



PATRICE

2022 Annual Report



THE BARNES FOUNDATION

McGilliam
2018

Letter from the Chair of the Board of Trustees

Dear Friends,

Home to an unparalleled art collection, the Barnes is a cultural gem in Philadelphia—with education at its heart—that has blossomed into a vibrant gathering place, uniting people across generations and cultures. Our centennial year served as a moment to reflect on the Barnes's progressive educational legacy and

to celebrate our goals for the future. In the years ahead, we look forward to sharing the collection with diverse audiences around the world, expanding lifelong-learning offerings, deepening audience engagement with innovative digital initiatives, and bringing even greater service to communities across Philadelphia.



Throughout 2022, the Barnes presented a constellation of engaging exhibitions and public programs that reflected our commitments to education, community engagement, and diversity, inclusion, and social justice.

Our popular PECO Free First Sunday Family Day is designed to welcome new, diverse audiences and multigenerational families through a variety of activities, and on December 4—the 100th anniversary of the Barnes's founding—we hosted a special program celebrating the centennial and ten years on the Benjamin Franklin Parkway.

The Barnes is a force here in Philadelphia, collaborating with community partners and change agents like the People's Emergency Center, Puentes de Salud, and Mural Arts Philadelphia to bring art and education to the communities we serve. I am proud of this crucial work in our neighborhoods, along with everything accomplished online and on-site, from expanded virtual courses—we hosted over 2,300 adult learners in 77 classes, plus over 4,000 schoolchildren through Barnes Art Adventures—to the presentation of *Modigliani Up Close*, a monumental exhibition resulting from years of international collaboration between scholars, conservators, and conservation scientists into Amedeo Modigliani's working methods and materials. This major project perfectly demonstrates how, in addition to producing innovative research, the Barnes is bringing together scholars in the field to share their new insights.

In the ten years since the Barnes opened on the Parkway, we have welcomed over 2.4 million visitors to experience the wonders of the collection. We've continued to build on our strong foundation through the *Second Century Campaign*—with over \$67 million in new commitments toward our \$100 million goal—which will enhance educational programs and community engagement initiatives and strengthen our endowment.

This year, we were pleased to welcome Greg Deavens, president and chief executive officer of Independence Health Group, to the Board of Trustees, and several new members to our volunteer committees, including the Ambassadors Board, National Ambassadors Board, Corporate Leadership Board, Professional Advisors Council, and Young Professionals Leadership Board. We are deeply grateful for the ways in which these individuals advance the Barnes through their wise counsel.

Together with my colleagues on the Board, Thom Collins, and the entire staff, we thank you for your role in supporting the Barnes's innovative work, and for your continued partnership as we embark upon our second century. We look forward to seeing you often in 2023!

Yours sincerely,

Aileen Roberts
Chair

Letter from the Neubauer Family Executive Director and President

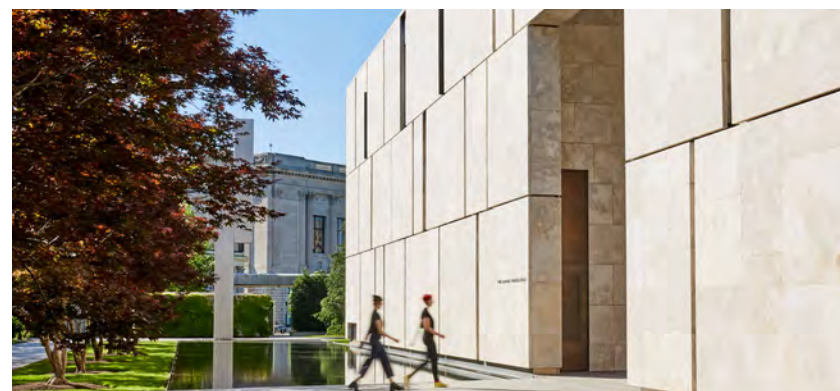
Dear Friends,

One hundred years ago, on December 4, 1922, Dr. Albert C. Barnes received a charter from the Commonwealth of Pennsylvania to establish the Barnes Foundation. Since opening our doors on the Parkway in 2012, we have deepened our commitment to accessible arts education; diversity, inclusion, and social justice; and the development of new scholarship on his extraordinary collection. Dr. Barnes's pioneering education courses remain essential to our activities, and we have expanded our education program to include more contemporary topics and approaches, with a diverse array of classes that now reach learners around the globe.

Reflecting on 2022, a landmark year in Barnes history, my thoughts immediately gravitate to our inspired and dedicated staff and volunteers. I am particularly grateful to our frontline workers, educators, and docents, who further Dr. Barnes's educational legacy, breathe life into his ideals of inclusion and access, and break down barriers to participation in the arts. **Thank you, too, our dedicated friends and supporters.** None of the successes outlined in this report would be possible without the generous contributions of our community of donors, members, alumni, and visitors.

This year, we presented three acclaimed exhibitions: *Water, Wind, Breath: Southwest Native Art in Community*, the Barnes's first exhibition dedicated to Native American art; *Isaac Julien: Once Again . . . (Statues Never Die)*, featuring a newly commissioned film installation by artist and filmmaker Sir Isaac Julien that explores the relationship between Dr. Barnes and the philosopher and cultural critic Alain Locke; and *Modigliani Up Close*, the culmination of years of research into the artist's working methods by conservators and curators across Europe and the Americas. We published two new collection and exhibition catalogues, both of which are major contributions to the field: *Water, Wind, Breath: Southwest Native Art in the Barnes Foundation*, the first in-depth scholarly examination of our Native art collection, and *Modigliani Up Close*, on track to become our best-selling book yet.

Our online education offerings and innovative digital initiatives enjoyed continued growth and success, and we look forward to piloting an expanded digital arts education platform in 2023. To support these efforts, we formed a new Research, Evaluation, and Impact department, which is



working across the Barnes to strengthen data collection and analysis and enhance our online learning capabilities.

We introduced several exciting programs designed to engage and serve diverse communities in Philadelphia, including an evening of conversation and poetry with Joy Harjo, the former US poet laureate, and an immersive performance piece by Philadelphia-based artist John Dowell. In May, our collaborative Everyday Places Artist Partnerships initiative in West Philadelphia received an award from the Greater Philadelphia Chamber of Commerce's Arts & Business Council.

This fall, we celebrated the announcement of Calder Gardens, which will open to the public in 2025. In a new model for institutional sustainability and efficiency, the Barnes will operate the new institution once it opens, providing administrative, operational, and educational programming support.

Finally, following a collaborative development process involving our

staff, Board of Trustees, peers, and partners, we have created a new strategic plan that outlines priorities, goals, and opportunities to strengthen the Barnes's commitment to accessible education and diversity, inclusion, and social justice in the years to come.

My sincere gratitude goes to Aileen Roberts, our Board Chair, for her engaged and deeply insightful leadership; our Trustees, for their invaluable counsel; my dedicated colleagues on the Barnes staff; our docents and volunteers; our students and alumni; and our cultural and community partners, for their thoughtful and enthusiastic collaboration.

Wishing you and yours a joyful 2023!

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’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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*Elected to the Board of Trustees upon the nomination of the Trustees of Lincoln University.

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 during our centennial and in past years to support our mission-driven work on-site, online, and in the communities we serve.

Throughout 2022, visitation and participation in Barnes programming grew with a variety of in-person education, public, and community offerings. Many ambitious projects were realized this year, including the presentation of three major exhibitions and the publication of two related catalogues. None of our successes would have been possible without you.

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Appointments

John R. Alchin, who was elected to the Board of Trustees in 2018, was named Vice Chair. Alchin most recently served as executive vice president and co-chief financial officer of Comcast Corporation.

Trustee **Armando I. Bengochea**, PhD, senior program officer for Higher Education and Scholarship in the Humanities and director of the Mellon Mays Undergraduate Fellowship (MMUF) of the Mellon Foundation, was named a Lincoln University–nominated trustee this year, having been officially nominated by Lincoln University’s board and elected by the Barnes Board of Trustees.

Gregory E. Deavens, president and chief executive officer of Independence Health Group (Independence), was elected to the Board of Trustees. Deavens has held his position with Independence, parent of Independence Blue Cross, since January 2021. He joined Independence in 2017 as executive vice president, chief financial officer, and treasurer.

Corrinne Chong, PhD, an art historian, curator, and educator from Toronto, and **TK Smith**, a Philadelphia-based curator, writer, and cultural historian, were appointed as assistant curators.

Sheronda Whitaker, MS, SPHR, SHRM-SCP, was promoted to deputy director for human resources and chief diversity officer, underscoring the Barnes’s longstanding commitments to diversity, equity, accessibility, and inclusion initiatives, supporting its staff and volunteers, and enhancing workplace culture.

The Barnes welcomed new members to its volunteer committees in 2022.

Dr. Herbert Kean was named an Honorary Trustee. New appointees to the Barnes Ambassadors Board included **Karen Buchholz**, **Cara Cote-Ackah**, **Marjorie Honickman**, **Miller Parker**, and **Eileen Rosenau**. **Archbold van Beuren** was appointed to the National Ambassadors Board. New appointees to the Corporate Leadership Board included **Debbie Albert (Aramark)**; **Nina Cohen (Glenmede)**; **Jennifer Khoury (Comcast NBCUniversal)**; **Lorina Marshall-Blake (Independence Blue Cross)**; and **Dunham Townend (Sotheby’s)**. Additionally, **Grace Fitts (Freeman’s)**; **Shannon Fitzpatrick (Cigna)**; and **Alexandra Olsman (Sotheby’s)** were appointed to the Young Professionals Leadership Board, and **Philip Jodz (Fiduciary Trust)** was appointed to the Professional Advisors Council.

2022 Highlights



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

- **Celebrated the 100th anniversary of the Barnes's establishment and our first decade on the Benjamin Franklin Parkway in Philadelphia** with a yearlong constellation of exhibitions and public programs reflecting our commitments to education, community engagement, and diversity, inclusion, and social justice.
- Hosted **special PECO Free First Sunday Family Day** on Sunday, December 4, the 100th anniversary of the Barnes's founding—celebrating this milestone, plus ten years on the Parkway, and ten years of PECO's support as the founding corporate partner of this popular program.

Installation view of *Water, Wind, Breath: Southwest Native Art in Community* exhibition.

