2021 Annual Report
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Letter from the Chair of the Board of Trustees

Dear Friends,

During my first year as Chair of the Board of Trustees, a year full of extraordinary challenges, I have witnessed the Barnes Foundation deepen its commitment to education, innovation, and service to the community. Staff members were dedicated to building on Dr. Albert C. Barnes’s progressive vision and social conscience, visitors were inspired and rejuvenated by the collection, students of all ages were curious and engaged, and supporters believed in the Barnes and the powerful impact that art has on our lives.

My own love of the Barnes began years ago when I enrolled in the Barnes–de Mazia Adult Education Program. With a background in design and architecture, I arrived with an appreciation for art, but that first Barnes class awakened a passion and revealed a compelling new perspective: experiential education, or learning by doing, and direct encounters with art can enhance observational and critical-thinking skills and generate a positive, life-changing impact. Since then, I’ve often returned to the collection—a treasure trove of art and ideas, and a haven for exploration and discovery—to seek inspiration, joy, and solace. I am proud of the work accomplished this past year. And with exciting initiatives on the horizon for the Barnes’s centennial in 2022—from expanding our lifelong learning offerings and deepening audience engagement with digital innovations to serving the diverse communities in Philadelphia—I can’t wait to see what the coming months bring.

In 2022, we’ll also mark ten years since the Barnes opened on the Benjamin Franklin Parkway in the heart of Philadelphia. Over this decade, we have welcomed more than 2.2 million visitors, showcased 24 highly acclaimed exhibitions, and secured more than $56 million in new commitments toward our $100 million goal for the Second Century Campaign, which will enhance educational programs and community engagement initiatives, support operations, and strengthen the endowment. I am deeply grateful to Joe Neubauer for his years leading the Barnes as Chair, and for the vital role he has played in transforming the Barnes into a thriving, financially sound organization.

Since its founding 100 years ago, the Barnes has engaged students and visitors with unparalleled art experiences. As the world continues to recover from the devastating effects of the COVID-19 pandemic, the crucial role the Barnes and our fellow cultural institutions play in enriching lives, broadening perspectives, and offering inspiration, takes on even greater importance. With my colleagues on the Board, Thom Collins, and the entire Barnes staff, I am focused on ensuring that the Barnes is a gathering place for all—uniting people across generations and cultures—and that it brings even greater service to students, teachers, families, and myriad national and international audiences in the years ahead.

Thank you for your support in nurturing this important work, and for your continued partnership as we plan for the Barnes’s second century.

With many exciting endeavors on the horizon—from major exhibitions to a diverse array of programs and compelling classes—we look forward to seeing you often in 2022. Wishing you and yours good health and a joyful year ahead!

Yours sincerely,
Aileen Roberts
Chair
Letter from the Neubauer Family Executive Director and President

Dear Friends,

As I reflect on 2021, I am deeply inspired by the creativity, ingenuity, and collaborative spirit of the Barnes’s staff, Trustees, and community partners. Despite the ongoing challenges of the pandemic, we have many bright spots to celebrate and accomplishments to note, beginning with our reopening on January 8, 2021, after a brief but unexpected closure of museums mandated by Philadelphia during the 2020 holiday season. We enjoyed the successful expansion of our online education offerings, the launch of hybrid classes, the publication of four catalogues—including *Cézanne in the Barnes Foundation*, the first dedicated to the Barnes’s substantial collection of works by Cézanne—the world premieres of *Soutine / de Kooning: Conversations in Paint* and *Suzanne Valadon: Model, Painter, Rebel*, and the implementation of several new programs designed to engage and serve communities in Philadelphia.

However, what I am most thankful for is the people—in particular, the Barnes staff, including our frontline workers, educators, and docents, who work to fulfill the Barnes’s educational mission every day, and you, our dedicated friends and supporters. None of the successes detailed in this report would be possible without the generous contributions of our community of donors, members, and alumni.

In 2021, we continued to refine our frontline staff functions through the newly created Guest and Protection Services department, which comprises those responsible for welcoming and engaging guests while protecting our collection and building. We deepened our commitment to equitable and inclusive recruitment and hiring practices and pursued strategies to strengthen our work culture. In 2021, we launched the Pathways Program, one of the initiatives generated by our cross-departmental Culture Action Team. All year long, this program offers structured internal learning opportunities and career planning in various museum fields, as well as the potential for advancement, to members of our frontline team. As a result, we celebrated 13 staff members who started in entry-level roles and received promotions this year.

Following the successful completion of our last five-year strategic plan in 2021, we began working collaboratively with staff and the Board of Trustees to establish new priorities and goals. We will finalize this new plan midyear with opportunities to strengthen our commitment to accessible education and diversity, inclusion, and social justice in the years to come.

As we go forward in 2022—the centennial of the Barnes Foundation’s establishment and the tenth anniversary of our home in the heart of Philadelphia—I am energized by the catalytic role the Barnes is playing here and in the museum field at large. The enthusiastic response to our online classes and other virtual education programs developed during the pandemic proved that a vast and diverse audience can be engaged through thoughtfully designed and executed virtual versions of in-gallery learning activities. It also confirmed that we can deepen and scale the service at the core of the Barnes’s mission. This data will help us develop and launch an expanded and evolved digital arts education platform.

My sincere gratitude goes to Aileen Roberts, our new Board Chair; our Trustees, who offer unwavering support and invaluable counsel; my tireless colleagues on the Barnes staff; and our docents, alumni, volunteers, and community partners for their steadfast commitment to the Barnes.

Wishing you and yours good health and a happy 2022!

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 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 that 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.

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As of December 31, 2021

The Board of Trustees and staff of the Barnes Foundation offer profound gratitude to the individuals, corporations, foundations, and government entities 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. The year began with the reopening of our building to the public following our second COVID-related closure, and throughout 2021, visitation and engagement continued to grow as we resumed our popular in-person education, public, and community programs. Based on our success in engaging new audiences and raising critical revenue, the Barnes remained committed to presenting dynamic online offerings that were developed during the pandemic. Many ambitious projects were realized this year, including the world premieres of two acclaimed exhibitions (the organization of which was no small feat due to pandemic-related complications around international travel and shipping), the launch of hybrid classes, and the publication of Cézanne in the Barnes Foundation, the first catalogue dedicated to the Barnes’s expansive collection of works by the renowned artist Paul Cézanne. None of our successes would have been possible without you.
Aileen Roberts was elected Chair of the Barnes Foundation’s Board of Trustees. Roberts, who has served on the Board since 2005 and as Vice Chair since 2015, is a philanthropist and civic leader who is actively involved in the Philadelphia community. For more than 20 years, she has supported organizations and initiatives dedicated to arts and culture, education, health care, and conservation. As Chair, Roberts succeeds Joseph Neubauer, who led the Barnes from 2015 to 2020 and remains both a Trustee and Chair of the Foundation’s $100 million Second Century Campaign.

