FY26 Annual Report

BARNES

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Cover: Henri Matisse. *Red Madras Headdress* (detail), 1907. The Barnes Foundation, BF448.

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Letter from the Chair of the Board of Trustees

Dear Friends,

Dr. Albert Barnes's defining principle, a conviction that art can sharpen perception, deepen understanding, and enrich human life, continues to guide the Barnes's work in every area. Whether through exhibitions, public programs, digital innovation, or community engagement, we continue to sustain our founder's legacy while adapting to the needs of the present.

This year, our suite of educational and community-focused programs expanded to reach further than ever. We facilitated in-gallery learning for over **8,000 pre-K–12** students during the 2025–26 academic year, a **12% increase** from last year. Our first **Student Art Show** was piloted with students from Central High School to great success, and a new series of workshops supported individuals living with Parkinson's disease and their care partners.

Through the exhibition program, we presented some of our most acclaimed shows to date, including ***Henri Rousseau: A Painter's Secrets***. *The Wall Street Journal* described it as "that rare, magical exhibition that casts a storybook spell" and "an expansive, enchanting survey that highlights the artist's magic and sophistication alike." This year also marked the inauguration of the Barnes's lending program, with 16 works traveling to seven institutions throughout the year. We are thrilled that these remarkable works from our collection will reach even wider audiences across the world.

The Barnes continues to show how an institution grounded in education can also lead in the city's cultural and civic life, serving as the administrative and operational partner for **The Pew Center for Arts & Heritage** and **Calder Gardens**, an unconventional space dedicated to the work of the acclaimed 20th-century artist Alexander Calder. Opened in September 2025, Calder Gardens is situated on the perfect site on the Parkway, where you can stand in one place and see the work of three generations of Calder artists. I hope you will take a moment to visit if you have not yet done so.

We were delighted to elect **John G. Drosdick**, **Hilarie L. Morgan, PhD**, and **Denise Littlefield Sobel** as Honorary Trustees and **Julie Jensen Bryan, Marianne Dean**, and **Mindy Fortin** to the Ambassadors Board. I am grateful for the thoughtful counsel they bring to the Barnes.

Earlier this year, we mourned the loss of longtime Honorary Trustees **Wallis Annenberg** and **Agnes Gund**. The Barnes has benefited from the remarkable generosity of the Annenberg family and Aggie's exceptional role in the Barnes's move to the Parkway. Collectively, they were vocal supporters of Dr. Barnes's methods and championed key research initiatives and exhibitions. Their service helped shape the Barnes over many years, and their dedication has left an enduring mark on the institution.

The Barnes continues to build a foundation for future generations through the ***Second Century Campaign***, which has reached nearly $90 million in commitments toward our $100 million goal. By supporting endowment growth, educational innovation, community engagement, and excellence in collection care and research, the campaign ensures the institution will thrive far into its second century.

This year's accomplishments affirm both the strength of the institution today and the promise of its future. On behalf of the Board of Trustees, Thom Collins, and the Barnes staff, thank you for your belief in the Barnes and in the educational mission that distinguishes it. With your support, the Barnes will remain a place of extraordinary art, learning, and inquiry for generations to come.

Sincerely,

Aileen Roberts
Chair, Board of Trustees

Letter from the Neubauer Family Executive Director and President

Dear Friends,

At the Barnes, we believe in the enduring power of art to change how we see the world. This year, we have recommitted ourselves to the promise of our founder's vision, expanding our reach, deepening our service to the community, and affirming the continuing relevance of Dr. Albert Barnes's educational mission.

Among the year's defining achievements was the opening of **Calder Gardens**, a major cultural milestone for Philadelphia. Since September 2025, Calder Gardens has welcomed more than 96,000 visitors from 49 states and 46 countries. The Barnes also became the operating partner for **The Pew Center for Arts & Heritage**, an organization indispensable to the region's cultural vitality. This role is both an honor and a responsibility. It speaks to the trust placed in the Barnes as an institution capable not only of preserving another extraordinary legacy but also of helping to sustain the wider cultural ecosystem on which artists, organizations, and audiences depend. Together with our work at Calder Gardens, this partnership signals an important expansion of the Barnes's civic presence in Philadelphia.

This year also saw the launch of **Barnes North**, an expansion of our program in West Philadelphia bringing the Barnes's distinctive approach to art education where people live. It is one more way we are broadening access to the Barnes and strengthening our role as a cultural resource for Philadelphia.

We continued to invest in the future of art education by expanding our **Visual Experience Platform**, with 14 new free videos and resources for pre-K–12 learners and educators. At a time when accessibility and innovation matter more than ever, the platform lets us share the Barnes far beyond our walls.