- Presented three critically acclaimed exhibitions: ***Water, Wind, Breath: Southwest Native Art in Community***; ***Isaac Julien: Once Again . . . (Statues Never Die)***, which featured a newly commissioned film installation for the Barnes's centennial; and ***Modigliani Up Close***.
- Presented programs celebrating Henri Matisse's art and his significant relationship with Dr. Albert C. Barnes to coincide with the major exhibition *Matisse in the 1930s* at the Philadelphia Museum of Art.
- Published two new books, ***Water, Wind, Breath: Southwest Native Art in the Barnes Foundation*** and ***Modigliani Up Close***, both of which serve as exhibition and collection catalogues.
- Expanded **online courses for Barnes–de Mazia Adult Education Program** and hosted **over 2,300 students in 77 classes**.
- **Added long-form interpretive texts** for 79 objects in the collection and updated provenance information for 144 others.
- Continued **Barnes Art Adventures** and served **4,188 schoolchildren**.
- Engaged **16,500+** member households.
- **Served 1,145 children** under five through the **Early Learner Summer Pods** initiative, which engaged peer cultural agencies—the Academy of Natural Sciences of Drexel University, the Clay Studio, Fairmount Water Works, Fleisher Art Memorial, Smith Memorial Playground and Playhouse, and WHYY—in aligning free summer opportunities for low-income communities across Philadelphia.
- Through **Barnes West**, our collaborative initiative with People's Emergency Center, presented the second annual **Everyday Places Artist Partnerships**, offering opportunities for local artists to create vibrant spaces for West Philadelphia residents to engage with art. This project, which received the 2022 Arts & Business Council Award, served more than **919 residents**.

Education, Research, and Interpretation

Education



Adult Education

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

The Barnes-de Mazia program builds on Dr. Barnes's groundbreaking approach to teaching visual literacy and the curriculum he developed with Violette de Mazia and John Dewey, which emphasizes the formal analysis of art and reflects progressive education philosophies of the 1920s.



This pioneering adult education program 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 launched a suite of new virtual courses that are now a central part of its offering and that reach students around the world.

The Barnes–de Mazia Adult Education Program continued to experience great success with online classes in 2022, enabling the Barnes to engage large and diverse audiences, with class size no longer limited by building capacity or geographical distance. During

the academic year, 2,309 students participated in 77 classes, 61 of which were online. The Barnes also provided 305 need-based scholarships. Overall, since the introduction of online classes, enrollment and related tuition for adult education has nearly doubled.

Through ongoing partnerships with the Pennsylvania Academy of the Fine Arts and Saint Joseph’s University, undergraduates from those institutions can earn college credit for successfully completing semester-long classes offered by the program.

The Barnes continues to partner with Drexel University, the Philadelphia College of Osteopathic Medicine,

“From the beginning, [the Barnes has] played a pioneering role in art education, with the collection used as a teaching tool. The program has involved significant social outreach to, as Dr. Barnes put it, ‘people to whom such doors are usually locked.’”

—Eric Gibson, “Why the Barnes Foundation Matters,” *The New Criterion*

and the University of Pennsylvania to enhance medical students’ education through engagement with our collection. Each issue of the *Rx/Museum* newsletter, launched in 2020 as an offering for Penn Medicine doctors, features an artwork (from the Barnes, 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. This year, the newsletter was published as a printed handbook and distributed to Penn Medicine faculty and staff. Growing out of that project, “A Handbook for Healing: Art and Reflection for Patients and Caregivers” was also published in 2022 and is being distributed to patients and caregivers at Penn’s new Pavilion medical center.

This summer, the Barnes co-hosted the biannual conference of the International Association of Empirical Aesthetics (IAEA) with the Penn Center for Neuroaesthetics, which drew more than 150 international researchers. On day two of the three-day conference, the Barnes hosted multiple sessions that were open to the public, as well as the president’s address and an evening reception. Following the conference, the Barnes presented a symposium on current research in neuroaesthetics and the history of the field; the event was free and open to the public, and more than 100 people attended.

The Barnes also participated in the Eastern State Penitentiary Historic Site’s inaugural LEAD (Lived Experience Activating Dialogue) Fellowship Program, which aims to educate while providing job training to returning citizens. The Barnes hosted fellows for two sessions in the collection galleries that explored the interrelationship between art and lived experiences.

The Barnes–de Mazia Adult Education Program is supported by a number of generous individuals. Joanne and Joseph Noreika have contributed to help underwrite adult scholarly programs. 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.

Photo by Michael Perez

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 2022, the Barnes continued its work on the planning, development, and launch of a first-of-its-kind visual experience platform (VXP) that would host other museums' courses and content in addition to its own. This platform, expected to debut in 2023, breaks from the screenshare model to create

a much more immersive, interactive experience for both pre-K-12 and adult learners. Offering 360-degree views of the Barnes gallery spaces, synchronous and asynchronous delivery modes, and a searchable library of completed classes, the platform will afford students more control over and flexibility within their learning experience.

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



Lectures and Symposia

The Barnes hosted 20 lectures this year—on-site, online, and in a hybrid format—for Barnes members and the general public.

On February 24–25, the Barnes held the 26th Annual Graduate Student Symposium on the History of Art. This symposium brings together graduate students from nine mid-Atlantic colleges and universities to present current research in the field of art history. Each session includes presentations followed by a moderated discussion. Byron Hamann, the Felix Gilbert Member of the School of Historical Studies at the Institute for Advanced Study in Princeton, New Jersey, delivered the keynote lecture, “At the Butterfly House: Nahua Ambassadors in the Ruins of Rome, 1529.”

On May 10, the annual Violette de Mazia lecture was delivered by Eric Gibson, Arts in Review editor of *The Wall Street Journal*, who commemorated our founding and 100 years of adult education at the Barnes.

In September, the Barnes presented a special four-talk program—Conversation Series: The Barnes Then and Now—which brought together scholars and cultural leaders to reflect on the state of the Barnes 100 years after its founding. “Reflections on the Installation” featured art historians Dario Gamboni and Martha Lucy discussing Dr. Barnes’s famously quirky ensembles; “On Our Relationship with Lincoln University” featured Lincoln University president Brenda Allen and

Thom Collins, Neubauer Family Executive Director and President of the Barnes, exploring the institutions’ complicated history and promising future; “Close Looking at the Education Program” featured art educators Rika Burnham and William Perthes, Bernard C. Watson Director of Adult Education at the Barnes, discussing contemporary applications of the “objective method” of looking at art developed by Albert Barnes in the 1920s; and “Reflections on Art and Social Justice” featured Mural Arts Philadelphia executive director Jane Golden and Val Gay, Barnes deputy director for audience engagement and chief experience officer, exploring the egalitarian beliefs underpinning the establishment of the Barnes.

On November 12, the Barnes hosted a lecture by renowned art scholar Yve-Alain Bois, who spoke about Matisse’s years in the South of France working on *The Dance*.

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

The Violette de Mazia lecture and reception was generously underwritten by the Noreika Family in recognition of Dr. Barnes’s educational mission.

“Thank you for an amazing trip. My classes had thoughtful discussions after the trip, and all remarked that they really benefitted from this experience and described it as peaceful and inspiring. The tour guides were fantastic, and students felt respected and engaged.”

—Art educator from
Lankenau High School,
Philadelphia

Pre-K–12 Education Program

Following a year of closures and cancellations due to the pandemic, in-person programming for K–12 students at the Barnes began to return in 2022, with over 3,200 students exploring the collection and special exhibitions. Through the Barnes’s partnership with the School District of Philadelphia, students in pre-K–12 visited *Water, Wind, Breath: Southwest Native Art in Community*, where they explored pottery, textiles, and jewelry made by Pueblo and Navajo peoples. Student visits to *Modigliani Up Close* focused on Modigliani’s art-making process and on the research done by conservators, encouraging young learners to think about the relationship between art and science.

Barnes Art Adventures

A virtual learning platform offering live, interactive episodes of instruction from Barnes educators and guest artists, Barnes Art Adventures launched in spring 2020 in response to pandemic-related closures of the Barnes and area schools. Designed to help students develop visual literacy and critical-thinking skills, the program incorporates contemporary issues to encourage students to find relevance in art in the real world. Online resources, including activity sheets, creative writing exercises, and art-making prompts, are provided after each episode.

While Barnes Art Adventures served 16,600 schoolchildren during the

pandemic’s first year, the number of participants has since tapered off, with 4,188 students participating in 2022 as teachers started seeking out more in-person experiences. Many teachers expressed a desire for online art activities that could be done on their own schedules, and the Barnes is responding by developing new asynchronous content that will make use of the Barnes’s new digital arts education platform; beginning in late 2023, this content will be offered in addition to the live program.

To assess teacher perception and learning outcomes, the Barnes team asked K–12 teachers to complete an online survey about their experience of Barnes Art Adventures. Key findings:

- 100% of teachers surveyed thought their students were engaged with Barnes Art Adventures programming.
- 100% stated that Barnes Art Adventures met their curricular needs.
- 95% found it easy to register their students for the program.
- 83% agreed that the program was the appropriate pace.
- 67% agreed that the program was the right length.
- 50% have already used or plan to use the supplemental teaching materials in their classroom that enhance the online experience.



“Students were encouraged to engage and wonder; they were not distracted by video images of students and were able to focus on the content.”

—First grade teacher,
E. W. Rhodes Elementary
School, Philadelphia

“The pace was perfect, questions were appropriate, and the delivery by the instructors was fantastic.”

—Pre-K teacher, Early
Childhood Center, Cherry
Hill, NJ

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, the Dolfinger-McMahon Foundation, and the Goldsmith Weiss Foundation.

Education programs that engage students throughout the Greater Philadelphia region and beyond, in-person and online, are generously supported by The 1830 Family Foundation, Eugene and Joann Bissell, The CHG Charitable Trust, Connelly Foundation, James Fernberger and Mary Walto, Julia and David Fleischer, Goldsmith Weiss Foundation, Hamilton Family Charitable Trust, the Hearst Foundations, Kerry and Rod Henkels, Christian R. and Mary F. Lindback Foundation, Sam and Laurie Marshall, the Mosi Foundation, PECO, Syde Hurdus Foundation, The Dean and Ann Witter Fund for Charitable Giving, Nanette and Robert Zakian, one anonymous foundation, and other individual donors. Virtual programs are made possible, in part, by the Knight Center for Digital Innovation in Audience Engagement at the Barnes, Betsy Z. and Edward E. Cohen, and the Wind Innovation Fund.

