2024, we added another way for the public to access archival material: For some 100 objects in the Barnes’s online collection, we attached relevant archival documents, such as invoices and letters that mention the work of art. We will continue to expand the number of artworks with archival references.

Alongside the Albert C. Barnes Correspondence collection, we also digitized the Barnes’s herbarium of more than 11,000 plant specimens. Through a collaboration with Saint Joseph’s University, the herbarium specimens are being made available on JSTOR’s Global Plants platform.

We continued making our archival material accessible to users with low vision. A major step toward this goal was having 10,382 pages of handwritten material transcribed into digital text (using the AI software Transkribus) so the material could be understood by screen readers.



In addition to providing crucial research assistance for several scholarly projects—especially Blake Gopnik’s 2025 book *The Maverick’s Museum: Albert Barnes and His American Dream*—the Archives team mounted several exhibitions. In September 2024, we opened *The Battle of the Bathers*, which tells the story of Dr. Barnes’s public feud with the Philadelphia Museum of Art about who had the superior Cézanne through archival letters, clippings, and photographs. Presented on the Barnes’s lower level through September 2025, the exhibition is also available online in an expanded version.

In February 2025, we launched *From Merion to MGM: The Barnes-Hollywood Connection*, an online-only exhibition exploring Dr. Barnes’s

dealings with various movers and shakers in the film industry, including Charles Laughton, Jean Renoir, and Greta Garbo. To date, our online archival exhibitions have been viewed by more than 1,500 users from 37 countries across six continents.

The three-year project *Dear Dr. Barnes: Digitizing, Interpreting, and Disseminating the Albert C. Barnes Correspondence* was made possible in part by the Institute of Museum and Library Services. Additional support was provided by the Gladys Krieble Delmas Foundation and Marjorie Ogilvie and Miller* Parker.

Initiatives in technology are supported by the Knight Center for Digital Innovation in Audience Engagement at the Barnes, Betsy Z. and Edward E. Cohen, and the Wind Innovation Fund.

Invoice related to Dr. Barnes’s purchase of Van Gogh’s *The Postman*. Galerie E. Druet, February 19, 1912. Barnes Foundation Archives



Interpretation (In-Gallery)

Gallery Specialists

A cornerstone of our on-site engagement strategy is daily gallery talks, which are delivered by our gallery specialists—a visitor-facing role developed through the Barnes's Pathways Program for internal internships. These talks are designed to enrich the visitor experience by sparking curiosity and deepening connection to the collection.

Orientation talks introduce visitors to the history of the Barnes and offer an introduction to close looking through the Barnes Method. In 2024–25, 18,268 visitors participated in these talks, using them as a springboard for more meaningful exploration of the collection.

Pop-up talks take place throughout the galleries and spotlight specific artists or works. Gallery specialists research their topics in collaboration with the Education department. In 2025, 645 visitors attended pop-ups on a diverse range of topics, including the Cuttoli tapestries, Charles Demuth, and Cézanne's *The Card Players*.

In 2024–25, we also expanded the gallery specialist program to include the Sunday Members-Only Gallery Talk series. Held on the last Sunday of each month, these exclusive 45-minute talks offer members a deeper dive into a focused subject. Topics have included the mythos of Henri Rousseau and the use of light in Manet's *Laundry*.

Docent Tours

Docents play a critical role in creating a positive visitor experience, providing background information about the Barnes and important context for our artworks in the absence of wall labels. To date, the docent corps has 100 active members. From July 2024 through June 2025, they provided a variety of tour experiences of the collection and special exhibitions to more than 16,000 on-site visitors and 6,000 virtual guests.

This year, we doubled the non-English language options for tours, bringing the total to ten: Spanish, Arabic, Mandarin, Hindi, Cantonese, French, Italian, Korean, Portuguese, and American Sign Language.

Conservation and Exhibitions

Conservation



The past year marked an important milestone for the Conservation team. In October 2024, we completed a five-year program of technical analysis and related collection research, funded by the Pew Charitable Trusts, on works by Paul Cézanne, Amedeo Modigliani, Henri Rousseau, and Pablo Picasso and collection objects from Egypt, Greece, Italy, and the Near East.

HENRI ROUSSEAU

The multiyear research project on the works by Rousseau in the Barnes collection wrapped up in 2024 with work toward a catalogue in preparation for the fall 2025 exhibition *Henri Rousseau: A Painter's Secrets*. Our painting conservators continued their examination of the 18 Rousseau paintings in the collection with ongoing analysis and technical imaging, including the high-resolution X-ray fluorescence (XRF) spectroscopy scanning of *Unpleasant Surprise* (BF281) with a Bruker M6 Jetstream. In August 2024, Erich Uffelman and Evan Robyns from Washington and Lee University worked with the Barnes team to complete multispectral imaging and infrared reflectography of *Portrait of a Woman in a Landscape* (BF260) and *Outskirts of Paris*

(BF844), and infrared reflectography of *The Rabbit's Meal* (BF578) and *The Family* (BF581). Infrared reflectography was completed with a 1280JSX Mini SWIR digital camera with an InGaAs imager. Spectrogon filters were used for multispectral imaging.

Also in 2024, following the treatment of *Scouts Attacked by a Tiger* (BF584), the treatment of *Unpleasant Surprise* was undertaken and completed. The extensive work included consolidating unstable paint, removing discolored or mismatched retouching, reducing discolored and uneven varnish layers, and filling and inpainting areas of loss.

PABLO PICASSO

The technical examination, imaging, and analysis of 22 Picasso paintings in the Barnes collection progressed substantially since the beginning of the technical research project in 2023. XRF scanning was completed for the 22 paintings as well as eight works on paper by Picasso, with data under review. Examination reports for all 22 paintings, 23 works on paper, and one tapestry have been completed.

Work by Scientific Analysis for Fine Arts, LLC, for the Picasso research project provided critical data to inform technical queries, including the characterization of a non-oil media (possibly ink) in *Group of Catalans in Montmartre* (BF2049); the characterization of gouache in *Jar and Fruit* (BF202); the characterization of a resinous media in *Still Life – Eggcup* (BF458) and *Still Life – Glass and Peach* (BF457); and visible and ultraviolet radiation imaging of paint layers in cross

Henri Rousseau. *Outskirts of Paris*, c. 1906–10. BF844



This page: Pablo Picasso. *Acrobat and Young Harlequin*, 1905. BF382.
© 2025 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
Opposite: Pierre-Auguste Renoir. *Luncheon*, 1875. BF45

section for *Young Woman Holding a Cigarette* (BF318).

In August 2024, Uffelman and Robyns worked with the Painting Conservation team to complete multispectral imaging and infrared reflectography of *Young Woman Holding a Cigarette* and *Child Seated in an Armchair*. They also worked with the team to complete infrared reflectography of *Wineglass and Fruit* (BF87) and *Acrobat and Young Harlequin* (BF382).

In March 2024, consultant Nick Barbi worked with the team to complete hyperspectral imaging of *Child Seated in an Armchair* and *Young Woman Holding a Cigarette* in VNIR (visible and near-infrared) with a NIREOS camera.