Our exhibition program this year advanced our commitment to exploring the works in our galleries and illuminating voices not represented in the collection. ***Henri Rousseau: A Painter's Secrets*** drew on the Barnes's holdings and major international loans to spotlight new research on the self-taught painter, providing a fresh perspective on one of our collection's most distinctive artists. In the spring, ***Freedom Dreams***, an exhibition of powerful works in film, video, and installation by an intergenerational cohort of five Black artists living in America, opened to one of our largest audiences ever. And ***Red Metal Dust*** by multidisciplinary Native American artist Sky Hopinka became the second-ever site-specific installation created for the Annenberg Court.

None of this work happens without the generosity of our donors and members. Your support sustains every part of the Barnes's service. To our trustees, members, partners, visitors, and all who believe in the value of this institution, I offer my deepest thanks. Your confidence in the Barnes allows us to move forward with purpose, ambition, and care.

With gratitude,

Thom Collins
Neubauer Family Executive
Director and President

Vision and Operating Mission

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

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

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

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±Elected to the Board of Trustees upon the nomination of the Trustees of Lincoln University.

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**posthumous recognition*

As of June 30, 2026

The Board of Trustees and staff of the Barnes Foundation offer profound gratitude to the individuals, foundations, corporations, trusts, government agencies, and partners mentioned in this report and the many unnamed friends who have joined us in years past to support our mission-driven work on-site, online, and in the communities we serve.

We are also deeply grateful for the support of the Commonwealth of Pennsylvania, including Governor Josh Shapiro, Senator Nikil Saval, Senator Vincent Hughes, Assemblymember Keith Harris, and Assemblymember Amen Brown. We also thank the City of Philadelphia, including Mayor Cherelle L. Parker, Philadelphia 2026 Director Michael Newmuis, Chief Cultural Officer Val Gay, City Council President Kenyatta Johnson, and Councilmember Jeffery Young, Jr.

Many ambitious projects were realized this year and are covered in this report. None of our successes would have been possible without you.

Please note: This report covers a 12-month period from July 1, 2025, through June 30, 2026.

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Amy Sosnov

Appointments and Committee Updates

David A. Fleischner, a member of the Board of Trustees since 2022, was elected Vice Chair. Fleischner is the chief operating officer at Asplundh Tree Expert, LLC.

Jeffrey A. Honickman, a member of the Board of Trustees since 2019, was elected Treasurer. Honickman is a principal of the Honickman Companies.

The Barnes welcomed several new members to our volunteer committees this fiscal year. **John G. Drosdick**, **Hilarie L. Morgan, PhD**, and **Denise Littlefield Sobel** were elected Honorary Trustees. **Julie Jensen Bryan**, **Marianne Dean**, and **Mindy Fortin** joined the Ambassadors Board. The Corporate Leadership Board welcomed new committee members **Mark Thierfelder**, representing Dechert, and **Peter Foster**, representing Publicis. Additionally, the Young Professionals Leadership Board welcomed **Andrew Flogel**, representing Northern Trust.

The Barnes mourned the passing of Emeritus Trustee **Agnes Gund** and Honorary Trustee **Wallis Annenberg**. We will always be deeply grateful to them for their steadfast support and for enabling the Barnes to continue educating, inspiring, and transforming lives for generations to come.

Will Cary was appointed Executive Vice President and Chief Operating Officer in January 2026. Cary has served in a variety of leadership roles at the Barnes since 2015, including, most recently, Chief Operating Officer.

James Claiborne was appointed Fleischner Family Vice President for Engagement. Claiborne has served in a variety of leadership roles at the Barnes since 2021, including, most recently, Fleischner Family Deputy Director for Community Engagement.

Operational Partnerships

As a leading arts organization with an expansive mission and deep expertise in education and community engagement, the Barnes entered into partnerships this fiscal year with two organizations that extend our reach and impact: **Calder Gardens** and **The Pew Center for Arts & Heritage**.

The Barnes is the operating partner for Calder Gardens, an art institution that opened in Philadelphia in September 2025 and is dedicated to Alexander Calder (1898–1976), one of the most acclaimed and influential artists of the 20th century. The Barnes is responsible for its operations, administration, and governance. Further details about Calder Gardens' activities can be found on pages 60–65.