James Claiborne, a program and visual arts curator and educator, was appointed as the Barnes Foundation’s Curator of Public Programs. In this position, Claiborne plays a leading role in building the Barnes’s relationship with artistic and programmatic partners in the Philadelphia region and beyond and is responsible for developing a wide variety of public programs aligned with the institution’s progressive artistic, educational, and social missions.

The Barnes welcomed several new members to its volunteer committees in 2021. Anne Hamilton was named an Honorary Trustee. Brenda Thompson assumed the position of Trustee Co-Chair of the Ambassadors Board, and David Fleischer became Co-Chair. Additional new appointees to the Ambassadors Board include Robert J. Cody, Amy Donohue-Korman, Marlene Sanchez Dooner, Melene Ford, Sarah Roberts Hall, Liesl Henderson, Charisse Lillie, Megan Maguire Nicoletti, and Caro U. Rock.
2021 Highlights

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

- Presented the world premieres of two critically acclaimed exhibitions: *Soutine / de Kooning: Conversations in Paint* and *Suzanne Valadon: Model, Painter, Rebel*
- Published four new books: *Soutine / de Kooning: Conversations in Paint*, *The Barnes Foundation Handbook*, *Cézanne in the Barnes Foundation*, and *Suzanne Valadon: Model, Painter, Rebel*
- Expanded online courses for Barnes–de Mazia Adult Education Program and hosted nearly 3,000 students in 61 classes
- Added 291 interpretive texts to paintings and art objects in the collection online

- Continued **Barnes Art Adventures** and served 12,125 schoolchildren
- Engaged **13,000+ member households**
- **Served 459 families, including 858 children** under the age of five, through the Early Learner Summer Pods initiative, which engaged seven peer cultural agencies—the Academy of Natural Sciences of Drexel University, the Clay Studio, Fairmount Water Works, Fleisher Art Memorial, Please Touch Museum, Smith Memorial Playground and Playhouse, and WHYY—in aligning free summer opportunities for low-income communities across Philadelphia
- Distributed **over 2,250 art activity kits** to Philadelphia children
- Presented **Barnes West’s Everyday Places Artist Partnerships**, in collaboration with People’s Emergency Center, offering opportunities for local artists to create vibrant spaces for West Philadelphia residents to engage with art

This page: Toddler Time at the Barnes Foundation. Opposite: Installation view of *Soutine / de Kooning: Conversations in Paint* exhibition.
Education, Research, and Interpretation

Education

Adult Education: The Barnes–de Mazia Education Program

In 1922, Dr. Albert C. Barnes established the Barnes Foundation as an educational institution where ordinary people 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 his groundbreaking approach to teaching visual literacy and the curriculum developed by Dr. Barnes, Violette de Mazia, and John Dewey, which emphasizes the formal analysis of art and reflects progressive education philosophies of the 1920s. Dr. Barnes’s pioneering education program for adults was expanded in 2016 to include new course offerings that complement the Barnes Method and highlight other interpretive approaches. In early 2020, with the onset of the COVID-19 pandemic, the Barnes quickly pivoted to move existing classes to an online format and launched a suite of new virtual courses, leading enrollment to skyrocket.

The Barnes–de Mazia Adult Education Program continued to experience great success in 2021, with online classes
In March 2021, a *Fortune Magazine* article detailed the success of our many digital initiatives, including online courses, stating, “As the one-year anniversary of the pandemic recently passed, the Barnes Foundation is leading the field in online art history education.”

“I’m in the Matisse and Picasso class—it’s wonderful. The many online Barnes classes I have taken in the past year have informed and inspired me during COVID isolation.”
—Virginia Zwelling, via Facebook

The Barnes continues to partner with Drexel University, the Philadelphia College of Osteopathic Medicine, and the University of Pennsylvania to enhance medical students’ education through engagement with our collection.

The Rx/Museum newsletter, launched in summer 2020 as an offering for Penn Medicine doctors, has now grown to engage 1,200 subscribing physicians from across the country. Each issue features an artwork (from the Barnes, the Philadelphia Museum of Art, or Slought) with a reflection written by an art history or medical professor that encourages doctors to examine how human nature and philosophical ideas relate to medical practices. Content is also posted on social media.

Response to Rx/Museum has been positive. A cardiothoracic surgery resident at the University of Pennsylvania wrote, “Through reflecting on artworks and thinking critically about their meaning, we come to realize that the habit of gazing deeply and thoughtfully into humanity carries over to the art of patient care, too. In this regard, Rx/Museum is a powerful antidote to how many health-care workers feel increasingly distanced from their patients in this rapidly modernizing system.”

The Barnes–de Mazia Adult Education Program is supported by a number of generous individuals. Adult scholarly programs are supported, in part, by the Noreika family. Scholarships for the program are supported, in part, by Betsy Z. and Edward E. Cohen, The Estate of Julia B. Spears, and other individuals.

The Barnes’s education programs that serve medical and health professionals are generously supported, in part, by Marjorie Weintraub and other individuals.

This page: University of Pennsylvania students in the Main Gallery. Photo by Eric Sucar. Courtesy of the University of Pennsylvania
**Digital Arts Education Platform**

The enthusiastic reception of virtual education programs offered by the Barnes during the pandemic demonstrated that vast and diverse audiences can be meaningfully engaged by carefully designed digital versions of in-gallery educational activities. It also showed that the educational service at the heart of the Barnes’s mission can be both deepened and scaled. In 2021, the Barnes Foundation began work on the planning, development, and launch of a first-of-its-kind digital arts education platform that would host other museums’ courses and content in addition to its own. Thanks to a significant and generous grant from the Pew Center for Arts & Heritage, the Barnes initiated a yearlong research project in September—conducted by the cultural strategy and innovation firm LaPlaca Cohen—to determine the needs of a wide array of users and transform existing nonprofit approaches to revenue-sustainable, mission-aligned models.

Major support for the Barnes’s yearlong research project to create a digital arts education platform has been provided by The Pew Center for Arts & Heritage. Additional support was provided by the John S. and James L. Knight Foundation, Betsy Z. and Edward E. Cohen, and the Dina Wind Art Foundation.

**Lectures and Symposia**

The Barnes hosted 34 public lectures this year—on-site, online, or in a hybrid format—including “Cézanne in the Barnes Foundation: A Conversation with the Editors” in November, celebrating the publication of the much-anticipated Cézanne catalogue presenting years of research by an international team of scholars.

Other lectures and talks explored special exhibition programming, close studies of artists or objects in the collection, and contemporary art-making practices and collecting.

The Barnes also partnered with the Italian Consulate of Philadelphia to present the curatorial talk “New Ways of Looking at Modigliani,” which received 6,500 views on our YouTube channel. Speakers included curators, conservators, scholars, and researchers from the Barnes and peer institutions worldwide, as well as collectors, contemporary artists, filmmakers, activists, journalists, philanthropists, economists, and wealth advisers. These programs have been viewed online more than 60,000 times, bringing the art and mission of the Barnes well beyond our gallery walls.