Education programs for Pennsylvania students also are generously supported by gifts made through the Pennsylvania Educational Improvement Tax Credit (EITC) program. The Barnes gratefully acknowledges the following donors for their support: Origlio Beverage, Chubb, Elliott-Lewis, 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 summer 2022, the Barnes hosted 14 interns (ten undergraduate students and four graduate students) in various departments. We continued important partnerships with Lincoln University, hosting one Lincoln intern, and with the French

Heritage Society, hosting two students from the Ecole du Louvre. In addition, we hosted three interns in spring 2022 and two interns in fall 2022.

Beginning with the Summer 2022 internship program, all interns at the Barnes are now paid, an important milestone for the Barnes internship program.

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, Shelley Wallock and David Lerman, 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, which began in 2018, enhances and builds on the horticulture education program that Dr. Albert 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 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 undergraduate students can enroll for credit in one of the Barnes-de Mazia Adult Education Program's core curriculum classes, Traditions of Art or Elements of Art. These classes are cross listed in the university's course catalogue.

This page: The Barnes Arboretum. Photo by Melissa Kelly Photography



Collections Research

Archives, Library, and Special Collections

In September 2021, the Barnes began work on the digitization and access project called “Dear Dr. Barnes: Digitizing, Interpreting, and Disseminating the Albert C. Barnes Correspondence,” made possible by funding from the Institute of Museum and Library Services (IMLS). In April 2022, additional funding for this project was awarded through the Gladys Krieble Delmas Foundation.

In 2022, two full-time scanning technicians from the Crowley Company digitized nearly 200,000 items from Barnes Foundation archival collections. Digital images of the Albert C. Barnes Correspondence have since undergone quality-control checks, and each of the 22,286 physical files now exists in PDF form. The preparatory work for publishing the materials online was completed, including addressing copyright concerns and readying the scanned material to be added to the

Barnes’s digital asset management system (DAMS).

Accessibility concerns were also addressed, and the files are currently being processed using optical character recognition (OCR) technology and evaluated to ensure that they meet universal accessibility standards. Construction of a project-specific website by which the public will be able to access the materials has also begun. This includes the writing of original introductory essays for correspondence, and the creation of custom imagery for the site and feedback and tracking tools to assess users’ experience.

The project also included digitizing the Barnes Foundation’s herbarium of over 11,000 plant specimens. In partnership with St. Joseph’s University, the herbarium specimens are being made available on JSTOR’s Global Plants platform, with over 1,000 posted online to date.

In 2022, the Honickman Library continued to serve staff, students, docents, interns, and volunteers. A total of 193 books and exhibition catalogues were newly catalogued into Surpass, the library management system. There are currently 25 finding aids for processed collections posted to the website,

including four previously unprocessed collections (Ephemera Collection; Mary Ann Meyers Research Papers to *Art, Education & African American Culture* (2004); Albert C. Barnes Personal Papers; and Albert C. Barnes Writings).

The implementation of the Barnes Foundation’s digital asset management system (DAMS) and activities related to backlog ingest, training, and integrating the system into existing workflows continued. In October, a new position was created to oversee the software and support staff in its use as the central repository for images internally.

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

Tools of Her Trade: How Violette de Mazia Taught the Barnes Method (November 2021–September 2022)

Violette de Mazia (1896–1988) devoted 60 years to teaching the Barnes Method of art appreciation. Joining the staff of the Barnes

Henri Matisse using a bamboo stick to sketch “The Dance” in his Nice, France, studio, 1931. Unidentified photographer. Photograph Collection, Barnes Foundation Archives



Foundation in 1927, she served as a lecturer and author, adding the roles of editor, education director, and trustee in later years. This exhibition presented 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 included lecture notes, handmade signs, diagrams, and a short audio clip of one of her lectures.

Matisse, Dr. Barnes, and "The Dance" (September 2022–June 2023)

In 1930, Albert Barnes commissioned Henri Matisse to create a mural spanning the length of the collection's Main Gallery. It was a massive, complicated project—much larger than anything Matisse had ever done—and over the next several years, it would test the patience of both artist and client. Through archival photographs and letters between Dr. Barnes and Matisse, this exhibition presents a behind-the-scenes look at the evolution of this extraordinary work of art.

Matisse, Dr. Barnes, and "The Dance" is made possible, in part, by support from the Family of Albert H. Nulty, Elie Abemayor, Linda and Donald Adams, Nancy Dillard Barth, Frances and Michael Baylson, Joan S. Blaine, Carole and Jack Schultz, and other generous individuals.

Art Collection Research: Object White Papers

Object white papers are intended to produce new knowledge about under-researched 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. In 2022, Barnes staff and interns wrote 49 scholarly white papers about individual objects in the collection, with special focus on our medieval holdings and Greek and Roman antiquities.

New Website Texts

This year, the Research team continued to produce new online content about the Barnes collection and wrote 59 object descriptions; 72 long-form descriptions; and three full articles. This new knowledge is shared with teaching staff and volunteer tour guides, published on our website, and disseminated to visitors through our free in-gallery mobile guide to the collection, Barnes Focus.

Postdoctoral Research Fellows

Carl Walsh concluded his in-depth research into the Barnes's Egyptian antiquities, finishing work on object white papers and writing a final entry for our online publication *Research Notes*. Madeleine Glennon, postdoctoral research fellow, began her research on the Greek and Roman antiquities in February 2022. She has been producing white papers on the bronze and stone objects in the collection through extensive art historical research and provenance work in the Barnes archives. In addition, she has

been collaborating with Barnes objects conservator Margaret Little in the Conservation Lab on analyses of the material and production of bronze figurines and stone sculpture, the restoration of a fifth-century BCE Greek vase, and a group of carved bone objects. Beyond the white papers, Glennon has written an entry for *Research Notes*, taught Barnes classes on ancient art, and led gallery tours for members; she is scheduled to present on the antiquities collection at archaeological conferences in 2023.

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 2022, four articles were published: "The Origin of Room 4's Iron Bands," "The Life and Death of Tantwenemherti: Reconstructing an Egyptian Priestess's Coffin," "Hidden Gems: Tiny Bronze Horses and Bulls from Ancient Greece," and "Digging Deeper into Horace Pippins's *Supper Time*."



Interpretation (In-Gallery)

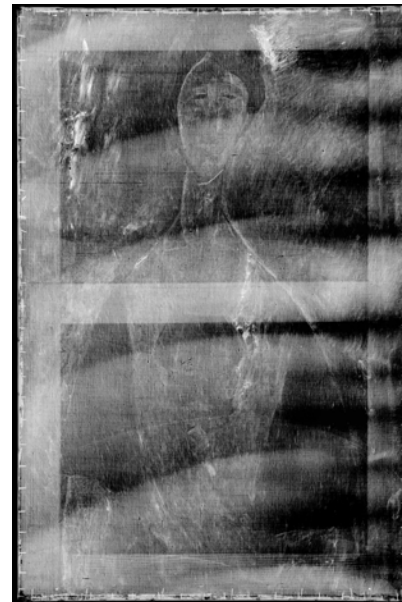


Docent Tours

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 2022, a new docent class began training, joining the 75 active docents who provided tours of the collection and special exhibitions to 10,527 on-site visitors and 4,466 virtual guests.

Conservation and Exhibitions

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 works by Paul Cézanne, Amedeo Modigliani, Henri Rousseau, and Pablo Picasso, and collection objects from Egypt, Greece, Italy, and the Near East.

The multiyear international research project on the artistic practice of Amedeo Modigliani continued through 2022, culminating in the exhibition *Modigliani Up Close* and the accompanying catalogue. Findings of this groundbreaking analysis and research informed the focus of the exhibition, furthering our understanding of Modigliani's approach to his art, enhancing our knowledge of the chronology of his works, and helping to establish the locations and circumstances of where he painted. Modern techniques allowed for the comparison of canvas sizes and thread counts, stretchers and strainers, and grounds and pigments of the Barnes collection paintings within the context of the larger group of works studied, shedding new light on well-known works. Technical examination and analysis included ultraviolet-visible fluorescence photography, infrared reflectography, and x-radiography.

Overall X-radiograph of Amedeo Modigliani's *Young Woman in Blue*, 1919. BF268

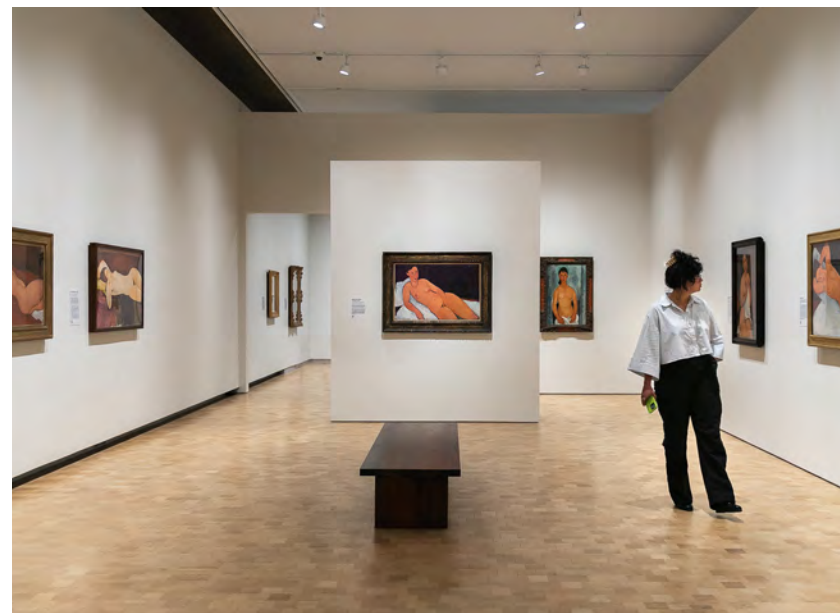


XRF stratigraphy of paint layers was carried out by Scientific Analysis of Fine Art, LLC (SAFA). Fourier Transform Infrared Spectroscopy (FTIR), Raman Spectroscopy, and cross-section microscopy were utilized

in this study. Advanced analytical and imaging techniques revealed previously unknown aspects of Modigliani's works and provided glimpses of the artist's hand hidden beneath the surfaces of his work.