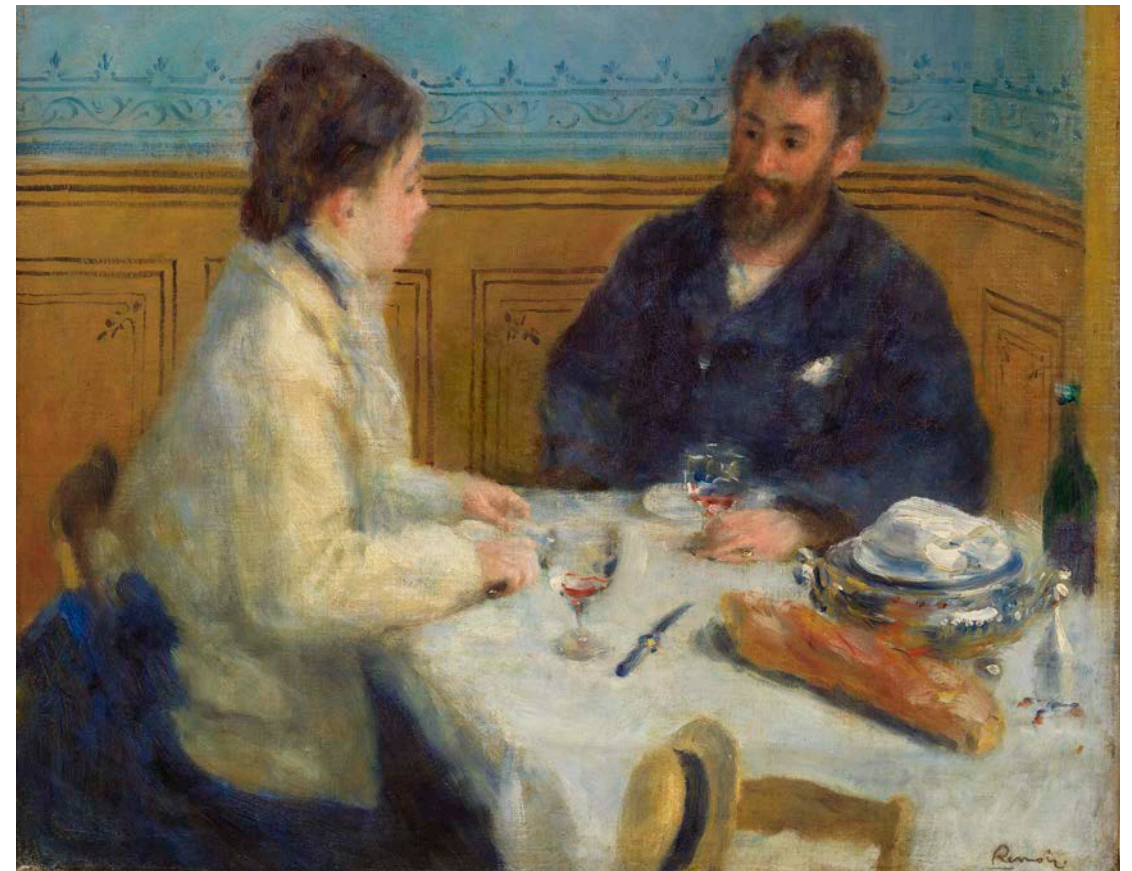
X-radiographs of all 22 Picasso paintings were submitted to Professor Don Johnson at Rice University for the Thread Count Automation Project (TCAP) in 2024. In addition to the thread-count analysis, two new sets of canvas matches (works cut from the same bolt of fabric) were identified: *Seated Male Nude* (BF456) and *Nude in Profile* (BF207); and *Girl with Goat* (BF250) and the Metropolitan Museum of Art's *Self-Portrait*.

Paper conservator Rebecca Pollak, who also worked on the technical study of Modigliani works on paper in 2022, was contracted to examine the Picasso works on paper in the collection. She completed photo-documentation and examination reports for all 23 works. Painting conservator Anya Shutova completed XRF scanning for seven works on paper: *Man with Guitar* (BF684), *Still Life with Basket of Fruit and Jug* (BF69), *Young Acrobat* (BF72), *Nude Seated on Bed* (BF122), *Musical Instruments on a Table* (BF203), *Woman Seated on Striped Floor* (BF201), and *Two Women in Blue Fixing Hair* (BF667).

Yadin Larochette, a consultant tapestry conservator, examined and submitted a technical assessment of *Secrets (Confidences) or Inspiration* (01.27.02), a tapestry designed by Picasso and woven by Atelier Delarbre in

Aubusson, France. The work was commissioned in 1934 by Marie Cuttoli as part of her efforts to revive interest in tapestry.

On October 22, 2024, the Conservation and Research departments co-hosted an international Picasso Study Day on paintings and works on paper in the Barnes collection. Twenty Picasso experts joined us in the Conservation Lab and Collection Gallery to look closely at objects and discuss new findings from the Barnes's collaborative research project on the artist. Presentations focused on his early work in the collection and featured technical studies and archival research that investigated materials and techniques, repurposed canvases, and artifacts of transport from Picasso's paintings from Gósol.





Participants included representatives from the Art Institute of Chicago; Cleveland Museum of Art; College of William and Mary; Frick Collection; Metropolitan Museum of Art; Musée National Picasso (Paris); Museu Picasso (Barcelona); Museum of Modern Art; National Gallery of Art, Washington, DC; New York University; Philadelphia Museum of Art; and Phillips Collection.

PIERRE-AUGUSTE RENOIR

In April 2025, the Barnes was awarded an Art Conservation Program grant from Bank of America for the comprehensive treatment and technical study of Renoir's *The Henriot Family* (BF949), which has long been prioritized for conservation treatment due to ongoing issues with microflaking and the discoloration of varnish layers. We are honored to be one of 16 cultural institutions around the world selected for these grants in 2025.

The technical imaging and analysis of *The Henriot Family* will be placed in context with the further study of five additional collection paintings from the artist's career dating from 1875: *Before the Bath* (BF9), *Bust of a Woman* (BF31), *Luncheon* (BF45), *Apples* (BF52), and *The Source* (BF908).

Technical documentation imaging, X-radiography, infrared reflectography, and XRF scanning spectroscopy have been carried out for *The Henriot Family*, *Before the Bath*, and *Luncheon*. Infrared reflectograms were captured with an InGaAs camera. X-radiography was completed with a GE Sensing and Inspection Technologies DXR 250V direct-capture detector and Eresco X-ray source. Technical review of the imaging and data is ongoing.

This page: Pierre-Auguste Renoir. *The Henriot Family* (*La Famille Henriot*), c. 1875. BF949. Opposite: Henri Rousseau. *Woman Walking in an Exotic Forest*, 1910. BF388



PAINTING ASSESSMENT AND TREATMENT

Additional conservation work undertaken in 2024 and 2025 included the stabilization and minor treatment of the following paintings: Rousseau's *The Past and the Present, or Philosophical Thought* (BF582), *Portrait of a Woman in a Landscape* (BF260), *Landscape and Four Fishermen* (BF545), *Woman Walking in an Exotic Forest* (BF388), and *The Rabbit's Meal* (BF578); Nancy Ferguson's *The Red Banner* (BF317); Henri Matisse's *Blue Still Life* (BF185); Horace Pippin's *Supper Time* (BF985), *Christ and the Woman of Samaria* (BF986), and *Giving Thanks* (BF990); Circle of Lucas van Leyden's *Adoration of the Magi* (BF443); and *Saint Francis and Brother Leo Meditating on Death* (BF873), possibly by El Greco.

Unidentified artist. *Steeple Cock*, 17th century. 01.22.43

Infrared reflectograms were captured for Matisse's *Joy of Life* (BF719); eight paintings by Chaïm Soutine (BF125, BF271, BF332, BF367, BF442, BF529, BF952, and BF953); Pippin's *Supper Time*; and *Three Apostles with Cross-Cutter, Chalice and Book* (BF847) by an unidentified artist. X-radiography was completed for two paintings by Soutine (BF271 and BF367). Processing is ongoing.