For the Soutine / de Kooning: Conversations in Paint exhibition, (March 7–August 8, 2021), the Barnes hosted eight lectures that examined the themes of the show and tied it to the Barnes collection. And for the major fall exhibition, Suzanne Valadon: Model, Painter, Rebel (September 26, 2021–January 9, 2022), the Barnes hosted six related lectures, including Aruna D’Souza’s “Why Have There Been No Great Women Artists: What Can Linda Nochlin’s Famous Essay Tell Us Today?” and Caetlin Benson-Allott’s “What Is the Female Gaze?” as well as classes and gallery talks. Nancy Ireson, Deputy Director for Collections and Exhibitions & Gund Family Chief Curator, also gave presentations about the exhibition at New York University’s Institute of Fine Arts and the National Portrait Gallery, the National Museum of Women in the Arts, and the French Embassy in Washington, DC, among others.

This page: “Cézanne in the Barnes Foundation: A Conversation with the Editors” panelists.
Opposite: Hybrid class at the Barnes Foundation.
Pre-K–12 Education Program

The Barnes Foundation’s pre-K–12 education program was once again recognized for its excellence in 2021. Stephanie Stern, Pre-K–12 Programs Manager, was named Outstanding Museum Educator by the Pennsylvania Art Education Association, an honor previously received by Jennifer Brehm, Director of Pre-K–12 and Teacher Programs, in 2014.

The Barnes continued to engage students with online programming throughout 2021 and resumed on-site school group visits in the fall, reaching over 12,800 students total. Through the Barnes’s partnership with the School District of Philadelphia, students in grades 7–12 were invited to tour the exhibition *Suzanne Valadon: Model, Painter, Rebel*, explore Suzanne Valadon’s artistic process, and discuss the underrepresentation of women artists during her time.

A representative from People for People Charter School shared, “I’m so grateful that the Barnes Foundation offers such a terrific program. This is our first virtual field trip and will be an experience that we will remember forever. The students were excited to show gratitude and give us their remarks about this trip. Our school staff was also impressed about how well organized and engaging the activity was for us all.”

Barnes Art Adventures

A virtual learning platform offering live, interactive episodes of instruction from featured artists and Barnes staff members, Barnes Art Adventures launched as a pilot program in spring 2020 in response to pandemic-related closures of the Barnes and area schools. Based on lessons learned during this experimental period, the Barnes honed the program and expanded its offerings in the fall of 2020.

The goals of Barnes Art Adventures include improving students’ abilities to analyze works of art; using art as a real-world context for learning about other curriculum content areas; inspiring students to see art as an outlet for personal expression; and providing an innovative online program about art that improves students’ critical-thinking skills. Themes change monthly, with lessons incorporating contemporary issues to encourage students to find relevance in art. Programs for grades 5–8 feature STEAM (science, technology, engineering, art, mathematics) activities and interviews with conservators, curators, and other creative professionals to highlight the intersections between art, science, math, and engineering. Online resources, including activity sheets, creative writing exercises, and art-making prompts, are provided for each episode.

During the 2020–21 academic year, Barnes Art Adventures served 16,600 schoolchildren, reaching a much larger audience than our traditional in-person programs, which engage about
Key findings of the teacher survey included:

- 91% of teachers surveyed thought their students were engaged with Barnes Art Adventures programming.
- 95% stated that Barnes Art Adventures met curricular needs.
- 95% found it easy to register their students for the program.
- 84% agreed that the program was the right length and the appropriate pace.
- 83% said they have already used or plan to use the supplemental teaching materials in their classroom.

12,000 students annually. The students participating in Barnes Art Adventures hailed from 188 schools in six states: Pennsylvania, Delaware, Florida, Maryland, New Jersey, and New Mexico. Additionally, 83 teachers from Philadelphia public and Catholic schools and Camden public schools participated in three professional development workshops.

To evaluate Barnes Art Adventures and assess learning outcomes, the Barnes education team gathered data from teachers and students. Teachers completed an online survey to provide feedback so Barnes staff could determine how well the program met its goals.

“My school does not have an art curriculum, so the exposure is excellent and part of the process of deepening understanding to the connections between art and history.”
—Middle school teacher, Thomas G. Morton School, Philadelphia

“This program is perfect for our pre-K and kindergarten students! It seems each time we have a session, you are hitting on some aspect of our instruction.”
—Pre-K teacher, Early Childhood Development Center, Camden, New Jersey

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 (SDP). Additional endowment gifts supporting education initiatives have been made by Dr. Herbert Kean and the Honorable Joyce Kean and the Dolfinger-McMahon Foundation.

Education programs that engage students throughout the Greater Philadelphia region and beyond, in-person and online, are generously supported by the following corporate, foundation, and individual donors: The 1830 Family Foundation, The CHG Charitable Trust, Connelly Foundation, James Fernberger and Mary Walto, Julia and David Fleischner, Goldsmith Weiss Foundation, Hamilton Family Charitable Trust, Christian R. and Mary F. Lindback Foundation, and other generous corporations.

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

Internship Program

The Barnes offers internships for undergraduate and graduate students seeking job experience and continued education. In 2021, the Barnes resumed its summer internship program and hosted 15 interns in various departments. In addition, we hosted one intern in spring 2021 and three interns in fall 2021.

Endowment gifts from The Giorgi Family Foundation and The Estate of Julia B. Spears provide ongoing support for internships. Additional donors to the internship program include the Schultz Hill Foundation and an anonymous donor.

The Barnes Arboretum

Located in Merion, Pennsylvania, the 12-acre Barnes Arboretum at Saint Joseph’s University is astonishingly diverse for its size, with more than 2,500 varieties of woody and herbaceous plants, many rare. The educational affiliation between the Barnes and Saint Joseph’s University enhances and builds on the horticulture education program that Dr. Albert C. Barnes’s wife, Laura Leggett Barnes, founded in 1940. The three-year Horticulture Certificate Program offers a comprehensive approach to the science and methods of horticulture and design with coursework that emphasizes aesthetics and the practical application of knowledge. First-year certificate students continue to participate in a module on art appreciation taught by a Barnes faculty member. 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 (SJU) 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.

This year the partnership has grown to include the ability for SJU undergraduate students to enroll for credit in one of the Barnes Foundation’s adult education core curriculum classes, Traditions of Art or Elements of Art. These classes were cross-listed in the SJU course catalogue.

This page: The Barnes Arboretum. Photo by Melissa Kelly Photography
These letters have been integrated and catalogued, and the finding aid for the collection will be available in early 2022.

The department answered 118 archival inquiries, more than half of which were from external researchers.