In addition to work on the 12 Modigliani oil paintings in the Barnes collection, analysis of the limestone sculpture *Head*, c. 1911–12 (A249), was completed, and results were included in a catalogue entry for the object. Analysis of accretions found on the sculpture by SAFA determined the presence of wax and possibly paint. In addition to instrumental analysis of the object, x-radiography was carried out to visualize a repair to the neck and showed the extent of the damage as well as the metal dowel used to repair the break. Infrared reflectography revealed that carbon-based marks, possibly made by the artist, were located on the neck of the sculpture. Additionally, the treatment of Modigliani's *Pink Nude—*

Caryatid (BF292) revealed a second caryatid on the verso (reverse), also watercolor, gouache, crayon, and ink. The treatment was completed in time for inclusion of the image in the



catalogue, marking the first documentation of this significant discovery.

In November and December, a four-week online adult education course *Modigliani Up Close* was taught by exhibition co-curators Barbara Buckley, Simonetta Fraquelli, Nancy Ireson, and Annette King, alongside Margaret Little, Barnes senior objects conservator; independent art historian and curator Matthew Gale; and Marie-Amélie Senot, assistant curator, Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut. Students learned about Modigliani's life, his working methods, and how his innovations fit into the broader history of European art. In each of the four sessions—Early Paris Portraits, Sculptures, Nudes, and South of France—the

scholars shared discoveries made during the research project.

Progress also continued on a comprehensive technical study of the 18 paintings by Henri Rousseau in the Barnes collection, a study that commenced in 2020 as part of the multiyear research project funded by the Pew Charitable Trusts. Technical imaging was completed for all the works, and included normal light images of the recto (front) and verso (reverse), raking light, digital reflected infrared, ultraviolet-visible fluorescence, photomacrographs, and x-radiography. Infrared reflectography was also completed in 2022. Overall x-ray fluorescence spectroscopy scans

Above: Installation view of *Modigliani Up Close*.
Opposite: Amedeo Modigliani. *Head*, 1911–12. A249

with the Bruker M6 Jetstream were also completed to produce elemental distributions maps.

Painting conservation treatments in 2022 included stabilization and minor treatment of the following paintings: Giorgio de Chirico, *The Pirate* (BF441); Pierre-Auguste Renoir, *Young Woman in Blue, Bust* (BF230); Henri Rousseau, *Unpleasant Surprise* (BF281); Henri Rousseau, *Scouts Attacked by a Tiger* (BF584); Henri Matisse, *Sketch for le Bonheur de vivre* (BF35); Henri Matisse, *Young Girl on a Balcony over the Ocean* (BF882); Pierre-Auguste Renoir, *Woman with Fan* (BF938); Alfred Henry Maurer, *House* (BF287); Édouard Manet, *Laundry* (BF957); Henri Rousseau, *View of Montsouris Park, the Kiosk* (BF570); and copy after Hieronymus Bosch, *Temptation of Saint Anthony* (BF962).

An additional outcome of research in the Conservation department was the presentation of XRF work on the paintings collection to the international art conservation field. The project team presented their jury-selected poster at the “MA-XRF 2022: MA-XRF scanning in Conservation, Art and Archaeology 2022” conference held in Delft, the Netherlands, on September 26–27. The poster, titled “Technical Study of Three Early Twentieth-Century Paintings by Amedeo Modigliani, Henri Rousseau, and Chaïm Soutine by Scanning X-ray Fluorescence at the Barnes Foundation,” was created by Mina Porell, Barnes assistant conservator of paintings; Anya Shutova, Barnes

conservator of paintings; and conservation scientist Aaron Shugar. This conservation didactic highlighted



the data obtained with the Bruker M6 Jetstream and its complementary use with infrared reflectography and x-radiography to provide further insights into each painting.

In 2022, a bell-shaped Greek krater (A87) was treated. An old repair at the rim was disassembled because the adhesive used was visible and unstable. The rim was reassembled with

a more stable adhesive. Additionally, treatment continued on a calyx-krater (A152). This long-term project is com-

plex, and the treatment has involved reversal of a previous treatment and reassembly of the fragments; after cleaning and repair, losses have been compensated and inpainting of the piece has begun. Reevaluation of the previous restoration of the stem and the foot of vessel and work with the Curatorial and Research team continues.

Treatment of the 887 metalwork objects in the collection continued; since the project started in 2015, 831 objects have been treated. The remaining 56 metalwork objects, which are displayed in the Main Gallery, will be treated in 2023.

The renovation of the Barnes objects conservation laboratory located in the Frances M. Maguire Art Museum at Saint Joseph’s University in Merion, Pennsylvania—the original location of the Barnes collection—was completed in March 2022. The renovation greatly improved lab operations with the installation of new lighting and a state-of-the-art fume hood and fume extraction arms located over work benches, among other updates.

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 Sansom Foundation, 16 works on paper by William James Glackens were treated and rehoused. To date, we have completed the treatment and rehousing of 172 of the 282 works on paper in the Collection Gallery.

Lead support is provided by a generous anonymous donor endowing our conservation program and The Pew Charitable Trusts. Additional support is provided by the Sansom Foundation and Joan Garde.

Henri Rousseau. *Scouts Attacked by a Tiger*, 1904. BF584

Exhibitions



Water, Wind, Breath: Southwest Native Art in Community
(February 20–May 15, 2022)

A major exhibition of historic and contemporary Southwest Native art, including Pueblo and Navajo pottery, textiles, and jewelry from the Barnes collection, *Water, Wind, Breath: Southwest Native Art in Community* explored living artistic traditions that promote individual and community well-being through their making and use. Co-curated by Lucy Fowler

Installation views of *Water, Wind, Breath: Southwest Native Art in Community*.

Williams, associate curator-in-charge and Jeremy A. Sabloff Senior Keeper of American Collections at the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, and Tony Chavarria (Santa Clara Pueblo), curator of ethnology at the Museum of Indian Arts and Culture, Santa Fe, this was the Barnes's first exhibition dedicated to Native American art. The exhibition reached more than 23,100 regional, national, and international visitors.

Water, Wind, Breath: Southwest Native Art in Community was sponsored by the Henry Luce Foundation, Terra Foundation for American Art, Comcast NBCUniversal, Citizens, and the Coby Foundation, Ltd. Generous 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.

“What is so uplifting in *Water, Wind, Breath* is precisely what is so uplifting in the entire enterprise of the Barnes Foundation.”

—*Brooklyn Rail*





***Isaac Julien: Once Again . . .
(Statues Never Die)***

(June 19–September 4, 2022)

For its centennial, the Barnes commissioned and presented an immersive film installation by artist and filmmaker Sir Isaac Julien, CBE RA (b. London, 1960). The five-screen installation explored the relationship between Dr. Albert C. Barnes, an early US collector and exhibitor of African material culture, and the famed

philosopher and cultural critic Alain Locke, known as the Father of the Harlem Renaissance. Curated by Thom Collins, Neubauer Family Executive Director and President, the exhibition also examined the display and significance of African material culture in western art museums. This exhibition reached more than 20,000 regional, national, and international visitors.

The Barnes also engaged cultural partners across Philadelphia, including the

Fabric Workshop and Museum; Institute for Contemporary Art, University of Pennsylvania & BlackStar Projects; and the Philadelphia Museum of Art to present other works by Isaac Julien during the run of the exhibition and beyond.

Isaac Julien: Once Again . . . (Statues Never Die) was sponsored by the Ford Foundation's JustFilms Initiative, Comcast NBCUniversal, and the National Endowment for the Arts. This exhibition was made possible by Agnes Gund, Emily and Mike Cavanagh,

“An evocative film, Julien’s installation puts a spotlight on the Barnes’s estimable trove of African art—and on the long shadows that it casts.”

—*New York Times*

“Julien’s installation is a dream space all its own.”

—*New Yorker*

“Altogether, it’s a dream that makes a point to not make a point at all, but instead foreground old (but still charged) debates about art and objects, about how people see things or don’t, about the resonances of violence and the power of questions to reposition us. It’s a summer must-see.”

—*Vogue*

Marjorie Ogilvie and Miller Parker, Brenda A. and Larry D. Thompson, Darrell and Melenese Ford, and Ronald Blaylock. 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, the Christine and George Henisee Exhibition Fund, and Aileen and Brian Roberts. In addition, support for all exhibitions comes from contributors to the Barnes Foundation Exhibition Fund.

Installation view of *Isaac Julien: Once Again . . . (Statues Never Die)*.



Modigliani Up Close

(October 16, 2022–January 29, 2023)
A major loan exhibition that shared new insights into Amedeo Modigliani's working methods and materials, *Modigliani Up Close* was curated by an international team of art historians and conservators: Barbara Buckley, senior director of conservation and chief conservator of paintings at the Barnes; Simonetta Fraquelli, independent curator and consulting curator for the Barnes; Nancy Ireson, deputy director for collections and exhibitions & Gund Family Chief Curator at the Barnes; and Annette King, paintings conservator at Tate, London.

While many exhibitions have endeavored to reunite his paintings, sculptures, and drawings, *Modigliani Up Close* offered a unique opportunity to examine their production and explore how Modigliani constructed his signature works. Featuring new scholarship that built on research that

began in 2017 with the major Modigliani retrospective at Tate Modern, the exhibition and its accompanying catalogue were the culmination of years of research by conservators and curators across Europe and the Americas. *Modigliani Up Close* furthered understanding of Modigliani's approach to his art, refined a chronology of his paintings and sculptures, and helped to establish the locations and circumstances of where he worked.

"An intimate, deeply researched retrospective . . . The wide-ranging selection of works, some familiar, some unexpected, in *Modigliani Up Close* expands our idea of what he achieved in his short life."
—*Wall Street Journal*

Modigliani Up Close was sponsored by Morgan Stanley and Comcast NBCUniversal. Additional support was provided by the David Berg Foundation, Sue Perel Rosefsky, Alter Family Foundation, Pamela and David Berkman, Julie Jensen Bryan and Robert Bryan, Laura and Bill Buck, Marianne Dean, Dietz & Watson, Roberta and Carl Dranoff, Deborah Glass, Anne and Matt Hamilton, Pamela and James Hill, Amy Donohue-Korman and John Korman, Sueyun and Gene Locks, the Samuel P. Mandell Foundation, Yasmina M. Moukartzel, Nicole and James Schaeffer, Donna and Jerry Slipakoff, Joan Thalheimer, Bruce and Robbi Toll, Harriet and Larry Weiss, Margaret and Tom Whitford, Randi Zemsky and Bob Lane, and other generous individuals.