In August 2025, the Barnes became the operating partner for The Pew Center for Arts & Heritage through a grant from the Pew Charitable Trusts, providing opportunities for innovative, collaborative programming. Since 2005, the Center's grantmaking has advanced ambitious work that showcases the region's artistic vitality and enriches public life. Its annual Creative Project grants fund thousands of performing arts events, history and visual arts exhibitions, and other public cultural programs. Evolving Futures grants help organizations research and develop new business strategies for long-term sustainability. The Center's 12 annual fellowships provide substantial, unrestricted grants and professional development resources to support exemplary local artists in achieving their artistic and career goals. Since 1989, the Center has invested more than $200 million in the Philadelphia region's cultural sector.

The partnership brings opportunities for both organizations to broaden their engagement with a wide-ranging community of artists and arts professionals and to convene the field around shared challenges and innovative approaches to creative practice and cultural leadership.

The Barnes, the Center, and Pew staff members do not serve on the Creative Project grants, Evolving Futures grants, or Pew Fellowships panels and do not determine recipients. Additionally, as the operating partner, the Barnes is not eligible for grants from the Center.

Photo © 2026 Calder Gardens. All artwork by Alexander Calder © 2026 Calder Foundation, New York / Artists Rights Society (ARS), New York

FY26 Highlights

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

- Opened **Calder Gardens**, welcoming over 96,000 attendees since September 2025, and launched inaugural programs.
- Announced the expanded use of the **Visual Experience Platform (VXP)**, the Barnes's innovative online learning technology, through a licensing partnership with the Penn Museum. In fall 2025, the Penn Museum began hosting its popular Deep Dig classes and virtual lecture series, Archaeology in Action, on the VXP.
- Completed the yearlong comprehensive conservation treatment and analysis of Pierre-Auguste Renoir's ***The Henriot Family***, made possible by a grant from the Bank of America Art Conservation Project.
- Marked the **inauguration of the Barnes's lending program**, with works traveling nationally and internationally to the Courtauld Gallery, London; Frances M. Maguire Art Museum, Merion, PA; and the Grand Palais, Musée de l'Orangerie, and Musée d'Orsay, Paris.
- **Piloted the Student Art Show** featuring artworks by 16 students from Central High School. During PECO Free First Sunday Family Day in December, the students exhibited their art and spoke about their works.
- Presented two critically acclaimed exhibitions—***Henri Rousseau: A Painter's Secrets*** and ***Freedom Dreams***—in the Roberts Gallery, and the major installation ***Sky Hopinka: Red Metal Dust*** in the Annenberg Court. We also presented the restorative justice exhibition ***Where I'm From*** in the second-floor gallery classroom and the archival exhibition ***The Doctor and the Douanier: How Dr. Barnes Built His Collection of Rousseaus*** on the lower level.
- Launched **Barnes Create & Connect**, a new workshop series designed to support individuals living with Parkinson's disease and their care partners through meaningful experiences with art and creative expression. Presented in partnership with the Parkinson Council, this free program focuses on connection between participants, with works of art, and through shared moments of reflection and making.
- Launched **Barnes North**, a pilot initiative in North Philadelphia to engage community members and organizers in the neighborhoods of Strawberry Mansion, Brewerytown, and Kensington through neighborhood-based arts programming.
- Engaged nearly **20,000** member households.

Education and In-Gallery Interpretation

Education

Adult Education: The Barnes–de Mazia Adult Education Program

In 1922, Dr. Albert C. Barnes established the Barnes 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.

With 74 courses offered on-site and online this year, the Barnes reached students around the world. We enrolled nearly 2,500 students with 12% of students receiving scholarships. New this year, the Barnes launched our first on-demand adult education online course offerings, with over 700 students participating.

The Barnes and Saint Joseph's University's new online museum education graduate program, launched in 2024, is designed to prepare future museum educators for roles in public and private institutions and continues to grow in popularity. The program offers both a Master of Arts in Museum Education and a Museum Education Certificate. In the 2025–26 school year, 13 students enrolled in the master's program and 7 in the certificate program.

The Barnes's Art, Well-Being, and Medicine program continues to flourish. Designed in partnership with Drexel University's Physician Assistant Program, the Barnes program creates opportunities for medical students and healthcare professionals to develop a more empathetic and humanistic approach to patient care. Through sessions held in the Barnes galleries and led by our expert instructors, participants become more perceptually attuned and better listeners, observers, and communicators—all skills essential for humane and effective medical care and sound health policy. Recent attendees include students from the Philadelphia College of Osteopathic Medicine and residents from Wills Eye Hospital, Penn State College of Medicine, Drexel University Physician Assistant Program, Community College of Philadelphia Health Care Pathway, and Temple University Lewis Katz School of Medicine. The program drew 230 participants this year.