The Honickman Library served staff, students, docents, interns, and volunteers. The library catalogue was updated with a stylish new user interface. A total of 65 books were borrowed, 210 books were used in the library, and 57 items were newly catalogued into Surpass, the library management system. Robert A. London graciously donated books, exhibition catalogues, and reprints as well as a scrapbook of clippings to the Special Collections. Highlights include a copy of *The Maze* by Maurice Sandoz illustrated by Salvador Dalí that was inscribed to Dr. Barnes and given to him when Dalí visited the Foundation in 1945; Ambroise Vollard’s *Souvenirs d’un marchand de tableaux*; multiple copies of Bignou Gallery’s *Modern French Tapestries*, each with a printed inscription to Dr. Barnes, Mrs. Barnes, Violette de Mazia, Mary Mullen, and Nelle Mullen; and a signed copy of Walter Abell’s *Myth, Mind, and History*.

The internal digital asset management system (DAMS) launched to staff with initial training sessions in January and February. A new cross-departmental group assists with ongoing implementation; meetings serve as forums to discuss workflows, feedback, and the ingestion of backlog assets.

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

*The Art in Music* (November 22, 2020–October 18, 2021)

Albert C. Barnes believed painting and music had much in common and incorporated the study of music with the educational program of the Barnes Foundation. This exhibition spotlighted the two musical genres that most captivated Dr. Barnes—African American spirituals and symphonic performances. His patronage of the conductor Leopold Stokowski, the composer Nicolas Nabokov, and the African American Bordentown Glee Club were explored through correspondence, photographs, a magazine review, and lecture notes.
Tools of Her Trade: How Violette de Mazia Taught the Barnes Method (November 2021–November 2022)

Violette de Mazia (1896–1988) devoted 60 years to teaching the Barnes Method of art appreciation. Joining the staff of the Barnes Foundation in 1927, she served as a lecturer and author, adding the roles of editor, education director, and Trustee in later years. This exhibition presents several of the tools de Mazia crafted to teach her students concepts fundamental to Dr. Barnes’s approach to analyzing a work of art. The display includes lecture notes, handmade signs, diagrams, and a short audio clip of one of her lectures.

Art Collection Research: Object White Papers

Object White Papers are an initiative intended to produce new knowledge about underresearched objects in the collection. Written primarily by members of the Research 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. Barnes staff wrote 35 white papers in 2021.

New Website Texts

This year, our Research team continued to produce new content about the Barnes collection and wrote 270 object descriptions, 21 long-form descriptions that situate works of art in the collection in the appropriate cultural and social-historical contexts, and three full articles. This new knowledge is shared with teaching staff and volunteer tour guides, published on our website, and disseminated to our visitors through our free in-gallery mobile guide to the collection, Barnes Focus.

Postdoctoral Research Fellow

Postdoctoral research fellow Carl Walsh, hired through a transformational gift from the Pew Charitable Trusts as part of the Second Century Campaign, continued his in-depth research into the Barnes’s Egyptian antiquities, writing object white papers and Research Notes, publishing on the collection in academic journals, giving public lectures, and teaching in the Barnes’s adult education program. He has continued to collaborate with Margaret Little, Senior Conservator of Objects, on the scientific study of the Egyptian bronze statuettes, which has identified forgeries and verified the authenticity of some of these objects. This year, he also partnered with Little to host a digital scholars’ day, presenting their research on the Egyptian objects. Discussions with scholars from museums and Egyptological institutions around the world have led to significant new knowledge on the Barnes collection.

Research Notes

Research Notes is a short bimonthly publication accessible through the Barnes website, on the collections page. Each “issue” highlights a recent discovery about the collection made by Barnes staff members working in the Conservation, Research, Curatorial, and Archives, Library, and Special Collections departments. In 2021, three articles were published, “From Thebes to Philadelphia: Tracing the Provenance of an Egyptian Relief,” “Alexis Gritchenko at the Barnes Foundation,” and “Holy Cow! Uncovering an Egyptian Glass Forgery.”
Docent Tours

Docents play a critical role in creating a positive visitor experience, providing background information about the institution and important context for our artworks in the absence of wall labels. Private tours are a widely used benefit for Circles and Corporate Council members. In 2021, docents provided 1,250 in-person tours and 140 virtual tours of the collection and special exhibitions for visitors, members, and groups.
Conservation and Exhibitions

This year, Barbara Buckley, Senior Director of Conservation and Chief Conservator of Paintings, was awarded the prestigious Paintings Award from the Paintings Specialty Group of the American Institute for Conservation, recognizing outstanding contributions to the field of paintings conservation. Thanks to a generous Second Century Campaign gift from the Pew Charitable Trusts, the Barnes has continued its five-year program of technical analysis and related collection research on our holdings of works by Paul Cézanne, Amedeo Modigliani, Henri Rousseau, and Pablo Picasso. In addition,

Miriam Gillman, Assistant Conservator of Paintings.
Three paintings from the Barnes’s lending and study collection were treated prior to their inclusion in the exhibition *Soutine / de Kooning: Conversations in Paint: Winding Road, Near Gréolières (BF2044), Landscape with White Building (BF395), and Landscape with House and Tree (BF529).* In April 2021, Buckley led a related four-session online class titled “Conservation Challenges: Abstract Expressionism” that featured nationally recognized conservators as guest lecturers. In May 2021, Miriam Gillman, Assistant Conservator of Paintings, co-taught “Soutine’s Technique: A Close Look” with Martha Lucy, Deputy Director for Research, Interpretation and Education.

The ongoing technical examination of the 12 Modigliani oil paintings in the Barnes collection continued this year in preparation for the Barnes’s fall 2022 exhibition *Modigliani Up Close* and its accompanying catalogue. XRF scanning, XRF spot analysis, and x-radiography and technical imaging, including normal light recto and verso, raking light, ultraviolet-visible fluorescence, reflected infrared digital photography false color reflected infrared reflectography, and selected details and photomacrographs, were completed for all 12 paintings. Infrared reflectography was completed on seven paintings in addition to Modigliani’s *Head* sculpture (A249). Additionally, along with partners from the Museum of Modern Art, the Solomon R. Guggenheim Museum, the Metropolitan Museum of Art, the Art Institute of Chicago, the Courtauld Institute, Lille Métropole Musée d’art moderne, the Kunstmuseum Bern, the Saint Louis Art Museum, and the Tate, the Barnes’s Conservation and Curatorial staff completed the compilation, research, writing, and editing of five extensive articles that were submitted to Tate Papers to be published in early 2022.

Technical imaging of 18 paintings by Henri Rousseau commenced as the next group of works to be studied for the multiyear research project. XRF scanning was completed on five paintings.