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, the Christine and George Henisee Exhibition Fund, Aileen and Brian Roberts, and the Tom and Margaret Lehr Whitford Exhibition Fund. The exhibition publication was made possible with generous support provided by Joan Garde, Bob Wilson and Michele Plante, the Lois and Julian Brodsky Publications Fund, and Furthermore: the J. M. Kaplan Fund.

Modigliani Up Close was supported by an indemnity from the Federal Council on the Arts and the Humanities. In addition, support for all exhibitions comes from contributors to the Barnes Foundation Exhibition Fund.

The *Modigliani Up Close* exhibition preview and reception on October 11, 2022, was generously underwritten by Christie's.

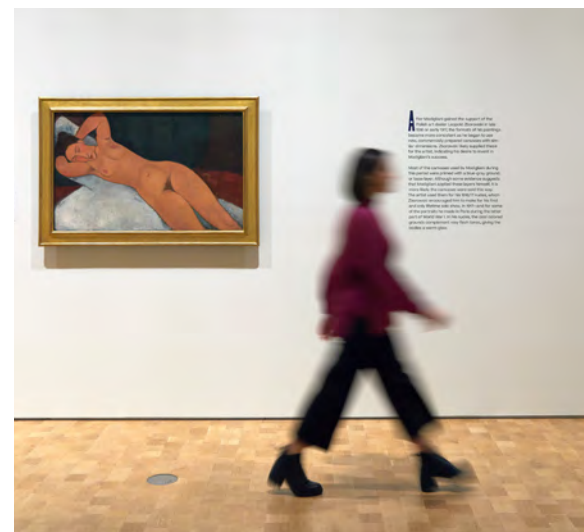
Installation views of
Modigliani Up Close.

All exhibitions are presented in the Aileen and Brian Roberts Gallery.

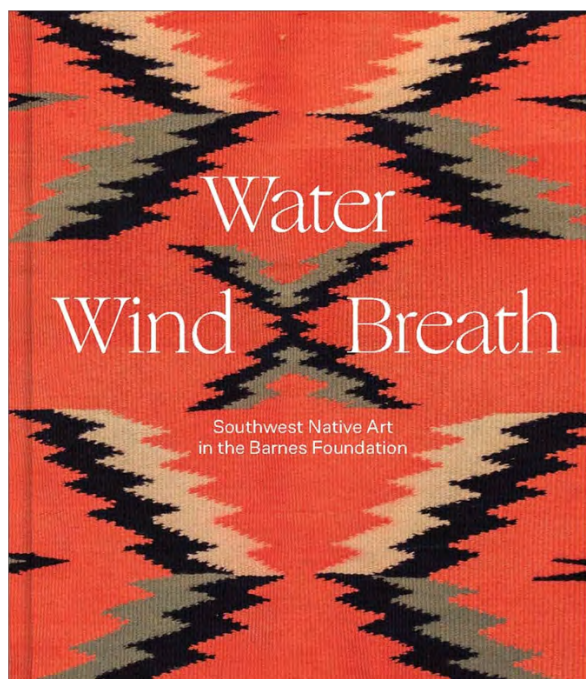
We gratefully acknowledge the following Exhibition Fund donors, whose annual contributions support all activities directly related to exhibition production.

Joan Carter and John Aglialoro, Julia and David Fleischer, Leigh and John Middleton, Jeanette and Joe Neubauer

John Alchin and Hal Marryatt, Jill and Sheldon Bonovitz, Lois and Julian Brodsky, N. Judith Broudy, Laura and Bill Buck, Elaine W. Camarda and A. Morris Williams, Jr., Eugene and Michelle Dubay, Penelope P. Harris, Jones & Wajahat Family, Lisa D. Kabnick and John H. McFadden, Victor F. Keen and Jeanne Ruddy, Marguerite Lenfest, Maribeth and Steven Lerner, Leslie Miller and Richard Worley Foundation, Hilarie and Mitchell Morgan, The Park Family, Wendy and Mark Rayfield, Adele K. Schaeffer, Katie and Tony Schaeffer, Dr. and Mrs. Eugene E. Stark, Joan F. Thalheimer, Bruce and Robbi Toll, van Beuren Charitable Foundation, The Victory Foundation, Kirsten White, Randi Zemsky and Bob Lane, Anonymous.



Publications



In 2022, the Barnes produced two major publications, *Water, Wind, Breath: Southwest Native Art in the Barnes Foundation* and *Modigliani Up Close*.

Water, Wind, Breath, a 224-page catalogue published by the Barnes in association with Yale University Press, accompanied the exhibition *Water, Wind, Breath: Southwest Native Art in Community* and serves as the collection catalogue to the Barnes Southwest art collection. A major new

contribution to the field, this book offers the first in-depth scholarly examination of this collection within the cultural, historic, and artistic contexts of its source communities. The book includes introductory essays on the formation of the collection based on extensive new archival research and on the experience and significance of Pueblo dance. Each medium—pottery, textiles, and jewelry—is studied in a dedicated section with entries on the objects including the

most up-to-date technical information about each and the use and meanings of the objects for Native practitioners. This publication interprets the works from the perspectives of its makers and users within their lived contexts of circulation and meaning.

Developed in close collaboration with Native and non-Native scholars and practitioners to emphasize the perspectives and voices of the

communities in which the objects were and continue to be made, this fully illustrated catalogue includes contributions by co-curators Lucy Fowler Williams, University of Pennsylvania Museum of Archaeology and Anthropology, and Tony Chavarria (Santa Clara Pueblo), Museum of Indian Arts and Culture, New Mexico; textile artist TahNibaa Naataanii (Navajo); and specialists Kenneth Williams (Arapaho/Seneca), Laurie D. Webster, and Robert Bauver.

The 344-page exhibition catalogue *Modigliani Up Close* was published by the Barnes in association with Yale University Press. Edited by Barbara Buckley, Simonetta Fraquelli, Nancy Ireson, and Annette King, the catalogue features 360 images and offers a focused exploration of how Amedeo Modigliani constructed and composed his signature paintings and sculptures. It also sheds light on the role of Dr. Barnes, an early collector of Modigliani's work, in shaping the artist's critical reception in the United States. The Barnes is home to one of the most important groups of Modigliani works in the world, and the catalogue brings these works together with some 50 other important examples from public and private collections around the world.

Organized into thematic groupings, the works are interpreted through the lens of new research carried out by renowned conservators, including Buckley and King. In addition to scholarly contributions by the curatorial team, the book includes essays by Cindy Kang, Barnes associate curator, and art historian Alessandro De Stefani, and scholarly entries co-written by the project's collaborating conservators, curators, and conservation scientists from participating institutions such as Allen Memorial Art Museum, Oberlin College, Ohio; Art Institute of Chicago; the Barnes; Collezione Fondazione Francesco Federico Cerruti per l'Arte; Dallas Museum of Art; Harvard Art Museums/Fogg Museum, Cambridge, Massachusetts; Hirshhorn Museum and Sculpture Garden, Washington, DC; Indianapolis Museum of Art at Newfields; the Israel Museum, Jerusalem; Kunstmuseum Bern; Lille Métropole Musée d'Art Moderne, d'Art Contemporain et d'Art Brut, Villeneuve d'Ascq, France; the Metropolitan Museum of Art, New York; Minneapolis Institute of Art; Musée de l'Orangerie, Paris; Musée des Beaux-Arts de Nancy; Musée des Beaux-Arts de Rouen; Musée National Picasso–Paris; Museu de Arte Contemporânea da Universidade de São Paulo;



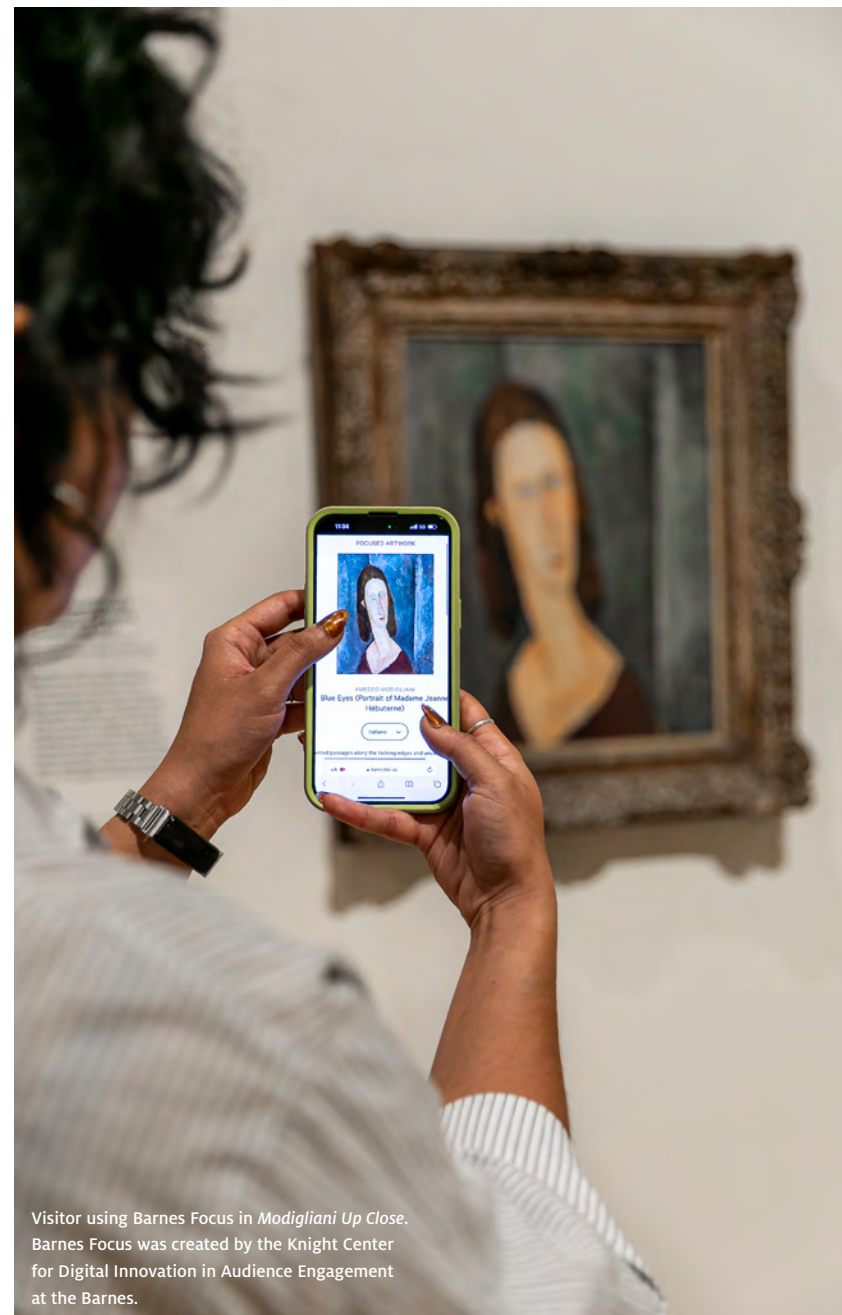
the Museum of Modern Art, New York; National Gallery of Art, Washington, DC; Philadelphia Museum of Art; Reuben and Edith Hecht Museum, University of Haifa, Israel; Saint Louis Art Museum; Solomon R. Guggenheim Museum, New York; Statens Museum for Kunst, Copenhagen; Tate, London; Toledo