The Barnes also continues to be involved in the Eastern State Penitentiary Historic Site's Lived Experience Activating Dialogue (LEAD) Fellowship, which aims to educate while providing job training to Philadelphia-based returning citizens. Once again, this year the Barnes hosted two cohorts—between six and eight fellows each—for four gallery-based learning sessions that explored the relationship between art and lived experiences.

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

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

"Kaelin makes the art and the information easily understandable and so, so, so interesting. And she throws in tidbits of information that send me down rabbit holes of curiosity and joy after the class is over. I am planning a trip to Cappadocia, Turkey, because of Kaelin's instruction."

—Student, Collection Concentration: Matisse, A Global Perspective with Kaelin Jewell

The Visual Experience Platform (VXP)

In 2023, the Barnes launched the Visual Experience Platform (VXP), a first-of-its-kind distance-learning platform designed specifically for the study of visual material. Intended for adult learners as well as pre-K–12 students, the VXP breaks from the static screen-share model, allowing students to interact with the digital image of an artwork by zooming in and exploring details that are not visible in person. Offering 360-degree views of the galleries, synchronous and on-demand delivery modes, and a searchable library of completed classes, the platform gives students greater flexibility and more control of their learning experience.

Area of Impact: Adult Education

Initiative: Immersive Arts Experiences

81
class offerings

3,000+
students

The Barnes offers online, in-gallery, and on-demand classes.

82%
of students say that taking a Barnes class contributes to their understanding of the relationship between art and life

80%
of students say that taking a Barnes class allows them to appreciate others' perspectives

"The class was so absorbing that the two hours flew by."
—Caillebotte: The Modern Eye

"[The instructor] led us into learning without over-instructing. I took away so much more from the classes because of this."
—Close-Looking Immersion: Soutine's *Flayed Rabbit*

"Spectacular. Wonderful instructor, fascinating material, well-chosen works and readings. Home run!"
—Famous Heists: Crimes in the History of Art

Source: Barnes Student Course Evaluation Surveys

More than 2,500 participants used the platform in the last year. In support of our commitment to access and inclusion, one out of every five VXP users to date has been a scholarship recipient or an Art for All Community Pass holder.

In July 2025, the Penn Museum became the first institution to license the platform to host its popular Deep Dig classes and Archaeology in Action lecture series, reaching nearly 500 participants. Penn Museum instructors used 3D-scanned objects and 360-degree site views to bring archaeological material to a virtual audience.

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

Lectures and Symposia

From July 2025 through June 2026, the Barnes hosted 13 lectures—on-site and online—for the public and the academic community.

The 30th annual Graduate Student Symposium on the History of Art brought together graduate students from nine mid-Atlantic colleges and universities to present current research in the field of art history. Co-organized by Temple University in collaboration with the University of Pennsylvania and Bryn Mawr College, the 2026 symposium took place February 26–27, with a keynote lecture by Steven Nelson, professor emeritus of art history and African American studies at UCLA.

In April, Anjan Chatterjee, MD, professor of neurology, psychology, and architecture and director of the Penn Center for Neuroaesthetics at the University of Pennsylvania delivered the annual Violette de Mazia Lecture to alumni of the Barnes–de Mazia Adult Education Program.

The Barnes presented eight Deep Dive gallery talks, 30-minute discussions held in the galleries that allow for a more sustained art-historical look into individual works in the collection. These talks are led by art history graduate students from the University of Pennsylvania. This year's speaker, Nina Huang, presented on a range of topics, including Matisse's *Studio with Goldfish* and the idea of physics in a Cézanne still life.

Public lectures at the Barnes this year included a discussion and book signing by author Celeste Marcus for her new book, *Chaim Soutine: Genius, Obsession, and a Dramatic Life in Art*, a project inspired by childhood visits to the Barnes. We were also joined by historian Robin D. G. Kelley, whose 2002 book, *Freedom Dreams: The Black Radical Imagination*, inspired our spring exhibition, also titled *Freedom Dreams*. He and his daughter, literary scholar Elleza Kelley, discussed themes connected to the exhibition, including the idea of the radical imagination and the question of how history is shaped.

Top: Dr. Anjan Chatterjee, professor of neurology, psychology, and architecture and director of the Penn Center for Neuroaesthetics at the University of Pennsylvania

We also offered three free virtual conversations exploring visual media beyond painting. The first was a discussion with author Jonathan Lackman and illustrator Zachary Pinson about their acclaimed graphic novel *The Woman with Fifty Faces*, telling the true story of Maria Lani, an artist's model working in Paris during the Nazi occupation. Another, co-organized with the Association of Historians of Nineteenth-Century Art, brought together five international scholars to discuss the medium of metal during the 19th century.