XRF scanning spectroscopy was completed for 23 paintings in the collection by Pierre Bonnard (BF275); Paul Gauguin (BF589); Édouard Manet (BF957); Matisse (BF185, BF2075, and BF2092); Soutine (BF269, BF315, BF332, BF442, BF953, and BF1156); Pippin (BF978 and BF985); Renoir (BF215, BF1061, BF24, BF38, and BF535); and Vincent van



Gogh (BF37, BF136, BF303, and BF928)—as well as XRF scanning, infrared reflectography, and X-radiography of Van Gogh (BF104). The data for these works remain under review.

OBJECTS

The technical examination of the Barnes's antiquities collection continued in 2024, including infrared reflectography of the fifth-century BCE Greek vase *Attic White Ground Lekythos* (A80). Technical examination reports for all 83 Greek, Roman, and Near Eastern objects in the antiquities collection were completed.

The desalination of a fourth-century BCE calyx-krater (A57) was completed, and the object was returned to the Collection Gallery. Treatment of another calyx-krater (A152) continues; inpainting of the fills to the object is ongoing. The treatment of a geometric-style ceramic amphora (A121) has commenced. This

object was reassembled from many fragments before Dr. Barnes acquired it. A stabilizing treatment was carried out in 2010 so the object could safely be moved to the Parkway in 2012. A full treatment of this object will now be undertaken.

Conservation treatment of metal objects on display in the Collection Gallery, including candlesticks, andirons, and vessels made from iron, pewter, copper alloy, and silver alloy, is ongoing. The treatment protocol includes removal of old coatings and corrosion followed by the application of wax to all surfaces. To date, 96 metal objects have been treated since 2024.

Lead support for our conservation program is provided by the Pew Charitable Trusts and an anonymous donor. Additional funding provided by the Wyeth Foundation for American Art, the Walter J. Miller Trust, the Marjorie M. and Irwin Nat Pincus Fund, and Deborah Glass.



Top: Unidentified Maker. *Keyhole Escutcheon*, late 18th–early 19th century. 01.14.48. Above: Unidentified Maker. *Escutcheon for a Furniture Pull*, 18th century. 01.01.31



Unidentified Maker. *Escutcheon for a Furniture Pull*, 18th–19th century. 01.01.30

Exhibitions



Mickalene Thomas: All About Love
(October 20, 2024–January 12, 2025)

Mickalene Thomas: *All About Love* was the first major international tour focused on the work of pioneering artist Mickalene Thomas (American, b. 1971), whose influences range from 19th-century painting to popular culture. On view in the Roberts Gallery, *All About Love* showcased a selection of vivid artworks—paintings, collage, photography, video, and site-specific installation—celebrating Thomas’s distinctive artistic practice from the late 2000s to the present day. Her work is characterized by large, spectacularly staged paintings adorned with rhinestones and bold, intimate compositions, decisively foregrounding Black femininity in abundant realms of visual pleasure,

agency, and kinship. Whether in imaginative dialogue with canonical works from art history or playfully reckoning with popular culture, Thomas’s exuberant portraits offer an empowered vision of beauty and desire, formulated through a sensual Black feminist lens.

Mickalene Thomas: All About Love was co-organized by the Hayward Gallery, London, and the Broad, Los Angeles, and in partnership with the Barnes and Les Abattoirs, Musée–Frac Occitanie Toulouse. The Barnes presentation was curated by independent curator and scholar Renée Mussai.

This page and opposite: Installation views of *Mickalene Thomas: All About Love*, 2024

Mickalene Thomas: All About Love was sponsored by Comcast NBCUniversal. Additional support was provided by Agnes Gund, Denise Littlefield Sobel, the Edna W. Andrade Fund of the Philadelphia Foundation, Emily and Michael Cavanagh, Ralph Citino and Lawrence Taylor, Marianne N. Dean, Arthur M. Kaplan and R. Duane Perry, Sarah Morthland, Ogilvie Family Foundation, Eileen Rosenau, Dalila Wilson-Scott and S. Christopher Scott, Josephine and Sam Switzenbaum, Brenda A. and Larry D. Thompson, an anonymous donor, and other generous individuals. Ongoing funding for exhibitions comes from the Christine and Michael Angelakis Exhibition Fund, Jill and Sheldon Bonovitz Exhibition Fund, Lois and Julian Brodsky Exhibition Fund, Horace W. Goldsmith Foundation, Christine and George Henisee Exhibition Fund, Aileen and Brian Roberts Exhibition Fund, and Tom and Margaret Lehr Whitford Exhibition Fund. In addition, funding for all exhibitions comes from contributors to the Barnes Foundation Exhibition Fund.

“Mickalene Thomas makes art that ‘gives Black women their flowers.’”
—NPR’s *Fresh Air*

“If the rhinestone is Mickalene Thomas’s signature material, then exuberance is the signature spirit. . . . Through Thomas’s vision, everything seems recast in a prism of glittering, joyful light.”
—*New York Magazine: The Cut*





Cecily Brown: Themes and Variations

(March 9–May 25, 2025)

Cecily Brown: Themes and Variations surveyed the pioneering career of Cecily Brown (British, b. 1969), one of the most celebrated artists working in painting today. Presented in the Roberts Gallery, the exhibition featured more than 30 paintings and related drawings that showcased Brown’s subversion of gendered tropes in art history and popular culture.

Themes and Variations shed light on Brown’s practice and considered her work from a feminist perspective. It revealed how she reclaimed the heroic gestural expression associated with male artists of the abstract expressionist movement—largely out of favor with her peers—to create lush, dynamic

paintings that often contain erotic content. Moving between figuration and abstraction, her work explores the power imbalances inherent in voyeurism and sexual violence.

The exhibition was organized by the Barnes and the Dallas Museum of Art and co-curated by Simonetta Fraquelli, consultant curator for the Barnes, and Anna Katherine Brodbeck, Hoffman Family Senior Curator of Contemporary Art at the Dallas Museum of Art.

Cecily Brown: Themes and Variations was sponsored by Comcast NBCUniversal. Additional support was provided by the Forman Family Foundation, Marsha and Jeffrey Perelman, Carlo Bronzini Vender, an anonymous donor, and other generous individuals. Ongoing funding for exhibitions comes from the Christine and Michael Angelakis Exhibition Fund, Jill and Sheldon Bonovitz Exhibition Fund, Lois and Julian Brodsky Exhibition Fund, Horace W. Goldsmith Foundation, Christine and George Henisee Exhibition Fund, Aileen and Brian Roberts Exhibition Fund, and

Tom and Margaret Lehr Whitford Exhibition Fund. The exhibition publication was made possible with generous support provided by the Lois and Julian Brodsky Publications Fund. In addition, funding for all exhibitions comes from contributors to the Barnes Foundation Exhibition Fund.

Installation view of *Cecily Brown: Themes and Variations*, 2025

“A handsome and high-spirited show.”
—*The New York Times*

“[Brown’s paintings are] akin to exciting performances, the resonances reverberating even after she has put her brushes down.”
—*Vogue*

“A new Cecily Brown show at the Barnes reveals a painter in her prime: a knockout, mid-career survey in Philadelphia brings the New York-based, British artist’s accomplishment into full view.”
—*Cultured Magazine*

“A satisfying visual history for our moment.”
—*Broad Street Review*

From Paris to Provence: French Painting at the Barnes

(June 29–August 31, 2025)

Charting a journey through France, this exhibition examined how place informed the work of modern painters in the late 19th and



“From Paris to Provence demonstrates the importance of place to artists and art.”