Museum of Art; and Yale University Art Gallery, New Haven, Connecticut.

The *Modigliani Up Close* catalogue was made possible with generous support provided by Joan Garde, Bob Wilson and Michele Plante, the Lois and Julian Brodsky Publications Fund, and Furthermore: the J. M. Kaplan Fund.

“The Barnes has an impressive record of publishing its collection. [*Water, Wind, Breath*] is another such—with stunning photographs and detailed catalogue descriptions.”
—Svetlana Alpers,
Key Reporter

“This excellent publication [*Modigliani Up Close*] is lavishly illustrated, and here the paintings and the technical images are each reproduced on one page allowing for direct comparison.”
—*Burlington Magazine*



Visitor using Barnes Focus in *Modigliani Up Close*. Barnes Focus was created by the Knight Center for Digital Innovation in Audience Engagement at the Barnes.

Audience Engagement and Community Impact

Guest and Protection Services



Guest and Protection Services (GPS)

This year, the Barnes saw the growth of its Pathways Program, designed for and directly investing in the skill development and career advancement of the talented frontline staff. The program offers paid internship-style experiences with various departments at the Barnes. In 2022, 11 internships were hosted by departments including Membership, Audio-Visual, Communications, Family Programs, Information Technology, Archives, Conservation, Barnes Shop, Marketing, and Public Programs; seven Pathways

participants were promoted out of frontline positions to new roles at the Barnes and other organizations.

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.

This year, the GPS department's gallery specialists—team members who offer on-site experiences like public talks; engage guests with in-depth knowledge about the Barnes collection, exhibitions, and history; and provide building orientation—expanded their work by assisting with several on-site and online classes in the Barnes-de Mazia Adult Education Program.

In November 2022, the Barnes's director of protection services convened 44

executives from 11 Philadelphia cultural institutions for a training program led by the FBI Art Crime Team focused on the aftermath of an active shooter. The program's goal was to form a consensus on best practices and appropriate responses specific to threats related to Philadelphia museums, and to bring museum professionals, executives, and law enforcement together to determine critical collaboration and assistance that can be provided to one another after such a crisis. Attendees included staff from various departments, Conservation, Collections, Operations and Facilities, and Human

Resources. This will be ongoing training at the Barnes, highlighting different events and disasters each time.

This year, the GPS team engaged Philadelphia-based Art-Reach to conduct an accessibility audit, with the goal of creating immersive and engaging experiences for people with disabilities. The results of this audit will be reviewed and implemented in 2023.



Public Programs



The Barnes presented a number of in-person programs in 2022, including Barnes on the Block, First Friday, PECO Free First Sunday Family Day, Young Professionals Night, a special evening with poet laureate Joy Harjo, and a one-night-only immersive performance by artist John E. Dowell.

Barnes on the Block

On June 19, the Barnes hosted the fifth annual Barnes on the Block with Mural Arts Philadelphia. Kicking off the centennial year celebrations, this special edition of the Barnes's annual block party celebrated the opening of *Isaac Julien: Once Again . . . (Statues Never Die)*, plus Juneteenth and Father's Day, and featured free admission to the galleries and outdoor family-friendly

art making, live performances, food trucks, and a beer garden.

Along with DJ sets from Oluwafemi, Barnes on the Block included performances by the West Powelton Steppers & Drum Squad, hip-hop and breaking performances from TAMEARTZ, and a drum circle led by Karen Smith. Art-making activities included a floral crown workshop with Marcellus Armstrong, a Juneteenth-themed lantern workshop and processional with Ken Johnston, and eco-friendly planting activities by Misty Sol and Tiny Farm Wagon. The day closed with a public art installation organized by We Embrace Fatherhood, a coalition of fathers from West Philadelphia, which featured images of photographer Ken

McFarlane's "From the Root to the Fruit: Portraits of Black Fathers and Their Children" project. WURD Radio broadcast live from the program and interviewed Barnes representatives and participating artists and performers

The Barnes welcomed over 3,000 visitors to the 2022 Barnes on the Block festivities.

Barnes on the Block was presented through PNC Arts Alive and in partnership with Mural Arts Philadelphia and We Embrace Fatherhood.

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 year's First Friday series featured a partnership with the Philadelphia Latino Film Festival in June, which included performances by the 13-piece band El Labertinto Del Coco from Puerto Rico, along with music by Afro-Cuban jazz singer Dayme Arocena from Havana. In July, the Barnes presented "The Renaissance Refried," an evening of new music organized by pianist, author, and scholar Guthrie Ramsey. In August, First Friday was curated by BlackStar Film Festival and included a screening of Ghanaian American singer-songwriter Moses Sumney's film *Blackalachia*, an epic, hour-long cinematic experience shot in the Appalachian Mountains near Sumney's home in Asheville, North Carolina, during the COVID-19 lockdown in 2020.

November's program was hosted by

Asian Arts Initiative and included an evening of experimental tango music performed by Shinjoo Cho. The final First Friday of the year featured an evening of poetry, soul, and jazz by Yolanda Wisher and the Afroeaters.

In 2022, the Barnes welcomed over 4,000 guests to First Friday.

An Evening with Joy Harjo

On the occasion of the *Water, Wind, Breath: Southwest Native Art in Community* exhibition, the Barnes hosted US poet laureate Joy Harjo for a special evening of poetry and conversation on March 25. Harjo, a member of the Muscogee (Creek) Nation, is an internationally renowned performer and author of nine books of poetry, several plays and children's books, and two memoirs—*Crazy Brave* and *Poet Warrior*. Her many honors include the Poetry Foundation's Ruth Lilly Prize for lifetime achievement, the Academy of American Poets' Wallace Stevens Award, two NEA fellowships, and a Guggenheim Fellowship. At the time of this program, Harjo was serving her third term as poet laureate; she is the first Native American to have held the position. This program included a welcome by Philadelphia poet laureate Aireia D. Matthews and was moderated by cultural historian, performer, and scholar Brenda Dixon Gottschild.

The Barnes hosted 300 guests for this sold-out program.

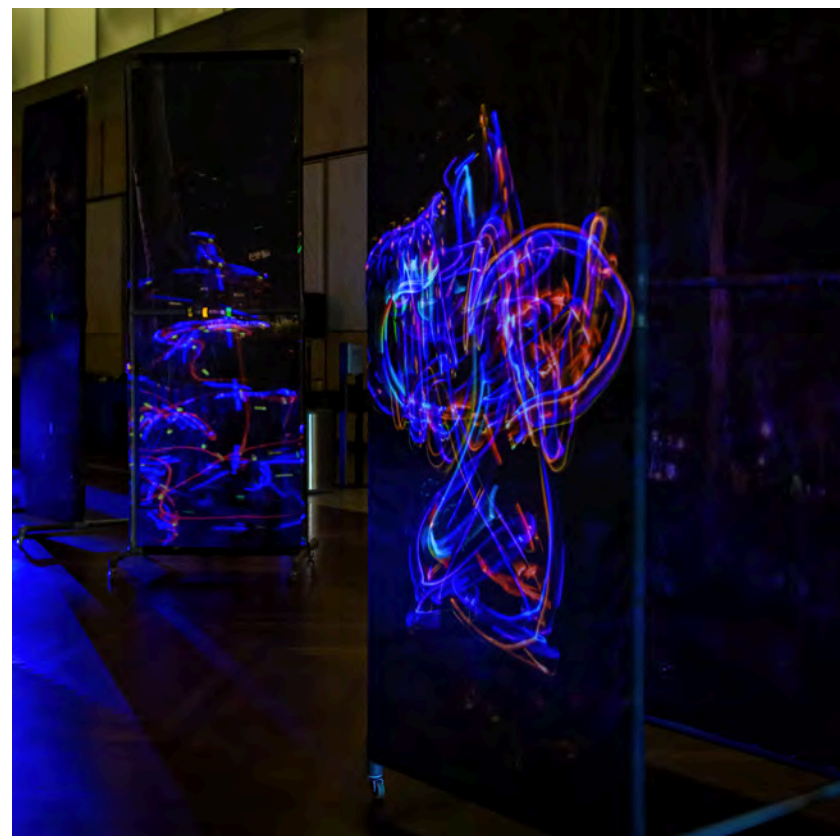
A Public Intimate Space at the Barnes. Photo by Daniel Jackson/Embassy Interactive

John Dowell: A Public Intimate Space

The Barnes and the Curtis Institute of Music collaborated to present *John Dowell: A Public Intimate Space*, an immersive performance piece created by artist John E. Dowell, Jr., blending photography, movement, and sound to explore the sacred nature of the public square—in this case, Philadelphia's Rittenhouse Square.