The Violette de Mazia Lecture and Reception is generously underwritten by the Joanne and Joseph Noreika Family in recognition of Dr. Barnes's educational mission.

Pre-K–12 Education Program

During the 2025–26 school year, the Barnes welcomed 8,085 students on-site. Students in grades pre-K–12 explored the collection and special exhibitions, including *Henri Rousseau: A Painter's Secrets*. Over 3,000 pre-K–12 students visited the exhibition, discussing Rousseau's career as a self-taught artist and taking inspiration from the artist's imagination. Students also viewed *Sky Hopinka: Red Metal Dust* and considered how art can capture places that are meaningful to us and how artists can use materials in expressive ways.

This year, our library of interactive virtual learning videos was expanded. Free to access, these videos hosted on the Visual Experience Platform (VXP) can be used to support in-class lessons or at-home learning. Topics include Lines, Colors, and Shapes (grades pre-K–2); Impressionism (grades 2–6 and 7–12); and Math and Art, featuring Rousseau (grades 5–8). The current library of 14 videos includes additional learning resources for students and virtual professional development opportunities for teachers.

During the 2025–26 school year, Barnes staff led nine professional development workshops for teachers on the topic of integrating art into other curriculum areas, including a three-day Summer Educator Institute in July. Through these workshops, we reached nearly 300 teachers—exponentially reaching many more students.

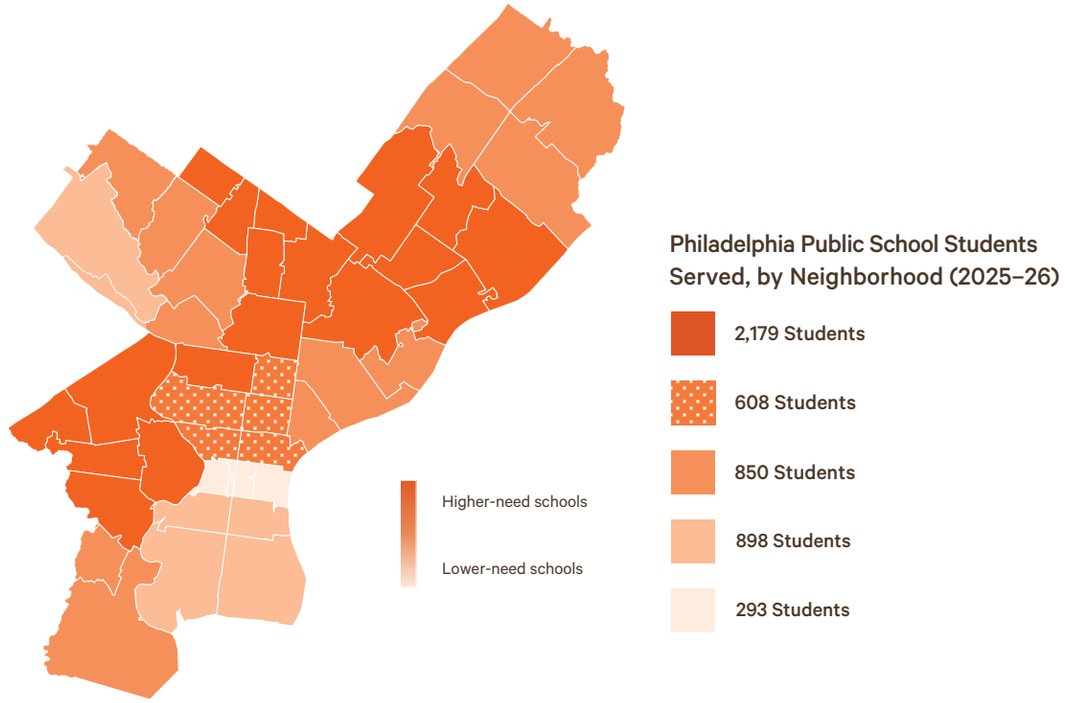
The Barnes team continued to work with the School District of Philadelphia's Office of Strategic Partnerships to identify schools in need of arts programming and connected with school leaders. We also participated in the office's Cultural Institutions Community of Practice, a quarterly convening of Philadelphia's cultural organizations aimed at sharing information, resources, and strategies for engaging schools and students.

Now in its 10th year, the annual Art of Math Challenge, our popular STEAM-based competition, broke all records for participation. Fifteen schools and 378 students took on the challenge, resulting in 79 projects on display.