—Broad Street Review

“This show outlines the development of French painting by trailing impressionist and post-impressionist masters from the nation’s capital to points farther south as they searched for new perspectives, palettes and inspirations.”

—The Wall Street Journal

early 20th centuries. Life in and around Paris and the coastal regions of Normandy and Brittany inspired the radical brushwork, light palette, and contemporary subject matter of impressionists like Monet, Renoir, and Manet and the post-impressionists. Several of these painters subsequently moved to the South of France, seeking the warmer climate and dazzling sunlight that intensified their colors. The exhibition highlighted Van Gogh’s time in Arles and Saint-Rémy as well as Cézanne’s deep connection to his native Provence. Finally, the show returned to Paris to find a new generation of painters who flocked to the City of Light from across Europe—Modigliani, Soutine, Giorgio de Chirico, and Joan Miró—and reaffirmed the French capital’s place as the center of modern art.

Curated by Cindy Kang and on view in the Roberts Gallery, *From Paris to Provence: French Painting at the Barnes* presented more than 50 paintings from the first floor of the Barnes collection in a display that reflected the expansion of our educational program, emphasizing the objects’ art-historical context. By placing iconic works in new contexts and juxtapositions, the exhibition encouraged fresh perspectives. While the exhibition was on view, Rooms 2–13 of the Collection Gallery were closed for floor refinishing.

From Paris to Provence: French Painting at the Barnes was sponsored by Comcast NBCUniversal. Additional support was provided by the Barnes Docents, Dr. Robert J. Cody, Nina and Louis Eni, Mary Jo Grdina and Walter A. Brogan, Jennifer C. McNeil, and other generous individuals. Ongoing funding for exhibitions comes from the Christine and Michael Angelakis Exhibition Fund, Jill and Sheldon Bonovitz Exhibition Fund, Lois and Julian Brodsky Exhibition Fund, Elaine W. Camarda and A. Morris Williams, Jr. Exhibition Fund, Horace W. Goldsmith Foundation, Christine and George Henisee Exhibition Fund, Aileen and Brian Roberts Exhibition Fund, and Tom and Margaret Lehr Whitford Exhibition Fund. In addition, funding for all exhibitions comes from contributors to the Barnes Foundation Exhibition Fund.

This page: Installation view of *From Paris to Provence: French Painting at the Barnes*, 2025. Opposite: Installation view of *Visions*, 2024



Restorative Justice Program

The Barnes is committed to providing opportunities for justice-impacted individuals to reconnect with society in productive ways through community engagement, skill building, and collaborative mural projects. The Barnes hosts art and life-skills classes on-site for Mural Arts Philadelphia’s paid apprenticeship program the Guild, which gives previously incarcerated individuals and young adults on probation the chance to forge bonds with their community while developing job skills. Barnes educators also teach programs for inmates at SCI Phoenix, southeast Pennsylvania’s maximum-security prison for men, where Mural Arts works throughout the year.

From July 5 to August 26, 2024, the Barnes and Mural Arts presented *Visions*, an exhibition

“The transformative power of art extends beyond the artist creating the work. It includes the viewer, who may be invited to reflect on humanity by experiencing artwork created by members of society whom we don’t get to see or hear from often enough.”

—Broad Street Review

of original artwork created by participants in the Guild program and artists at SCI Phoenix and curated by Bill Perthes, Bernard C. Watson Director of Adult Education at the Barnes. On view in the first-floor gallery classroom and free with general admission, this exhibition featured works that expressed the artists’ lived experiences, creative spirits, and unrealized dreams.

The Guild gives justice-impacted individuals the opportunity to develop marketable job skills, reconnect with their community, and explore the transformative power of art. Artists at SCI Phoenix work year-round in a dedicated studio space creating public art for Mural Arts and personal bodies of work, from which the pieces in *Visions* were drawn.

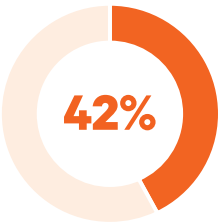
In spring 2025, members of Mural Arts’ Rec Crew—a 24-week workforce development program with a focus in career pathways leading to employment in city operations or the creative economy—participated in classes at the Barnes taught by Perthes and Barnes instructor Christine Stoughton and in printmaking workshops at Philadelphia’s Second State Press. Additionally, Perthes visited SCI Phoenix to discuss the theme of “person and place” to inspire the artists’ contributions to the summer 2025 exhibition *Where I’m From*. In these works, participants consider their physical places of origin as well as their states of mind, their spirituality, and alternative points of view.

Visions and the Barnes’s restorative justice programming is supported by the National Endowment for the Arts and Pam and Tony Schneider, along with Joan and William Goldstein, Margaret Harris and Phil Straus, Laura Kind McKenna, an anonymous donor, and other generous individuals.

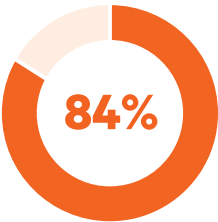
Visions was made possible through an ongoing partnership between the Barnes and Mural Arts Philadelphia. The artwork created by Guild participants was made possible by a partnership with Second State Press.

Area of Impact: Special Exhibitions

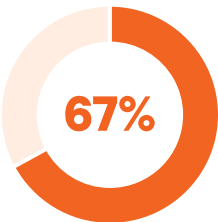
Initiative: Welcoming new visitors to the Barnes



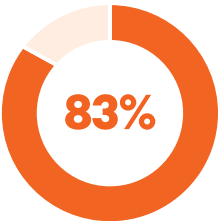
of visitors on a given day are new to the Barnes



of new visitors who see the exhibition are motivated to return and to visit other cultural institutions



of new visitors see the special exhibition on view



of new visitors who see the exhibition have a deepened appreciation of different perspectives