Painting conservation treatments have included stabilization and minor treatment of the following paintings: Chaïm Soutine, *Red Church* (BF953); Attributed to Bonifazio de’Pitati, formerly attributed to Giorgione, *Two Prophets* (BF816); Pierre-Auguste Renoir, *Girl at the Foot of a Tree* (BF255); Follower of Tintoretto (Jacopo Robusti), *Christ and the Woman of Samaria* (BF823); Chaïm Soutine, *Man in Blue* (BF378); Pierre-Auguste Renoir, *Seated Odalisque* (BF237); Henri Matisse, *Studio with Goldfish* (BF569); Pierre-Auguste Renoir, *The Seine at Argenteuil* (BF126); Maurice Brazil Prendergast, *The Beach* (BF319); Jules Pascin, *Nude Seated in Hassock* (BF385); John Kane, *Along the Susquehanna* (BF946); Luigi Settanni,
Barnes staff organized a virtual scholars’ day for the Egyptian project in April 2021 that featured presentations on the Barnes’s work, as well as a lively roundtable discussion. More than 60 institutional and independent researchers, conservation scientists, and conservators attended, including representatives from the following institutions: Petrie Museum, London; Manchester Museum, Manchester, England; University College, London; National Museums of Scotland; Boston Museum of Fine Arts; Art Institute of Chicago; the Field Museum, Chicago; Kelsey Museum, University of Michigan, Ann Arbor; Michael C. Carlos Museum, Atlanta; Walters Art Museum, Baltimore; Metropolitan Museum of Art, New York; Penn Museum, Philadelphia; Brooklyn Museum; and SUNY Buffalo State College.

Additionally, treatment of a calyx krater (A152)—a vessel used to mix water with wine—continued. This long-term project is complex, and the treatment involved reversal of a previous treatment, which had become unstable, and reassembly of the fragments; after cleaning and repair, losses have been compensated and inpainting of the piece has begun. Also treated in 2021 were two oinochoe (wine jugs) contaminated with soluble salts.

In 2015, the Barnes began a multiyear project to clean and recoat the numerous metal objects on display on the collection gallery walls. To date, 770 of the 887 metalwork objects have been treated, and the remaining 117 will be treated in 2022.

The objects conservation laboratory on the lower level of the Frances M. McGuire Art Museum at Saint Joseph’s University in Merion, Pennsylvania—the former home of the Barnes collection—underwent renovations, including ventilation upgrades (a new fume hood and fume extraction arms at benches), installation of a deionized water system, and lighting upgrades. The work is expected to be completed by February 2022.

Since 1999, the Barnes has enjoyed a fruitful and collaborative relationship with the Conservation Center for Art and Historic Artifacts as the organization has completed rehousing and treatment projects for the Barnes art and archival collections. With support from the Richard C. Von Hess Foundation, the conservation treatment and rehousing of a group of 16 works on paper was completed in June 2021. To date, we have completed the treatment and rehousing of 156 of the 282 works on paper in the collection galleries. This work will continue in 2022 with support from the Sansom Foundation, with an additional 16 works on paper treated and rehoused.

An anonymous donor has provided generous endowment support for conservation projects. The Barnes is also grateful to the following donors for their generous annual support of conservation initiatives: The Pew Charitable Trusts, Richard C. von Hess Foundation, the Sansom Foundation, and Deborah Glass.
Exhibitions

Soutine / de Kooning: Conversations in Paint (March 7–August 8, 2021)

Organized by the Barnes Foundation and the Musées d’Orsay et de l’Orangerie, Paris, Soutine / de Kooning: Conversations in Paint explored the affinities between the work of Lithuanian artist Chaïm Soutine (1893–1943) and Dutch-American abstract expressionist Willem de Kooning (1904–1997). Co-curated by Simonetta Fraquelli, consultant curator for the Barnes, and Claire Bernardi, chief curator of paintings at the Musée d’Orsay, the exhibition featured 42 paintings and explored key moments in the history of the reception and interpretation of each artist’s work. It also considered how Soutine’s paintings, with their built-up surfaces and energetic brushwork, served the art of de Kooning and helped shape his groundbreaking abstract figurative works in the late 1940s and beyond. The exhibition reached more than 45,500 regional, national, and international visitors. Following its world premiere at the Barnes, Soutine / de Kooning: Conversations in Paint was on view at the Musée de l’Orangerie from September 2021 through January 2022.

“The season’s major art exhibition.”
—The Philadelphia Inquirer
Suzanne Valadon: Model, Painter, Rebel (September 26, 2021–January 9, 2022)

The first exhibition dedicated to the French artist and model Suzanne Valadon at a major US arts institution, Suzanne Valadon: Model, Painter, Rebel considered Valadon’s rich contribution to the early 20th-century art world and featured representative works from all stages of her career. The first self-taught woman to exhibit at the Salon de la Société Nationale des Beaux-Arts, Valadon challenged behavioral codes with her art and lifestyle, breaking new ground with her unapologetic portraits and nudes. She made a living from her art at a time when women faced countless obstacles to professional success, but despite these accomplishments, her work has received scant attention outside of France.

Curated by Nancy Ireson, Deputy Director for Collections and Exhibitions & Gund Family Chief Curator, the exhibition featured 54 works, including paintings, drawings, and prints created between 1890 and 1937.

Major support for Suzanne Valadon: Model, Painter, Rebel was provided by The Pew Center for Arts & Heritage. Additional support was provided by Comcast NBCUniversal, Denise Littlefield Sobel, and John Alchin and Hal Marryatt. Ongoing support for exhibitions comes from the Christine and Michael Angelakis Exhibition Fund, the Jill and Sheldon Bonovitz Exhibition Fund, the Horace W. Goldsmith Foundation, and Aileen and Brian Roberts. In addition, support for all exhibitions comes from contributors to the Barnes Foundation Exhibition Fund.

“A thrilling tour of [Valadon’s] portraits, nudes, still lifes, and drawings.”
—The New York Times

Installation view of Suzanne Valadon: Model, Painter, Rebel exhibition.
Barnes Foundation Exhibition Fund

Exhibitions 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:

Joan Carter and John Aglialoro, Julia and David Fleischner, Leigh and John Middleton, Jeanette and Joe Neubauer, Aileen and Brian Roberts

John Alchin and Hal Marryatt, Christine and Michael Angelakis, Jill and Sheldon Bonovitz, Lois and Julian Brodsky, N. Judith Broudy, Laura and Bill Buck, Elaine W. Camarada and A. Morris Williams, Jr., Eugene and Michelle Dubay, Penelope P. Harris, Christine and George Henisee, Jones & Wajahat Family, Lisa D. Kabnick and John H. McFadden, Marguerite Lenfest, Maribeth and Steven Lerner, Victoria McNeil Le Vine, Leslie Miller and Richard Worley Foundation, Hilarie and Mitchell Morgan, The Park Family, The Rittenhouse Hotel, Adele K. Schaeffer, Katie and Tony Schaeffer, Dr. and Mrs. Eugene E. Stark, Joan F. Thalheimer, Bruce and Robbi Toll, van Beuren Charitable Foundation, Kirsten White, Anonymous

Installation view of Suzanne Valadon: Model, Painter, Rebel exhibition.
In 2021, the Barnes produced several major publications, including Cézanne in the Barnes Foundation, the first book dedicated to its expansive collection of works by the renowned artist Paul Cézanne (1839–1906)—one of the largest and most significant in the world. Co-published and distributed by Rizzoli Electa and edited by André Dombrowski, Frances Shapiro-Weitzenhoffer Associate Professor of 19th-Century European Art at the University of Pennsylvania; Nancy Ireson, Deputy Director for Collections and Exhibitions & Gund Family Chief Curator at the Barnes; and Sylvie Patry, Chief Curator and Deputy Director for Curatorial Affairs and Collections at the Musée d’Orsay, Paris, this landmark 432-page volume catalogues the 69 works by Cézanne in the Barnes collection, which include 61 oil paintings and eight works on paper.