In collaboration with Central High School, we piloted the Student Art Show. Working with 16 students, a Barnes educator and a teaching artist taught six after-school lessons at Central to introduce watercolor painting techniques. Students created artworks that were displayed at the December PECO Free First Sunday Family Day. The students wrote artists' statements, which were shown with their works, and presented about their process in the Comcast NBCUniversal Auditorium. The artworks were also featured in our online student art gallery.

Reach of Barnes Programs* in the School District of Philadelphia

Academic performance data aggregated by the School Progress Report on Education and Equity.
*Partner programs and field trips



Free Admission for Educators

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

Generous support of education programs for students throughout Greater Philadelphia is provided by Hamilton Family Charitable Trust and Richard M. Klein. Additional support is provided by Elinor Coleman and David Sparkman, James Fernberger and Mary Walto, Anne M. and Philip H. Glatfelter III Family Foundation, Christian R. and Mary F. Lindback Foundation, the Marrazzo Family Foundation, Ellyn Phillips, Syde Hurdus Foundation, an anonymous donor, and other generous supporters.

The Barnes gratefully acknowledges the following donors for their support through the Pennsylvania Educational Improvement Tax Credit program (EITC): Origlio Beverage; Abington Neurological Associates; Chubb; Rush Order Tees and Ninja Transfers; Kline & Specter; Philadelphia Insurance Companies; Elliott-Lewis; Andrew Kaplan; Glenna Stone Interiors; and other generous donors.

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

Internship Program

The Barnes offers paid internships in various departments for undergraduate and graduate students seeking job experience and continued education. In summer 2025, the Barnes hosted 15 interns, 53% of whom identified as BIPOC. It was a record-breaking year for summer internship applications, with 330 applications submitted.

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

The Barnes Arboretum at Saint Joseph's University

Located in Merion, Pennsylvania, the 12-acre Barnes Arboretum, now operated by Saint Joseph's University, is astonishingly diverse for its size, with more than 2,500 varieties of woody and herbaceous plants, many rare.

To enhance and build upon the horticulture education program that Dr. Barnes's wife, Laura Leggett Barnes, founded in 1940, the Barnes and Saint Joseph's University established an affiliation in 2018. The partnership consists of a two-year Horticulture Certificate Program that offers a comprehensive and practical approach to horticulture and landscape design, with coursework that emphasizes aesthetics.

First-year certificate students participate in a module on art appreciation taught by a Barnes faculty member that includes a session in the Barnes collection and now also at Calder Gardens. 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 at the arboretum as well.

Saint Joseph's is the Barnes's partner in the stewardship of the arboretum, maintaining and investing in the property and its buildings. As part of the partnership, Saint Joseph's undergraduate students can enroll for credit in one of the Barnes–de Mazia Adult Education Program's two core curriculum classes: The Traditions of Art and The Elements of Art.

In-Gallery Interpretation

Gallery Specialists

A cornerstone of our on-site engagement strategy is a program of free daily talks delivered by our gallery specialists. These talks are designed to enrich visitors' experience by sparking curiosity and deepening connection to the collection.

Introduction talks offer an overview of the history of the Barnes and a snapshot of close looking through the Barnes Method. Nearly 20,000 visitors participated in these talks this year, using them as a springboard for more meaningful exploration of the collection. "It's an amazing collection to begin with," a guest wrote in a recent review, "but I was lucky enough to stumble upon a mini lecture by Emily Foster. Although I thought I knew quite a bit about Barnes as a collector, her short lecture made me realize how little I actually knew. Her 15-minute talk was excellent—extremely informative and very interesting."

Pop-up and collection talks take place throughout the galleries and spotlight specific artists or works. Gallery specialists research their topics in collaboration with the Research, Interpretation, and Education Department. Over 1,800 visitors attended pop-up and collection talks on a diverse range of topics, including Picasso's *Acrobat and Young Harlequin* and Modigliani's *Girl with a Polka-Dot Blouse*. This represents a 99% increase in attendance for these talk types since last year. Three new talks were developed specially for the *Henri Rousseau: A Painter's Secrets* exhibition.

The Sunday member-exclusive talk series is held on the last Sunday of each month. These 45-minute talks offer members a deeper dive into a focused subject. Talks have included "Pioneering the Modern: The Glackens Family" and "World Crafting: Traditional and Contemporary Indigenous Design."

Finally, the gallery specialists help create static and video content for the Barnes's social media accounts. This year, their content generated 105,363 impressions across social channels.

Docent and Tour Programs

Our volunteers are a vital part of the Barnes community. With deep expertise and genuine passion, they give visitors the context, connection, and joy that elevate our visitor and educational experiences. To date, there are 93 active volunteers.