Barnes Foundation Exhibition Fund

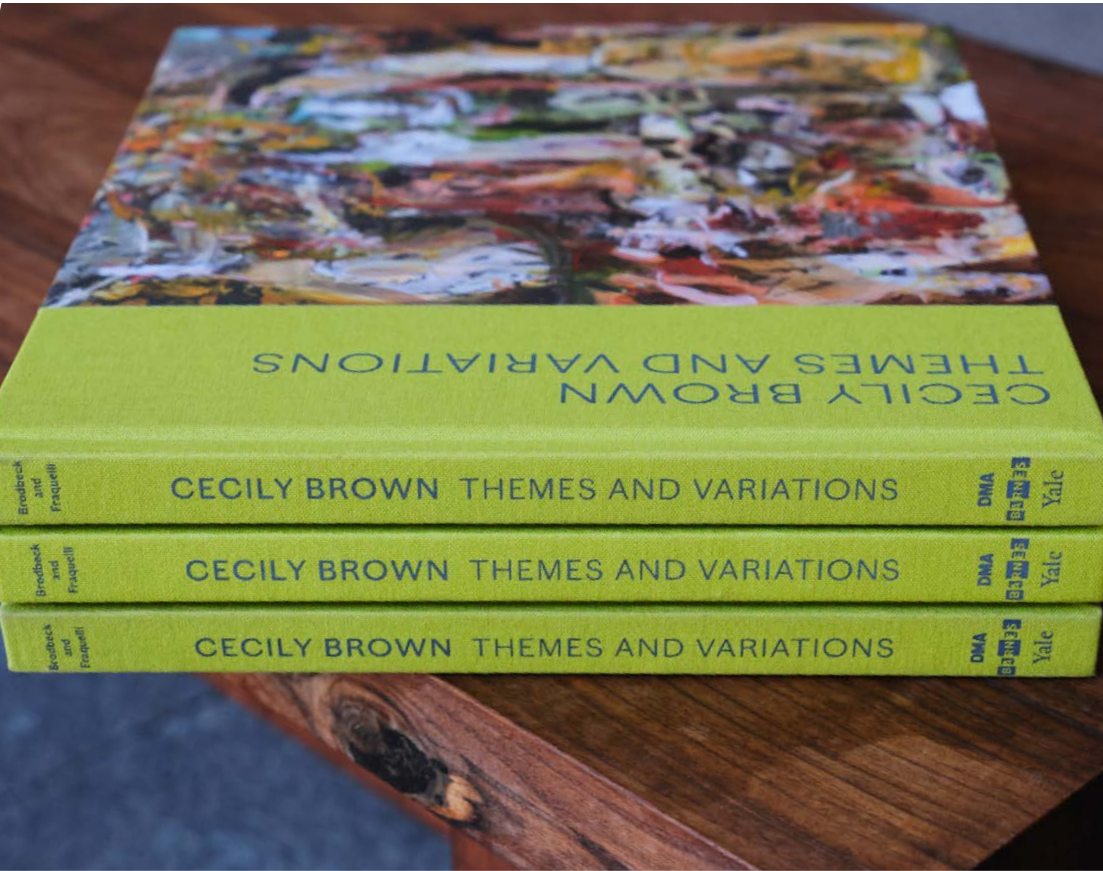
Unless otherwise noted, all exhibitions at the Barnes are presented in the Aileen and Brian Roberts Gallery.

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

Jill and Sheldon Bonovitz, Joan Carter and John Aglialoro, Julia and David Fleischner, Victoria McNeil Le Vine, Leigh and John Middleton, Jeanette and Joe Neubauer, and Aileen and Brian Roberts

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Publications



This year, the Barnes produced the exhibition catalogue for *Cecily Brown: Themes and Variations*. Distributed by Yale University Press, this stunning volume surveys the pioneering career of Cecily Brown, one of the most celebrated artists working in painting today. Edited by co-curators Anna Katherine Brodbeck and Simonetta Fraquelli, with an additional essay by writer and art critic Aruna D’Souza, the book explores Brown’s process through paintings and drawings that demonstrate both her radical contemporaneity and her keen reassessment of such historical precedents as old master paintings and abstract expressionism, which have been

consistent hallmarks of her art. The book’s essays look at her practice, investigate the main themes that recur in her work, and consider her art from a feminist perspective.

The exhibition catalogue for *Cecily Brown: Themes and Variations* was made possible with generous support provided by the Lois and Julian Brodsky Publications Fund.

Audience Engagement and Community Impact

Guest and Protection Services



This year, the Guest and Protection Services (GPS) department built strong relationships within the emergency management community across Philadelphia. We partnered with the Delaware Valley Regional Center to host their annual roundtable, a gathering of federal and state law enforcement as well as private sector partners to review critical safety topics facing the region. The Barnes was the first-ever cultural organization partner for this key

event. We also hosted the Philadelphia Police Department and numerous cultural organizations for training and information-sharing sessions.

We continued upgrades to our security infrastructure, deploying AI-supported technologies that increased departmental efficiency and broadened campus safety.

Public Programs



This year, we presented a dynamic and impactful range of offerings, attracting a diverse and engaged audience to the work of the Barnes. We presented several programs from July 2024 through June 2025, including Barnes on the Block, First Fridays, PECO Free First Sunday Family Days, Young Professionals Nights, exhibition talks, and a suite of special programs inspired by the major exhibition *Mickalene Thomas: All About Love*. Through these offerings, the Barnes served 35,009 visitors.

Curators in Conversation

To coincide with the opening of the *Mickalene Thomas: All About Love* exhibition, the Barnes hosted a Curators in Conversation event on October 20, 2024, featuring a dialogue between curator Renée Mussai and Mickalene Thomas. The program had 150 attendees and 129 online viewers.

The *Cecily Brown: Themes and Variations* Curators in Conversation event on March 9, 2025, featured co-curator Simonetta Fraquelli. More than 80 guests attended the event, and 100 watched online. This was the first Curators in Conversation presented on the Barnes’s VXP platform.

On June 29, we hosted a program on *From Paris to Provence: French Painting at the Barnes* featuring curator Cindy Kang, which attracted 154 in-person guests and 193 online viewers.

All About Love Film Series

In fall 2024, we hosted a special three-part film series inspired by *Mickalene Thomas: All About Love* and curated by BlackStar Film Festival founder Maori Karmael Holmes. The program included 15 feature-length and short

entr’apê, presented by Mickalene Thomas and Terri Lyne Carrington, 2024

films by Black women and nonbinary filmmakers that explored themes of kinship, femininity, and desire, including *An Ecstatic Experience*, directed by Ja’Tovia Gary; Nefertiti Nguvu’s feature-length film, *In the Morning*; and Mickalene Thomas’s *Happy Birthday to a Beautiful Woman*. Each screening was followed by a discussion with the featured artist. A total of 498 people attended these screenings, with two of the three being sold out.

The *All About Love* Film Series was generously supported by the Clayman Foundation and Roberta Fine Dranoff.

Barnes on the Block

On July 14, 2024, the Barnes hosted the seventh annual Barnes on the Block in collaboration with Mural Arts Philadelphia. A free block party that encourages neighbors to connect through various forms of creativity, Barnes on the Block features a variety of food trucks and a beer garden by Constellation Culinary Group, plus entertainment and activities for guests of

all ages, including family-friendly art making, live music, and dance performances.

Throughout the day, guests at the 2024 event enjoyed live painting led by Mural Arts Philadelphia; a pop-up ceramics studio with the Clay Studio’s Claymobile; DJ sets by Ben Arsenal and DJ Giz; and a celebration of hip-hop through dance with TAMEARTZ. Guests could also have a personalized poem written by Marshall James Kavanaugh, make their own identity symbol with Cesar Viveros and LEMUS, create a Matisse-inspired collage with Collage Philadelphia, and more. During the event, guests had free access to the Barnes collection and *Matisse & Renoir: New Encounters at the Barnes* and *Visions* exhibitions. The program welcomed over 3,500 visitors.

Barnes on the Block with Mural Arts Philadelphia was presented by PNC Arts Alive.



entrəpē

On December 19, 2024, we presented *entrəpē*, a collaborative music and visual-art project between Mickalene Thomas and Grammy Award-winning jazz musician Terri Lyne Carrington. Together, these luminary artists created a uniquely futuristic and provocative experience, layering Thomas’s dynamic visual aesthetic with a progressive sonic landscape shaped by Carrington’s ensemble. The performance was followed by a discussion along with access to *Mickalene Thomas: All About Love* and the Barnes collection. This sold-out program welcomed 296 attendees.

First Friday

One of the Barnes’s most popular events, the monthly First Friday program features live music, performances, and access to the collection and exhibitions. This program continues to be a compelling platform for partners like the BlackStar Film Festival, Philadelphia Latino Arts & Film Festival (PHLAFF), and American Institute of Graphic Arts.