A Public Intimate Space, which took place December 8, transformed the

Walter and Leonore Annenberg Court with Dowell's haunting photographs of Rittenhouse Square, presented on ten-foot-tall suspended screens and animated by a newly composed work by Maya Miro Johnson, an emerging artist from the Curtis Institute of Music. Johnson's composition, which was recorded by musicians also from the Curtis Institute of Music, drew inspiration from Gregorian chants, the history of Rittenhouse Square, and Dowell's reimagining of urban environments and the architecture



of the Barnes's building and campus. Further animating the space was a trio of dancers—Arabia Richardson, Canyon Carroll, and Caylah Teter—led by renowned Philadelphia choreographer Zane Booker.

The Barnes hosted over 200 guests for this sold-out program.

“Dowell wants people to see what he sees. A *Public Intimate Space* is a performance installation involving his large-scale photography, ten feet tall, mounted on wheeled stands. Those mobile, semi-transparent images have been choreographed into a dance by Zane Booker, performed to an original composition by Maya Miro Johnson.”

—WHYY



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.

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

On December 4, the Barnes presented a special PECO Free First Sunday Family Day celebrating 100 years since the Barnes was established by

Dr. Albert C. Barnes. In addition to this major milestone, the Barnes also celebrated ten years on the Parkway in Philadelphia and ten years of PECO being the founding corporate partner and supporter of this popular program.

In 2022, the Barnes welcomed over 18,400 visitors to PECO Free First Sunday Family Day and worked with 25 community partners.

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

Young Professionals

Hosted by the Contemporaries, Young Professionals Night is a social gathering for young art aficionados and appreciators, and this year, the Barnes hosted two events. Young Professionals Night: Emergence, on April 14, celebrated the *Water, Wind, Breath: Southwest Native Art in Community* exhibition as well as life, renewal, and our collective connection to the world around us. Guests were encouraged to dress the theme and wear their favorite sustainable fashion while connecting with fellow Philly creatives. The second program was Young Professionals Night: Past/Forward, on November 11, which honored *Modigliani Up Close* and featured music courtesy of DJ Lil' Dave. The night also included a performance by singer-songwriter Brandon Pain, tarot card reading with Gina Tomaine,



poetry on demand with Marshall James Kavanaugh, and custom fashion illustrations by Denise Fike. At both 2022 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.

This year, the Barnes welcomed 873 guests to Young Professionals Nights.

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

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, the Free Library of Philadelphia, Mural Arts Philadelphia, People's Emergency Center, 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.

Lead support for community engagement and family programs at the Barnes is provided by Comcast NBCUniversal through an endowment gift to the *Second Century Campaign*. 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 Dooner.

Art Activity Kits

Building upon the Barnes's successful citywide distribution of art materials and learning resources that began with the onset of the pandemic, we continued to distribute art activity kits to children through community and family access programs in West and South Philadelphia, and PECO Free First Sunday Family Days. We delivered art activity kits to participants in Puentes a las Artes / Bridges to the Arts, through neighborhood food-distribution sites, and through West Philadelphia Parks and Recreation centers to promote at-home learning and literacy development, as well as creative learning and expression.

Art activity kits provide children with meaningful opportunities to engage in hands-on art making inspired by works in the Barnes collection. Kits are designed to encourage connections to literacy development, creativity, and critical thinking and include an art activity sheet, 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 that include an image of the artwork and a sample of the art activity project. As part of the Barnes's





commitment to program accessibility and inclusion, bilingual (English/Spanish) art activity sheets were 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 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.

Following a pause due to the COVID-19 pandemic, the program was relaunched in August 2022. Art for All Community Pass holders now receive free admission, one free Barnes adult class per term, discounts, and bilingual information about community and family offerings. Since this relaunch, 416 passes have been

distributed to participants and partners across Barnes community engagement and family programs, as well as to ACCESS cardholders and teaching artists for ArtistYear, an AmeriCorps program.

The Art for All Community Pass is presented by Comcast NBCUniversal.

Barnes West

In partnership with the People's Emergency Center and neighborhood community organizations, Barnes West has been serving West Philadelphia with multifaceted arts programming since 2018. This year, Barnes West presented the second annual Everyday Places Artist Partnerships initiative, offering opportunities for local artists to create vibrant spaces for West Philadelphia residents to engage with art. The artists selected for 2022 were Nikki Brake-Sillá, Shanina Dionna, Gigi McGraw, Anssumane Silla, Jaime Wiesner & Joanna Booth, and Yidan Zeng.

The artists partnered with neighborhood businesses and sites—including public parks, civic centers, and community organizations—to build interactive, participatory projects that engage with the business or site and residents. The 2022 projects incorporated creative writing, healing arts, drumming, dancing, and visual art, and helped more than 919 residents experience interpersonal connections through art. For the program, Barnes West received

the Greater Philadelphia Chamber of Commerce's 2022 Arts & Business Council Award, which honors innovative collaborations with lasting impact.

Barnes West is supported by the William Penn Foundation.

"West Philly is brimming with culture and its own creative ethos. Both the Barnes and People's Emergency Center recognize the talent that lives there, thus together they created an arts initiative in hopes of rousing the community into engaging with local arts."

—*Philadelphia Tribune*

Early Learner Summer Pods

In 2022, the Barnes continued a city-wide effort to address gaps in early childhood development programs during the pandemic. At the invitation of the William Penn Foundation, for the second year the Barnes led peer cultural agencies—the Academy of Natural Sciences at Drexel University, the Clay Studio, Fairmount Water Works, Fleisher Art Memorial, Smith Memorial Playground and Playhouse, and WHYY—in aligning free summer opportunities for low-income communities across Philadelphia through Early Learner Summer Pods. This cultural partners' network coordinates

common goals for early childhood and literacy development, presenting 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 partnered with City of Philadelphia Parks and Recreation at Playstreet locations in Malcolm X Park in West Philadelphia, Cruz Playground & Recreation Center in North Philadelphia, and Mifflin Square Park in South Philadelphia—locations chosen to deepen existing institutional relationships with these vibrant

“Creative innovation helps us think of new ways to solve a problem. Developing this skill starts with exploring the world around us. This summer, seven of Philadelphia’s cultural institutions, led by the Barnes Foundation, hosted a variety of programs in communities across the city to expose children to new ideas and experiences.”

—Amanda Charles, “Summer in the City: Building Six Critical Skills Through Playful Learning,” *William Penn Foundation Blog*

neighborhoods. Additionally, the Barnes offered programs at local day-care and learning centers to expand the program’s reach and deepen our collaboration with early childhood literacy agencies. Barnes programming reached 304 early learners and families over six weeks in summer 2022.

Overall, the Early Learner Summer Pods initiative served 1,145 children across the city.

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

Puentes a las Artes / Bridges to the Arts

The 2021–22 school year was the fifth 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. 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.

The Barnes continued to offer a hybrid program where teaching artists and staff stayed connected to early learners and their families remotely. Programming included bilingual weekly classes via Zoom with virtual visits to the Barnes collection and art-making lessons, in-person family

workshops at the Barnes, 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 2021–22 academic year, 27 early learners from 24 families and 19 parents/caregivers participated in this program, with a 92% retention rate over the full 24 weeks of the program. Weekly attendance stayed consistently high at 88%. 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. In 2022, Puentes a las Artes was presented in a case study during

a national community arts conference held at Crystal Bridges Museum of American Art in Bentonville, Arkansas.

In addition to the William Penn Foundation’s lead support, in 2022 Puentes a las Artes was funded by an Institute of Museum and Library Services American Rescue Plan grant. Generous support was also provided by Marlene and Brian Dooner, Snave Foundation, and the Christopher Ludwick Foundation.

“My son has been in speech therapy for a few months, and he struggles a lot with the tactile materials they provide. Today is the first time my son is talking and using the clay how you use it in class.”

—Parent and family workshop participant, Puentes a las Artes





Toddlerpalooza

On May 21, the Barnes opened its doors for its first Toddlerpalooza, which invited kids five and under to play at activity stations featuring reading, music, dance, and art projects presented by the Barnes and other cultural organizations, including WHYY, the Academy of Natural Sciences at

Drexel University, Smith Memorial Playground and Playhouse, and Fairmount Water Works. This family-friendly program drew 344 children and caregivers.

Toddler Time

Toddler Time resumed in 2022 and featured Barnes collection-inspired art activities, storytime, and gallery adventures. This year, 53 guests participated in Toddler Time.

Virtual Reality (VR)

The Virtual Reality program serves as an entryway to the Barnes for first-time museumgoers and community partners and allows individuals an opportunity to virtually explore the collection. After its successful launch in 2018, the VR program has enabled the Barnes to connect with

communities beyond our museum walls and within their neighborhoods, creating rich group conversations across Philadelphia. It is structured as a two-touchpoint program; community visits with VR headsets and art-making activities take place at partner sites, and program participants are invited for an in-person guided tour at the Barnes. These tours are free and fully escorted. In recognition of the socioeconomic, geographic, and linguistic barriers faced by the communities we serve, each participant is given a two-way SEPTA pass and is escorted by staff from the partner site to the Barnes, and bilingual staffing is

secured when needed for program facilitation and guided tours.

In 2022, Barnes partnered with 25 sites, including the Free Library of Philadelphia, PHA Senior Developments, Norris Square Neighborhood Project, and People's Emergency Center. Through the program, Barnes engaged with 296 community members; 74% identified as first-time museumgoers and 44% needed bilingual support.

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



"To parents of toddlers, every day feels like some kind of palooza. The Barnes joins in the, er, fun, with a few morning hours of live music, active play, science learning, and, yes, art, on its terrace just off 21st Street."

—*Philadelphia Inquirer*

Restorative Justice Program

The Barnes is committed to working with individuals who are incarcerated, on probation, or on work release and providing opportunities for them 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, State Correctional Institution: Phoenix, where Mural Arts works throughout the year.

This year, the Barnes and Mural Arts Philadelphia presented *Faces of Resilience*, an exhibition of original artwork created by emerging artists from Mural Arts Philadelphia's Guild program and artists at SCI: Phoenix. Free with general admission to the Barnes, *Faces of Resilience* was on view in the first-floor gallery classroom from July 8 through August 22, 2022.

Throughout spring 2022, Guild members participated in art education classes in the Barnes collection taught by Barnes instructor Christine Stoughton and Bill Perthes, Bernard C. Watson Director of Adult Education. Additionally, Perthes visited SCI: Phoenix to discuss the theme of the

portrait, which inspired the artists' contributions to the exhibition.