Docents provided a variety of tour experiences of the collection and special exhibitions, available in 10 languages, to more than 18,000 visitors at the Barnes and Calder Gardens. Audience favorites have included the Wicked Paris tour, focusing on revolutionary artists in bohemian Montmartre, and special exhibition tours of *Henri Rousseau: A Painter's Secrets*.

Archive and Collections Research

Archives, Library, and Special Collections

Digital Archives

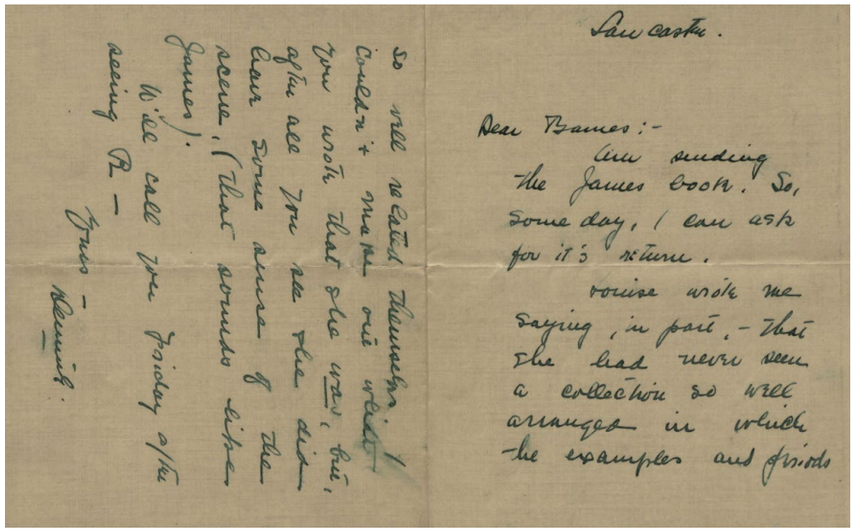
The Barnes Archives houses over 1,000 linear feet of Dr. Barnes's correspondence, spanning from 1902—two decades before the chartering of the Barnes Foundation—until his death in 1951.

In February, we launched the digital Matisse portal. The work of artist Henri Matisse is a cornerstone of Dr. Barnes's world-renowned collection. Dr. Barnes's interest in the painter's brightly hued canvases spanned his entire collecting career; two of the Fauve artist's pieces were among the first he purchased in 1912, with the final purchased in 1949, just two years before the collector's death. The portal provides access to all correspondence between Dr. Barnes and Matisse held in the Barnes Foundation Archives and presents the popular 2023–24 archival exhibition *Matisse, Dr. Barnes, and The Dance* in digital form for the first time.

We also continued to publish Dr. Barnes's correspondence through the Albert C. Barnes Correspondence Spotlights portal. This year's contributions included correspondence with French artist Jacques Lipchitz (1891–1973) and novelist and art critic Carl Van Vechten (1880–1964). The portal has been accessed by users around the globe, with the United States, France, the United Kingdom, and Italy being the most popular.

Research Notes

The online feature *Research Notes* presents some of our most recent discoveries and interpretations about objects in the Barnes collection. In January, we published "Charles Demuth's Bohemian Modernism," by graduate intern Robin Morris, detailing the robust correspondence in the Barnes archives between Demuth and Dr. Barnes and the long-standing affection they had for one another.


Lancaster.

Dear Barnes:-
Am sending the James book. So, some day, I can ask for it's return.
Louise wrote me saying, in part, - that she had never seen a collection so well arranged in which the examples and periods

So well related themselves. I couldn't make out what you wrote that she was, but, after all you see she did have some sense of the scene, (that sounds like James).
Will call you Friday after seeing R -
Yours -
Demuth.

Letter. Charles Demuth to Albert C. Barnes, [1921]. Albert C. Barnes Correspondence, Barnes Foundation Archives

Archival Exhibitions

In addition to providing crucial research assistance for several scholarly projects, the Archives team also mounted three exhibits.

The Battle of the Bathers (July–September 2025) presented archival letters, clippings, and photographs to trace Dr. Barnes's purchase of Paul Cézanne's *Large Bathers* and explore the related controversy with the Philadelphia Museum of Art.

The Doctor and the Douanier: How Dr. Barnes Built His Collection of Rousseaus debuted in October 2025 and explored Dr. Barnes's connection to Henri Rousseau and his work. Archival correspondence, invoices, and photographs created a chronology of Barnes's Rousseau purchases. Meanwhile, notes, drafts, and articles spoke to the collector's and his contemporaries' reactions to the artist and his oeuvre, showing how interpretations and attitudes develop and shift over time.