In fall 2024, our First Friday programs celebrated the *Mickalene Thomas: All About Love* exhibition and honored the artist’s longstanding commitment to uplifting fellow artists of color. Events highlighted several BIPOC artists and musicians from the Philadelphia region, with performances by saxophonist Immanuel Wilkins, the band Yolanda Wisher & the Afroeaters, and singer-songwriter Black Buttafly. From July 2024 to June 2025, the Barnes welcomed over 5,300 guests to First Friday.

PECO Free First Sunday Family Day

Once a month, PECO Free First Sunday Family Day offers free access to the Barnes collection and special exhibitions, along with a robust program of performances and activities designed to serve young learners and intergenerational family audiences while eliminating participation barriers.

Through PECO Free First Sunday Family Day, the Barnes aims to provide all families with avenues to strengthen their relationships with art—and through art. The Barnes partners with community organizations throughout the

Philadelphia region on diverse programming, including performances by emerging talents, hands-on experiences, and stimulating storytimes for all ages, designed to help all visitors see their culture and history reflected within the Barnes. This year, we fostered relationships with new and returning partner organizations, such as the Clef Club, Getting Better Everyday Step Team, Indigenous Peoples’ Day Philadelphia (IPD Philly), Steve Weiss Mallet Festival, and Inkarayku. We drew many visitors in September when we hosted a community-organized celebration in honor of the poet and activist Sonia Sanchez’s 90th birthday.

From July 2024 to June 2025, the Barnes welcomed over 23,000 visitors to PECO Free First Sunday Family Day and worked with more than 125 visual artists, local storytellers, musicians, community partners, and performers. In our decade-plus-long partnership with PECO, the Barnes has served more than 200,000 visitors through PECO Free First Sunday Family Day programs.

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

Young Professionals Night

Young Professionals Night, hosted by the Barnes Contemporaries, is a social gathering for young art aficionados and appreciators. Between July 2024 and June 2025, the Barnes hosted two events. Young Professionals Night: All About Love, on November 15, 2024, celebrated the *Mickalene Thomas: All About Love* exhibition. November also marked an expansion in programmatic offerings, including the launch of a “Barnes After Dark” scavenger hunt in the galleries and interactive art-making opportunities led by local visual artists. On April 11, 2025, we hosted Young Professionals Night: Spring Fling, an opportunity for guests to mix and mingle with the emerging creatives and young professionals who fuel Philly’s vibrant cultural scene. At both events, guests were invited to bring a new or gently used item of clothing to donate to the Wardrobe, whose goal is to eliminate clothing insecurity by outfitting people for life or work. In total, the Barnes welcomed nearly 1,400 guests to Young Professionals Nights this year.

Public program offerings were supported in part by Marjorie Oglivie and Miller* Parker.



Area of Impact: Public and Community Programs

Initiative: Collaboration with working artists

<div>419</div> <div>Total Working Artist Partnerships</div>	<div>29</div> <div>Visual and Social Impact Artists</div> <div>360</div> <div>Performing Artists</div> <div>30</div> <div>Filmmakers</div>	<div>Seeing a particular performer or artist is the #1 reason reported for attending a Barnes First Friday program.</div>
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Community Engagement Initiatives



The Barnes is committed to strengthening access to the arts and creative spaces in communities across Philadelphia through partnerships with local agencies, social-impact artists, and community members. Community engagement programs at the Barnes aim to build community through creative space and placemaking, foster programmatic co-creation with communities, and integrate the arts into informal learning spaces while cultivating health, well-being, and joy for audiences of all ages and backgrounds.

At the Barnes, we recognize that we are strongest when we partner with local creatives and agencies that reflect the audiences and their needs through in-community programming. This year, we continued to build upon existing partnerships with local and regional agencies, including the Free Library of Philadelphia, Cambodian Association of Greater Philadelphia, Mural Arts Philadelphia, Ultra Silk Gallery, and Philadelphia Department of Behavioral Health and Intellectual disAbility Services’ Network of

Neighbors. Building on the success of the Art, Well-Being, and Medicine program, in 2024 the Barnes partnered with the Parkinson Council to design a program, launching in summer 2025, that improves the quality of life for those impacted by Parkinson’s disease and their care partners through arts-based experiences.

Lead support for community engagement and family programs is provided through the Comcast Center for Community Engagement at the Barnes. Generous endowment support for community engagement programs is provided by the Stavros Niarchos Foundation (SNF), and additional annual support for these programs comes from generous individual, corporate, and foundation donors.

Art Activity Kits

Since 2020, the Barnes has designed and distributed art activity kits to children and families, promoting continued learning at home and in community settings. This year, the Barnes delivered nearly 2,200 kits during PECO Free First Sunday Family Days, Early Learner Summer Pods, Barnes Art Club, and other arts-based educational programs. Our activity kits provide learners of all ages

opportunities to continue creating and learning at home through hands-on art making inspired by works in the Barnes collection, contemporary artists, and global perspectives. Designed by Barnes staff, the kits promote social-emotional development, critical thinking, and identity making through developmentally appropriate exercises. Activity sheets introduce an artwork, craft, or global tradition and provide guiding vocabulary words, a materials list, step-by-step instructions, and visual references for the artworks and finished projects. As part of our commitment to program accessibility and inclusion, English-Spanish bilingual activity sheets are made available online and in-person.

Art activity kits are made possible by the Lundy Law Foundation.

Art for All Community Pass

The Barnes launched the Art for All Community Pass in 2018 with the goal of expanding relationships with participants in specific Barnes programs that cultivate diversity, inclusion,

and access. These yearlong passes currently offer free admission and special discounts, free Barnes online classes and workshops, and monthly bilingual enewsletters. They are extended to participants and partners involved in our community partnership programs; scholarship students in the Barnes–de Mazia Adult Education Program; participants in our restorative justice programming; and ACCESS cardholders, who also receive free admission by simply showing their ACCESS cards.

From July 2024 to June 2025, 264 passes were distributed.

Barnes West and Barnes North

A collaboration with community-based organizations in West Philadelphia, Barnes West has served the community with multifaceted arts programming since 2018. In 2024, Barnes West presented the fourth annual Everyday Places Artist Partnerships initiative, offering opportunities for local artists

Area of Impact: Creative Space and Placemaking

Initiative: Everyday Places Artist Partnerships

Attendees of Everyday Places Artist Partnership events share about their sessions	93% felt an enhanced sense of well-being	“It was really nurturing and amazing [to] learn from and create with Irene. I shared experiences with other people who want to learn new skills and build up community. I really like the space as well.” —Mending workshop participant
	93% considered new perspectives	
	100% tapped into their creativity	



to create vibrant spaces for West Philadelphia residents to engage with art. These artists partner with neighborhood businesses and organizations to build interactive projects that engage with the locations and residents—all with the goal of connecting people and creating community through meaningful art experiences. The 2024 EPAP featured Irene Osorio at Dyke+ ArtHaus, Lori Waselchuk at the Writers Room, and Qiaira Riley and Yannick Lowery at the Arts League. The program served more than 180 residents

In summer 2025, Barnes North will pilot artist-led experiences centered on joy and wellness in North Philadelphia neighborhoods, building on the success of Barnes West. Celebrating North Philly’s vibrant neighborhoods and unique voices, Barnes North fosters new connections between artists, residents, businesses, and agencies that are deeply invested in uplifting their own communities.

As part of our Barnes West initiative, we hosted three First Friday on the Move events in partnership with Ultra Silk Gallery in University City in April, August, and November

2024. This free neighborhood program invites community members to gather for a reception and an art talk led by a Barnes educator or a social-impact artist. Following the gathering at Ultra Silk, guests boarded a chartered coach for a roundtrip visit to First Friday at the Barnes, continuing the evening with art, music, and access to the Barnes collection and special exhibition galleries. Nearly 100 guests joined us across the three events.