“[Cézanne in the Barnes Foundation] is an invaluable, informative, handsome volume, essential reading for anyone who cares about the history of modernist art.”
—The Wall Street Journal

The Barnes also published two exhibition catalogues. The 176-page volume accompanying the Soutine / de Kooning: Conversations in Paint exhibition was edited by Simonetta Fraquelli and Claire Bernardi and includes contributions by Sylvie Patry, Judith Zilczer, and Lili Davenas. Co-published by the Barnes Foundation in association with the Musées d’Orsay et de l’Orangerie, Paris, and Paul Holberton Publishing, London, the book features 50 full-color plates and numerous comparative illustrations. In addition to essays illuminating the careers of both artists, as well as Dr. Barnes’s role in collecting and promoting Soutine’s work, the catalogue contains reprints of selected writings on Soutine and de Kooning, as well as a chronology, a checklist of works in the Soutine retrospective at the Museum of Modern Art in 1950, and an illustrated checklist of paintings by Soutine on view at the Barnes Foundation.

The 160-page exhibition catalogue Suzanne Valadon: Model, Painter, Rebel, edited by Nancy Ireson, explores the new ways of looking at Valadon presented in the show. Published by the Barnes Foundation in association with Paul Holberton Publishing, London, the fully illustrated book includes contributions by Ireson, Martha Lucy, Denise Murrell, Adrienne L. Childs, Lauren Jimerson, and Ebonie Pollock that explore the artist’s treatment of the female figure, her navigation of the art world, and her depictions of an as-yet-unidentified Black model. Additionally, an essay by South African artist Lisa Brice reflects on her interest in the painter, finding resonance between Valadon’s pioneering work and contemporary artists and events, and a chronology by Marianne Le Morvan presents a fascinating overview of the artist’s turbulent life.
This year also saw the publication of *The Barnes Foundation Handbook*, a compact and lavishly illustrated introduction to the Barnes collection. The book features a room-by-room tour with concise entries on 172 works in the collection, as well as an introduction and an essay on Dr. Albert Barnes’s unique approach to displaying artworks to provide greater context about the institution and its mission.

Work continued on three additional publications, to be released in 2022 and 2023. *Water, Wind, Breath: Southwest Native Art in the Barnes Foundation* will arrive to coincide with the February 2022 opening of the special exhibition *Water, Wind, Breath: Southwest Native Art in Community*, serving as both an exhibition catalogue and an evergreen publication on the Barnes’s collection of Southwest Native American art. Technical examinations of Amedeo Modigliani’s work will inform the catalogue for a major exhibition on the artist opening at the Barnes in October. And, in celebration of its centennial, the Barnes Foundation will debut the book *The Barnes at 100: Dialogues on Education, Installation, and Social Justice*, edited by Deputy Director for Research, Interpretation and Education Martha Lucy and published in association with Temple University Press. This book will explore the institution’s history, from Dr. Barnes’s unconventional arrangement of the collection to its dual founding commitments to progressive education and social justice.

The Barnes’s publications program is generously supported, in part, by Lois and Julian Brodsky through the Lois and Julian Brodsky Publications Fund.

*Cézanne in the Barnes Foundation* was made possible through the generous support of Acquavella Galleries, Inc., John Alchin and Hal Marryatt, Edward and Gwen Asplundh, Lois and Julian Brodsky, Leslie Miller and Richard Worley Foundation, Katherine Sachs, Joan Thalheimer, Margaret and Tom Whitford, The Honorable Constance H. Williams and Dr. Sankey V. Williams, Robert N. Wilson and Michele Plante, and other individual donors.

The *Soutine / de Kooning: Conversations in Paint* exhibition catalogue was made possible with generous support provided by the Lois and Julian Brodsky Publications Fund.

Audience Engagement and Community Impact

Guest and Protection Services

To offer a more visitor-centered experience, the Barnes restructured frontline staff functions and departments in 2020, bringing Visitor Services/Art Team/Protection Services into the Guest and Protection Services (GPS) Department. We brought our security team in-house as Barnes employees, cross-training them and our Visitor Services staff to be an integrated team. Our GPS staff deliver unique on-site experiences to all guests, maintain a safe work environment, and protect the collection, building, and grounds.

This year, staff were structured into specific roles with clear paths for employee development. GPS Associates provide a best-in-class experience to every person visiting our institution. As the first line of interaction between the Barnes and all guests, they set the tone for an exceptional guest experience, making the “visitor-centered” concept a daily reality in all interactions, decisions, and exchanges with guests. GPS Specialists advance this service by presenting on-site experiences, such as public talks; engaging guests with in-depth knowledge on our collection, exhibitions, and history; providing building orientation; and ensuring guest access to interpretive and visit-enhancing information. Specialists also maintain the protection of staff, art, and guests—enforcing rules, monitoring behavior, and maintaining the integrity of departmental processes.

This year, the Barnes launched the Pathways Program, which is designed for and directly invests in the skill development and career advancement of the Barnes’s talented frontline staff. The program offers paid internship-style experiences with administrative departments of the Barnes. In 2021, internships were hosted by the Education and Marketing departments. The goal of each internship is for frontline staff members to develop skill sets critical to the primary work functions of their host department; experience networking, resume building, and interview processes; and, finally, explore the variety of career
tracks in the nonprofit arena in a safe and supportive environment. Larger program outcomes range from identifying candidates ready for advancement to creating a space to refine skill sets in interpersonal communication, standard business practices, writing, and technology. The Pathways Program has already expanded for 2022, with a schedule of 12 internships to be hosted throughout the year.

Themes in Suzanne Valadon: Model, Painter, Rebel, including female desire and a woman’s experience of her own physicality.

“It feels gutsy to participate in a performance like this. There’s a risk involved and that’s the thrill of live performance, but somehow using your vagina as the instrument in front of an auditorium of people seems uniquely brave.”

—The Philadelphia Citizen

Artist Bash
In November, Artist Bash resumed with the world premiere of multi-disciplinary artist Althea Rao’s latest collaborative performance exploring the intersection of reproductive justice and feminism. Titled Vagina Chorus, this one-of-a-kind performance was intended to reorient thinking around the vagina and women’s bodies. The program spoke to key themes in Suzanne Valadon: Model, Painter, Rebel, including female desire and a woman’s experience of her own physicality.

Following COVID-19-related closures in 2020 and early 2021, the Barnes resumed in-person programming for its most popular offerings in the summer and fall of 2021, including PECO Free First Sunday Family Day, First Friday!, Barnes on the Block, Artist Bash, and Young Professionals Night.