Faces of Resilience was the culmination of this initiative and gave voice to the perspectives of individuals who are otherwise largely silent in our society. The artworks explored the theme of portraiture, both literal and metaphorical, and offered a visualization of personal experiences of loss and hope and the effects of the COVID-19 pandemic.

Faces of Resilience was supported, in part, by Margaret Harris and Phil Straus, Laura and Marc McKenna, and an anonymous donor.



The Aging Reformer by Charles "Zafir" H. Lawson. Acrylic paint and collaged paper on parachute cloth

Opposite: *Reflection* by Keith Andrews. Acrylic on parachute cloth

The Creation of Me by Jazmyne Lawrence. Monotype with mixed media and photo transfer



"Faces of Resilience is a space of reclamation, with the majority of the artists utilizing portraiture in one way or another to redefine their personal narratives that have been swept up by the circumstances of the world."
—PEN America

Second Century Campaign

Looking ahead to its second century of operations, in 2022 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 \$67 million to date.



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 89 events in 2022.



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Ken McFarlane's "From the Root to the Fruit" projected on the Barnes during Barnes on the Block.

"While the Barnes Foundation may be getting older, it still remains a force of nature in the city of Philadelphia. In its hundredth year, with its eclectic display choices and warm yellow walls, the museum is defined by intimacy, approachability, and comfort. It stands out compared to more traditional museums, which can often feel sterile."

—*34th Street Magazine*

"The Barnes Foundation is a boring name for one of the most exciting museums in the city, perhaps the country."

—*Greenwich Magazine*

"I'm looking forward to being at the Barnes more often this year. It is wonderful to have such a jewel in your own hometown."

—Barbara, Barnes member

Land Acknowledgment



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 2022 Donors.

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The Barnes Foundation recognizes the following donors for their cumulative support across all initiatives—programmatic, capital, endowment, and operational—through outright gifts and commitments.

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The Barnes gratefully acknowledges the following donors who have generously committed endowment and multiyear project support to the ongoing *Second Century Campaign*, sustaining our educational programs and engagement initiatives now and long into the future.

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The Barnes 1922 Legacy Society

The Barnes 1922 Legacy Society recognizes and honors friends and members who have made a commitment to the future of this institution by including the Barnes Foundation in their estate plans.

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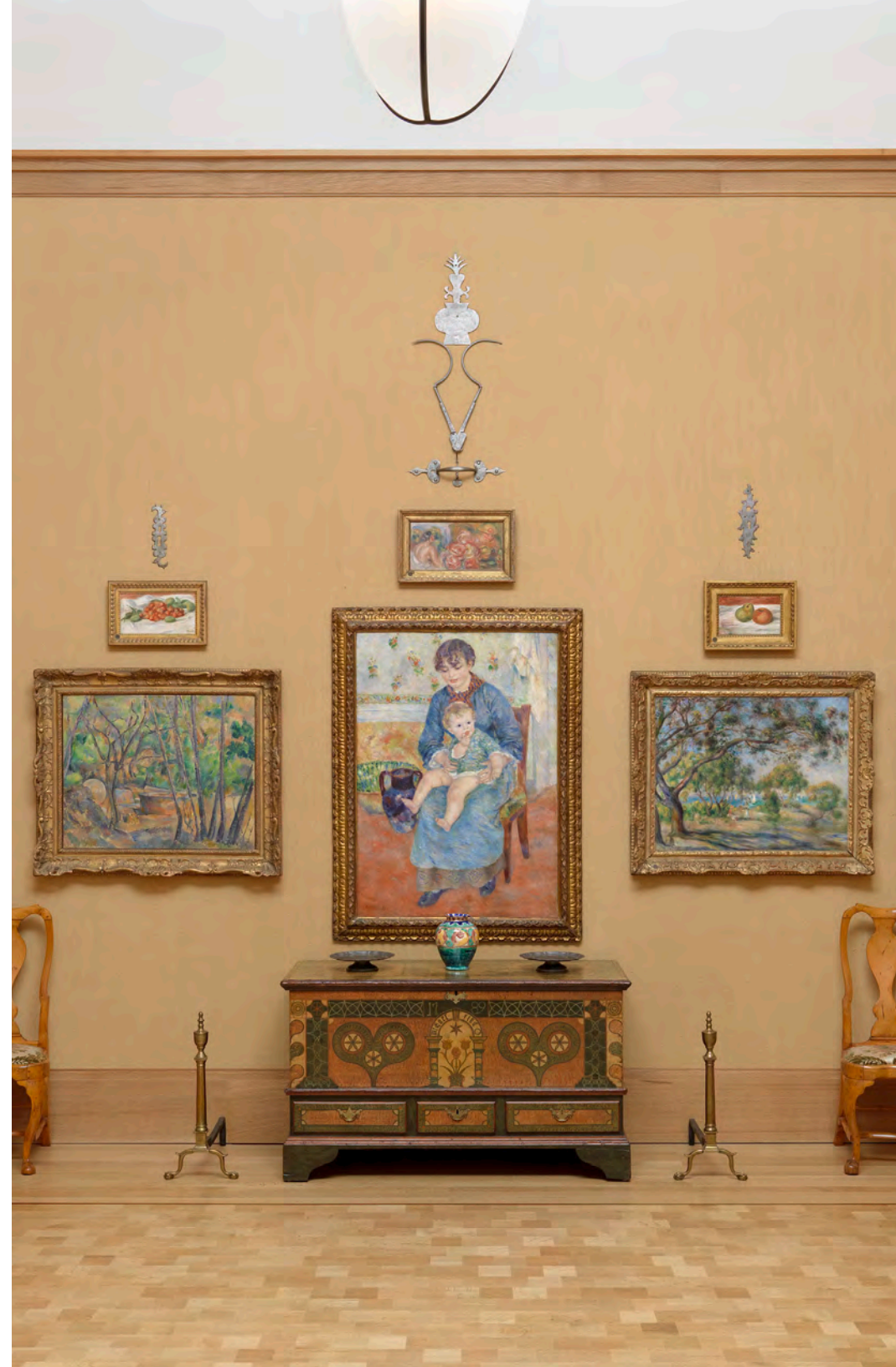
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Estate of Margy Meyerson



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The Barnes Foundation acknowledges the individuals, corporations, foundations, trusts, and government agencies that have provided generous operation and programmatic support through new gifts and pledge payments totaling \$500 or more in 2022.

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\$100,000+

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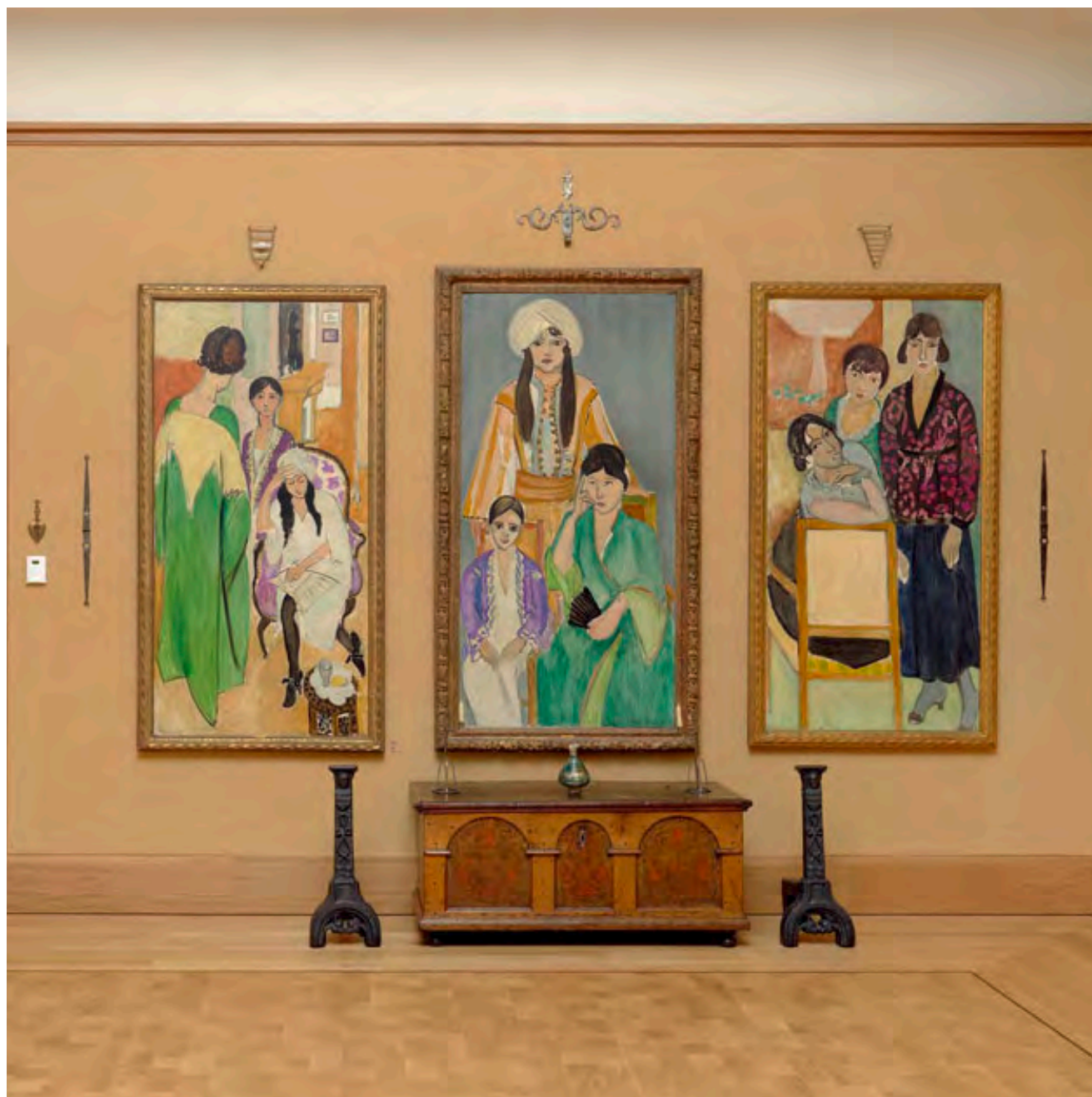
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