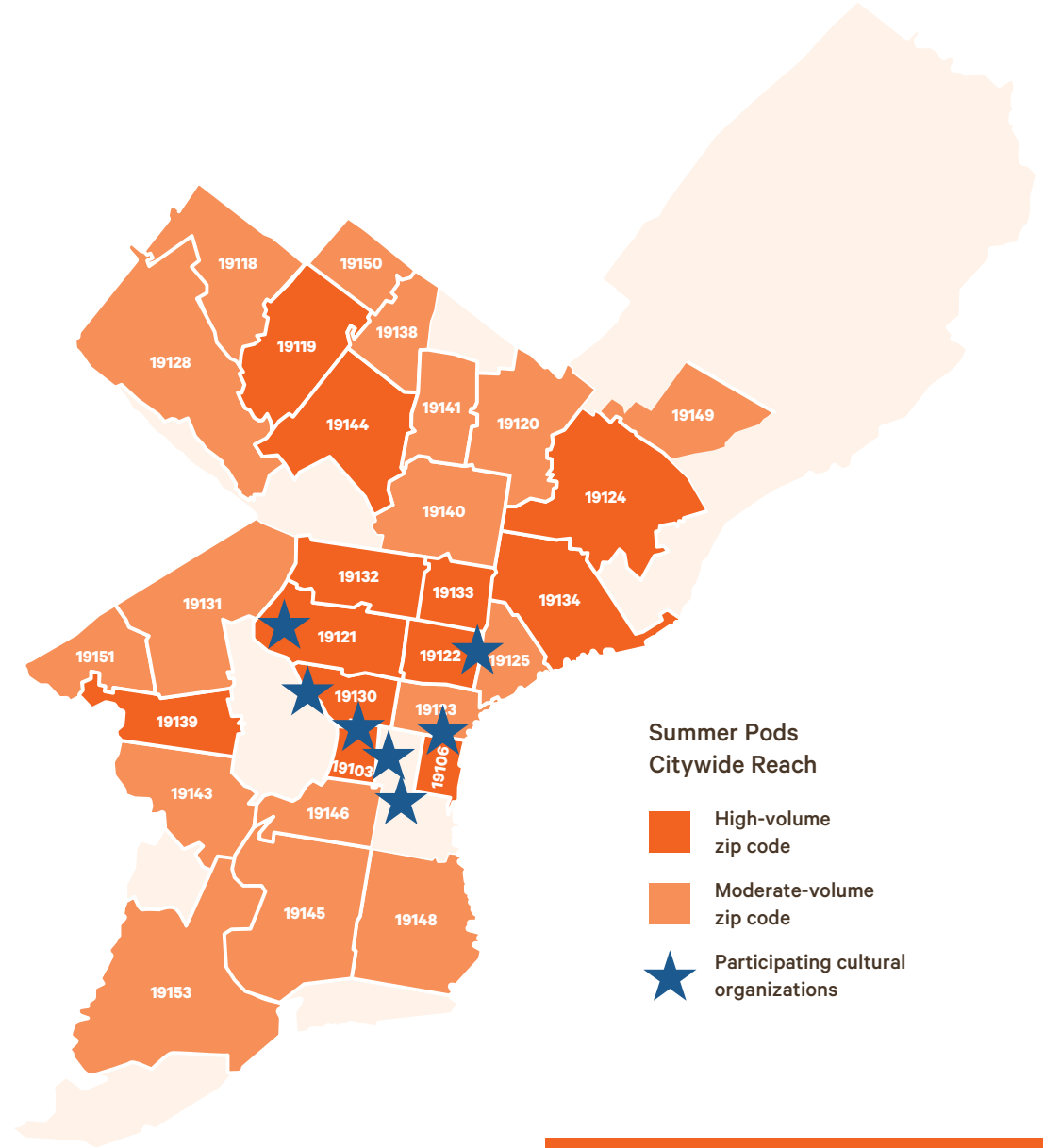
Barnes West is supported by PECO and Spark Therapeutics, Inc. Barnes West and Barnes North are made possible in part by the National Endowment for the Arts.

Early Learner Summer Pods and Toddlerpalooza

In summer 2024, the Barnes continued a citywide educational initiative to address learning gaps in early-childhood education by offering summer activities for children ages five and under and their families living in underserved communities. Coordinated by the Barnes, Early Learner Summer Pods programs were delivered through a network of Philadelphia cultural agencies and institutions—including the Academy of Natural Sciences of Drexel

Area of Impact: Community Engagement & Family Programming

Initiative: Early Learner Summer Pods citywide reach



University, the Clay Studio, Fairmount Water Works Interpretive Center, Fleisher Art Memorial, Smith Memorial Playground and Playhouse, and WHYY—all engaging informal learning spaces and organizations where early learners can learn, play, and develop.

“[I enjoyed] the different learning programs and different stations. . . . All of the kids were so enthused and excited to learn! I loved being a part of it!”

—Early Learner Summer Pods participant

Early Learner Summer Pods are designed to engage young learners and their caregivers and promote discovery through outdoor activities, art making, science-related workshops, literacy activities, storytime sessions, and other experiences. This initiative tapped the strength of each organization to connect Philadelphia’s youngest learners to art, nature, science, and stories. Collectively, Early Learner Summer Pods served residents in south, west, southwest, and north central Philadelphia neighborhoods, activating Philadelphia Parks and Recreation centers, service organizations, community centers, schools, and cultural agency sites. Free learning and art kits were also distributed to participants. In 2024, the program served 824 children.

Motivated by the mission of inspiring lifelong learning, the Barnes also coordinated four professional-development sessions for Early Learner Summer Pods staff, partners, and volunteers with thought leaders in various educational fields. The sessions highlighted strategies for social-emotional development in literacy-rich environments with the Parent Infant Center and Free Library of Philadelphia; compassion care coping with DBHIDS

Network of Neighbors; online bystander intervention and de-escalation with Right to Be; and neurodiversity and advocacy for children with IDD, with AJ Autism Institute at Drexel University and ARC of Philadelphia.

On August 17, 2024, the Barnes held its third Toddlerpalooza, inviting children and families to participate in activity stations for reading, music, dance, and art presented by the Barnes, the Academy of Natural Sciences of Drexel University, the Clay Studio, Fairmount Water Works and Interpretive Center, Fleisher Art Memorial, Smith Memorial Playground and Playhouse, and WHYY. In addition to the play-based and learning stations, families enjoyed live performances, a meet-and-greet with Daniel Tiger, and light bites. In 2024, the program served 316 children and families.

Programs for early learners are supported by the William Penn Foundation.

Barnes Art Club

To support elementary-age students during critical out-of-school time, Barnes Art Club provides sustained, sequential arts learning programs across multiple grade levels. In



2024–25, we collaborated with Community Partnership School and Paul L. Dunbar School, both in North Philadelphia. More than 60 students participated in Art Club sessions throughout the school year.

Our program with Dunbar School, within the School District of Philadelphia, is a partnership with Heights Philadelphia, an organization that serves as an economic mobility catalyst by leveraging local organizations to create pathways to success for students. The Barnes offered a drop-in afterschool Art Club for grades K–8 with a dedicated arts instructor guiding textile and image-making projects tied to our permanent collection. Art Club was available throughout the school year and culminated in a field trip to the Barnes for tours of the collection.