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Barnes on the Block

On July 2, the Barnes hosted the fourth Barnes on the Block with Mural Arts Philadelphia, taking place together with Wawa Welcome America—Philadelphia’s annual July 4th festival—and its inaugural Our America Now event. Taking place on our grounds, the Benjamin Franklin Parkway, and on 21st Street near the Barnes, this event welcomed the neighborhood for a free block party that encouraged neighbors to connect with art and one another. Welcoming over 2,000 guests, this event included free admission to the collection and Soutine / de Kooning: Conversations in Paint exhibition, food trucks, a beer garden, live music, and interactive art-making demos.

First Friday!

One of the Barnes’s most popular events, the monthly First Friday! program resumed in August with a tribute to Bob Marley by the Arpeggio Jazz Ensemble. The monthly program features live music, performances, and access to the collection and exhibitions. In 2021, the Barnes welcomed over 1,100 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 engage audiences who might not otherwise have the opportunity to visit. While online programming and art-making activity sheets were available for families to engage with throughout the year, on-site programming for PECO Free First Sunday Family Day resumed in September.

PECO Free First Sunday Family Day particularly supports the Barnes’s efforts 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 talks—that is designed to help all visitors see their culture and history reflected within the Barnes. In 2021, the Barnes welcomed nearly 8,000 visitors to PECO Free First Sunday Family Day and worked with 14 community partners.

Young Professionals Night

Young Professionals Night, a social gathering for young art aficionados and appreciators, resumed in October with an evening celebrating the Suzanne Valadon: Model, Painter, Rebel exhibition. This program welcomed 180 visitors and activated both indoor and outdoor spaces at the Barnes, with music (by Res and DJ Xtina) and bars in both spaces. Guests were encouraged to dress to the theme, which was centered on individuality and self-expression, in bold colors, striking patterns, or shimmering metals.

Public program offerings were supported, in part, by Tod Williams Billie Tsien Architects.

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

This page: Barnes on the Block.
Opposite: PECO Free First Sunday Family Day.
Community Engagement Initiatives

The Barnes is committed to strengthening access and engagement for all communities, including youth and families from across Philadelphia. By building new relationships, and deepening existing ones, we are working to reach Dr. Barnes’s vision that art is for everyone. This year, we continued to work with a variety of local and regional public service agencies—including the City of Philadelphia Department of Parks and Recreation, Philadelphia Housing Authority, Baker Industries, the Free Library of Philadelphia, Mural Arts, People’s Emergency Center Community Development Corporation, Pennsylvania Department of Corrections, and Puentes de Salud—to help expand our reach in Philadelphia’s richly diverse neighborhoods and communities. Programs and staff facilitate meaningful and innovative connections to art by meeting people where they are.

Generous endowment support for community engagement programs is provided by the Stavros Niarchos Foundation (SNF). Additional annual support for these programs comes from B Inspired Philadelphia and Marlene and Brian C. Dooner.

Art Activity Kits

When the COVID-19 pandemic caused the closure of the Barnes Foundation and local schools and community centers, our staff worked quickly to ensure that literacy development and creative learning and expression could continue at home. We delivered art activity kits to participants in Puentes a las Artes / Bridges to the Arts and to People’s Emergency Center, neighborhood food-distribution sites, and West Philadelphia Parks and Recreation centers to promote at-home learning and literacy development, as well as creative learning and expression. To date, 2,250 art activity kits have been distributed.

Based on the positive feedback, the Barnes will continue to distribute art activity kits to children partaking in our community and family access programs in West and South Philadelphia, as well as to those visiting the Barnes for PECO Free First Sunday Family Days.

Art activity kits provide children with meaningful opportunities to engage in hands-on art making inspired by artworks in the Barnes collection. Kits are designed to encourage connections to literacy development, creativity, and critical thinking and include art activity sheets, supplies, and a Barnes-branded bag. The activity sheets provide an introduction to a piece in the Barnes collection, guiding vocabulary words, a materials list, step-by-step activity instructions, and visual references including an image of the artwork and a sample of the art activity project.

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

Early Learner Summer Pods.
The Barnes launched the Art for All Community Pass program in 2018, with the goal of expanding relationships with participants in specific Barnes programs that cultivate diversity, inclusion, and access. These yearlong passes for free Barnes admission with discounted benefits are extended to ACCESS cardholders, participants of Barnes community partnership programs, Barnes–de Mazia Adult Education Program scholarship students, participants in the Restorative Justice program, and pre-K students. ACCESS cardholders also continue to receive free admission by simply showing their ACCESS cards.

As of December 2020, the Barnes had provided free admission to close to 400 visitors with the Art for All Community Pass and 750 with ACCESS cards. Distribution of the Art for All Community Pass was put on hold due to the COVID-19 pandemic and the suspension of in-person programs at community partner sites; plans are underway to resume distribution in 2022.

In partnership with the People’s Emergency Center Community Development Corporation (PECCDC), Barnes West has been serving West Philadelphia with multifaceted arts programming since 2018. In June 2021, Barnes West launched Everyday Places Artist Partnerships, offering opportunities for social-impact artists to engage community residents in art-making activities that would spark creativity, hope, and healing.

The five artists selected for 2021 were Keyonna Butler, Marshall James Kavanaugh, Jahwula Seapoe, Andrea Walls, and Karen Smith with Sistahs Laying Down Hands. The artists partnered with neighborhood businesses and sites—including a hair salon, a jewelry shop, restaurants, public parks, and community organizations—to build interactive projects that engaged and inspired West Philly residents and empowered them to share their own creative voices. The projects incorporated poetry, creative writing, drumming, photography, yoga, visual art, and upcycled fashion and helped more than 350 residents experience interpersonal connections through art.

Marshall James Kavanaugh’s Everyday Places project featured personalized poetry written and performed by local poets curated by the artist: “One group even got a poem to celebrate a birthday, which felt like the epitome of what this installation is about. To celebrate the community and give back with some intimate moments of connection.”

Barnes West is made possible with lead support from the William Penn Foundation.

Keyonna Butler partnered with Kanvas Event Center.

Karen Smith partnered with the Silk Tent.
Community Engagement Programs for Suzanne Valadon: Model, Painter, Rebel

Additional community engagement activities to complement the Suzanne Valadon exhibition included tailored workshops and tours on September 20–24 for women of Interim House, a subsidiary of the Public Health Management Corporation, which provides a trauma-informed treatment program for women as a holistic approach to treating addiction and promoting recovery.

Early Learner Summer Pods

In 2021, the Barnes evolved its summer camp programming into a citywide effort to address gaps in early childhood development programs during the pandemic, which disrupted access to high-quality learning opportunities for many Philadelphia children five and under—particularly those in low-income families hardest hit by the impact of the pandemic.