Art Club at Community Partnership School, an independent school dedicated to educational equity, served students in pre-K through

fourth grade from January to June 2025. An artist-educator led identity-based 2D and 3D art projects supporting socio-emotional well-being. These hands-on activities were inspired by the collection and special exhibitions including *Cecily Brown: Themes and Variations*. In May 2025, Community Partnership School Art Club visited the Barnes for an exhibition tour and art-making lesson with artist Cecily Brown.

B Inspired Philadelphia provides generous support for the Barnes’s out-of-school programs.

Reciprocal Partnership with the Musées d’Orsay et de l’Orangerie

The Barnes continued its partnership with the Musées d’Orsay et de l’Orangerie in Paris, offering reciprocal free admission for members of both institutions—the first ever offered between French and American museums.

Second Century Campaign

Now in its second century of operations, the Barnes continued its \$100 million capital campaign to enhance educational programs and community engagement initiatives, support operations, and strengthen the endowment. The *Second Century Campaign* has raised more than \$82 million to date.



Events

The Barnes is a preferred venue for corporate, nonprofit, and social events and meetings. The building offers indoor and outdoor spaces and can host multiple events simultaneously. From July 2024 to June 2025, the Barnes hosted 115 events.



Get Involved



Click on the links below to get involved:

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Exterior view of the Barnes Foundation, Philadelphia.
Photo by Michael Perez

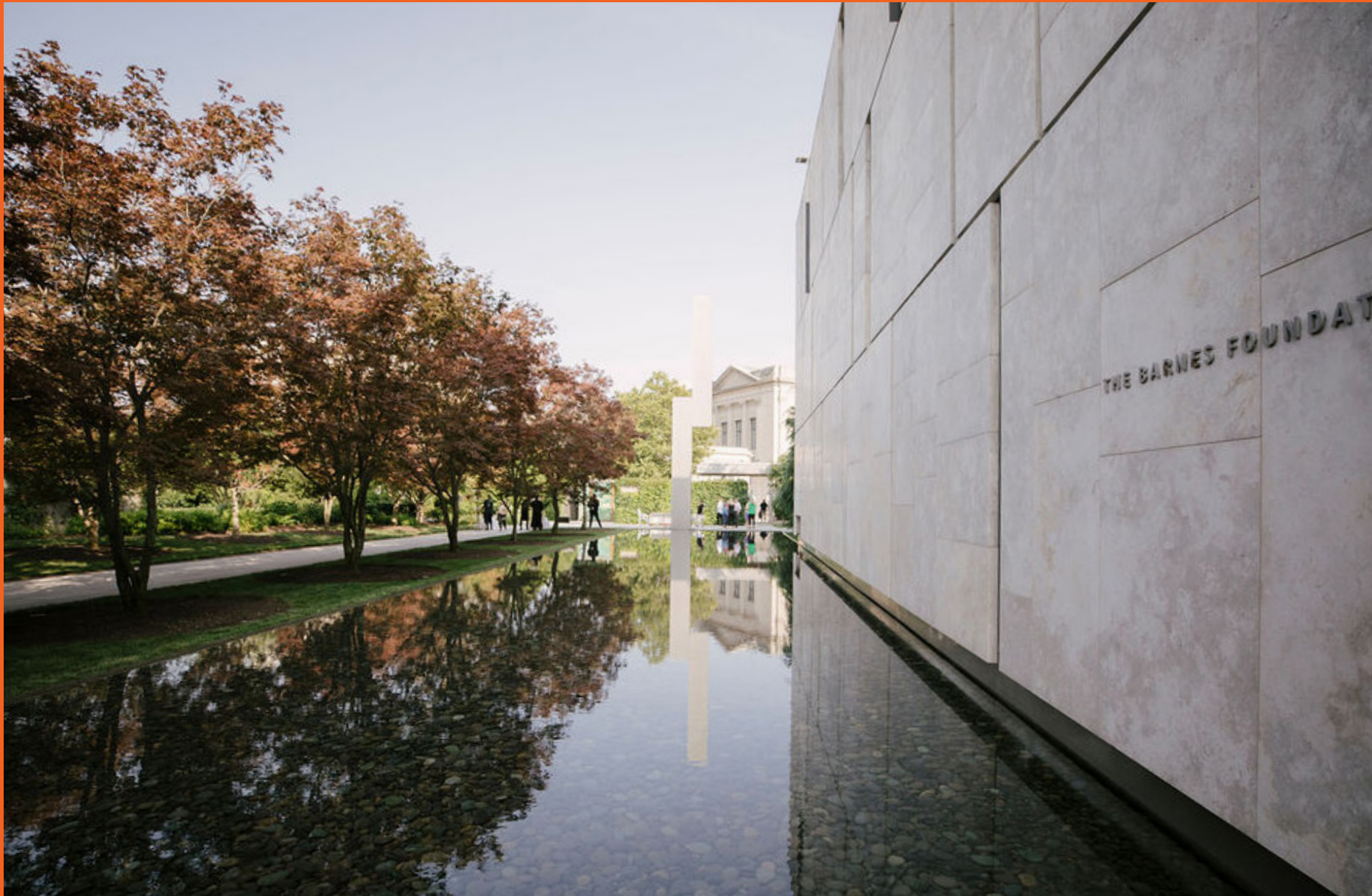
“I love the Barnes! I especially love bringing guests and watching their reaction to the collection. The Barnes is a treasure that I feel fortunate to enjoy all through the year.”

—Barnes member, post-visit survey

“I initially joined for the impressionist and post-impressionist art, intrigued by the unique ensemble arrangements in an intimate setting. The Barnes’s diverse and frequent educational programs, from small Spotlight tours to large auditorium lectures . . . were also appealing. While the collection and programs are exceptional, it’s the personable and welcoming staff that truly sets the Barnes apart. I’m consistently impressed by the kindness and courtesy of staff at all levels.”

—Barnes member, email

Land Acknowledgment



The Barnes is situated in Lenapehoking, the ancestral homeland of the Lenape people. We acknowledge and honor their enduring relationship to this land and commit to serving as responsible stewards of it, guided by their knowledge and culture. All Lenape people—those still in the region and those driven from it by European and American colonizers—are welcomed back to this piece of their homeland, and we invite all people to join us with the Lenape and other Indigenous peoples to build a more inclusive and equitable learning space for present and future generations.

Exterior view of the Barnes
Foundation, Philadelphia, 2018.
Photo by Michael Perez

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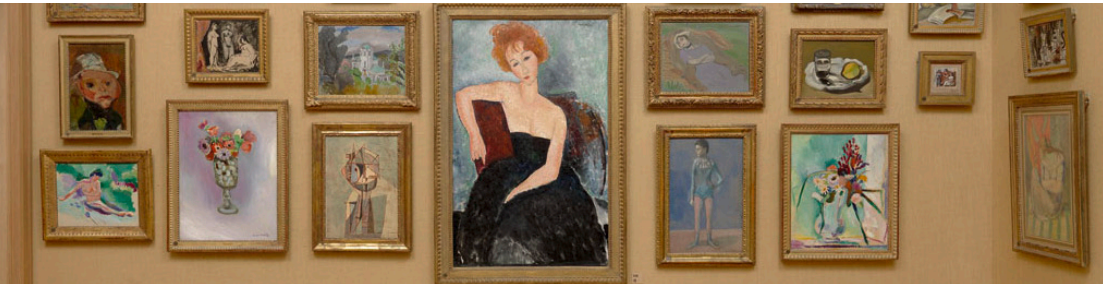
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