The William Penn Foundation chose the Barnes to lead seven peer cultural agencies—the Academy of Natural Sciences of Drexel University, the Clay Studio, Fairmount Water Works, Fleisher Art Memorial, Please Touch Museum, Smith Memorial Playground and Playhouse, and WHYY—in aligning free summer opportunities for low-income communities across Philadelphia through the Early Learner Summer Pods initiative. The creation of this cultural partners’ network coordinated common goals for early childhood and literacy development and presented families with access to a variety of program choices including art, science, nature, play, literacy, and environmental experiences.

As part of this initiative, the Barnes offered its own programming in partnership with the City of Philadelphia Parks and Recreation department at Playstreet locations in Mantua and Kingsessing in West Philadelphia, and at Mifflin Square Park and Ford PAL Rec Center in South Philadelphia—locations chosen to deepen existing institutional relationships with these vibrant neighborhoods. The Barnes’s programming at these four sites reached 303 early learners and families over six weeks.

Overall, the Early Learner Summer Pods initiative served 858 children ages five and under with direct learning experiences over six weeks and engaged 459 families in program activities. In addition, 960 children received learning supplies and resource materials.

Early Learner Summer Pods are made possible with lead support from the William Penn Foundation.

This page: Toddler Time at the Barnes. Opposite: Installation view of Suzanne Valadon: Model, Painter, Rebel exhibition.
Puentes a las Artes / Bridges to the Arts

The 2020–21 school year was the fourth year of Puentes a las Artes / Bridges to the Arts, an arts-based biliteracy program for ELL/ESL early learners (ages 3–5) from South Philadelphia’s growing Latinx immigrant community. With lead support from the William Penn Foundation, the program works with community health and wellness organization Puentes de Salud to reach a vulnerable population of families who lack access to high-quality learning and enrichment opportunities as they embark on the path to literacy, social and emotional well-being, and ultimately a successful future.

Due to the pandemic, Barnes staff developed a hybrid approach where teaching artists and staff worked to stay connected to early learners and their families remotely, as continuity is critical to ensuring momentum for early learning and development. Programming included bilingual weekly classes on Zoom with virtual visits to the Barnes collection and art-making lessons, home delivery of books and art kits for classes, monthly check-in calls to support at-home literacy development, and open access to videos of teaching artists and staff reading storybooks. Puentes a las Artes continued to provide high-quality learning and social-emotional support for early learners as well as essential support services for parents.

During the 2020–21 academic year, 28 early learners from 25 families and 19 parents/caregivers participated in this program, with a 100% retention rate over the full 24 weeks of the program. Weekly attendance stayed consistently high at 90%. Five multiweek lesson units were designed to introduce new vocabulary in English and Spanish, foster rich talk about art and observations, provide hands-on art making, and spark imagination and interest in learning. Students met in a main Zoom classroom with a teaching artist to make virtual trips to Barnes galleries, and breakout rooms were set up for small groups and art activities.

According to one guardian, “The program strengthened my children’s ability to express ideas and communicate. When they returned to school, their teacher told me they’ve had a lot of growth in how they express themselves.”

In addition to the William Penn Foundation’s support, the Barnes was recently awarded a grant from the Institute of Museum and Library Services (IMLS) to support Puentes a las Artes.

FAO Schwarz Fellowship

In 2021, the Barnes was announced as the recipient of a two-year FAO Schwarz Fellowship, a program that connects new college graduates with leading nonprofit organizations to gain the skills and experience needed to become social impact leaders. The Barnes fellow is Kendyl Boyd, a 2021 art education graduate of Moore College of Art & Design. She is working with the Curatorial, Community Engagement, and Family and Public Programs teams to strengthen community programs related to special exhibitions, developing new ways to make meaningful, lasting connections with our audiences and communities on-site at the Barnes and within neighborhoods.

From September to November, Boyd led two five-week classes to introduce the Barnes collection and the Suzanne Valadon: Model, Painter, Rebel exhibition to students in grades 3–5 and 6–8 for Steppingstone Scholars’ afterschool program at the Morton McMichael School in West Philadelphia. The Steppingstone Scholars organization combats systemic racial and socioeconomic inequality by creating access to educational and workforce opportunities for underserved students in

This page: Early Learner Summer Pods. Opposite: Barnes on the Block.
Philadelphia. For this collaboration, Boyd and Phylicia Hodges, a Barnes teaching artist, provided hands-on art instruction and guided students’ critical-thinking skills by introducing concepts behind looking at art. The program culminated in a field trip to the Barnes during which students visited the artworks discussed in class and explored the galleries freely; for many students, this trip was their first to a Philadelphia museum. The visit allowed students to have direct experience with the Barnes collection; it also encouraged them to see the value of art as a shared experience and to think of museums as resources for both learning and building stronger relationships with family.

Funding for the FAO Schwarz Fellowship has been provided by the FAO Schwarz Family Foundation.

Restorative Justice Program
The Barnes is committed to providing opportunities for individuals who are incarcerated, on probation, or on work release 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 the Guild, Mural Arts Philadelphia’s paid apprenticeship program, which gives previously incarcerated individuals and young adults on probation the chance to forge bonds with their community while developing job skills. Educators also teach programs for inmates at one of Pennsylvania’s largest maximum-security prisons, SCI: Phoenix, where Mural Arts works throughout the year, as well as art-inspired workshops on life skills with returning citizens from Baker Industries.

The COVID-19 pandemic affected plans for this program in 2020 and 2021, as it did many others. In spring of 2021, however, Mural Arts Guild sessions resumed at the Barnes, with 20 to 25 individuals participating.

Barnes on the Block.
Second Century Campaign

Looking ahead to its 100th anniversary in 2022 and the beginning of its second century of operations, the Barnes Foundation 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 over $56 million to date.

Photo by Michael Perez
Events

The Barnes Foundation 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. The Barnes hosted 56 events in 2021.
Get Involved

Click on the links below to get involved:

Join
Donate
Create a Legacy
Volunteer
Share on Social Media:

“The Barnes Foundation is truly a house of treasures. My visit there restored my soul.”
—Guest, Visitor Survey

“The Barnes collection is unique. It’s one of the best museums I’ve ever visited, but the difference is its warmth, engaged staff, and fulfillment of Dr. Barnes’s vision of educating the value of art and aesthetics. My compliments to all the staff, but especially to Kedra Kearis and Siobhan Dougherty, whose knowledge and engagement were exceptional. They truly exemplify what the Barnes is all about. Finally, the design of the collection is one of the best, if not the best, I’ve ever encountered as a museumgoer. It’s perfect! Thanks. I’m happy to be a member.”
—Guest, Visitor Survey

Barnes on the Block.
The Barnes Foundation 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.
Thank You to Our 2021 Donors.

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

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<th>Status</th>
<th>Estate and Planned Gifts</th>
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<td>Evelyn G. Spritz</td>
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The Barnes is grateful for the individuals, foundations, and corporations who have made contributions to sustain our programs and operations in perpetuity. The following endowed funds have been created and spaces, centers, and positions named thanks to the generosity of these donors.

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- Walter and Leonore Annenberg Court
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