The archival exhibition complemented *Henri Rousseau: A Painter's Secrets* and was on display on the lower level through March 2026.

In April 2026, we debuted *Education and Empowerment, Vol. 2: 1927–1952* in the lower lobby and online. The exhibit, a continuation of an earlier edition staged September 2023–August 2024, draws on archival materials to shed light on four more individuals who had their education supported by the Barnes Foundation in the first half of the 20th century. Featured in the exhibition are Kenneth Goodman, renowned church and concert organist; Lillian G. Hall, an aspiring vocal performer; Claude Clark, artist and educator; and Gwendolyn Bennett, an artist and poet active in the Harlem Renaissance.

To date, our online archival exhibitions have been viewed by more than 4,300 users from over 50 countries across 6 continents.

Research Projects

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

In November, Alison Boyd, director of research and interpretation at the Barnes, traveled to Nigeria to participate in a conference and site visits to strengthen the Barnes's community connections for research on our African art collection. Following the trip, the Barnes hosted the two-day forum "Community-Centered Approaches to the Restitution of Historic Benin Collections in East Coast Museums" in collaboration with the Benin City–based organization Digital Benin and the Philadelphia Museum of Art's Brind Center for African and African Diasporic Art.

Picasso Research

Research on the 46 works by Pablo Picasso in the Barnes collection continued. Research to date led to the creation of an on-demand class on Picasso's early work and a course developed in partnership with the Rosenbach Museum & Library. Research highlights from the past year include retitling our late 1911 cubist panel to *Packet of Cigarettes and Newspaper* (BF200) to elucidate its iconography, findings on the place of two works on paper in Picasso's sketchbooks of 1906 and 1907 (BF670 and BF69), and new thinking on the conceptual and material origins of our monumental paintings *Acrobat and Young Harlequin* (BF382) and *Composition: The Peasants* (BF140).

See page 27 for details on Picasso conservation efforts.

The study of works by Pablo Picasso at the Barnes is supported by Mindy and Thaddeus Fortin and other generous donors.

Research initiatives are made possible by endowment support from the Annenberg Foundation, Mellon Foundation, Neubauer Family Foundation, Agnes Gund*, The Gordon and Llura Gund Foundation, John and Gloria Drosdick, Katie Adams Schaeffer and Tony Schaeffer, and an anonymous donor. Additional support is provided by Joan L. Garde and an anonymous donor.

This page: Pablo Picasso. *The Peasants*, 1906. The Barnes Foundation, BF140. © 2026 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Opposite page: Dr. Barnes and John Dewey, 1941. Photograph by Angelo Pinto, courtesy of the Pinto family. Photograph Collection, Barnes Foundation Archives

Conservation and Exhibitions

Conservation

This year was marked by ambitious conservation activity, including work supporting the lending program, notable exhibitions and installations, and expanded preventive conservation efforts. At the same time, the department advanced key treatment and research initiatives.

PABLO PICASSO

Since the launch of the Pablo Picasso technical research project in 2023, significant progress has been made on the technical study of the 22 paintings, 23 works on paper, and single tapestry in the Barnes collection. The study has included X-ray fluorescence (XRF) scanning spectroscopy, infrared reflectography, X-radiography, and instrumental analysis in addition to close visual examination. This year, we began compiling and reviewing the body of data in preparation for a forthcoming collection catalogue of Picasso at the Barnes.

PIERRE-AUGUSTE RENOIR

The comprehensive treatment and technical study of Pierre-Auguste Renoir's *The Henriot Family* (BF949) were completed. This painting had long been prioritized for conservation treatment based upon an ongoing issue of microflaking of paint and the discoloration of varnish layers. A focused technical study of *The Henriot Family* contributed to a deeper understanding of the artist's materials and techniques. Technical documentation imaging, along with X-radiography, infrared reflectography (IRR), and analysis with XRF scanning spectroscopy, was carried out.

Technical imaging was completed for five additional Renoir paintings in the Barnes collection, all circa 1875: *Before the Bath* (BF9), *Bust of a Woman* (BF31), *Luncheon* (BF45), *Apples* (BF52), and *The Source* (BF908).

The comprehensive treatment and study of *The Henriot Family* was generously supported by a grant from the Bank of America Art Conservation Project.

Bottom: Conservator Christine Romano at work in the lab.

PAINTING ASSESSMENT AND TREATMENT

Additional infrared reflectography, XRF scanning spectroscopy, and X-radiography were completed for a selection of paintings in the collection.

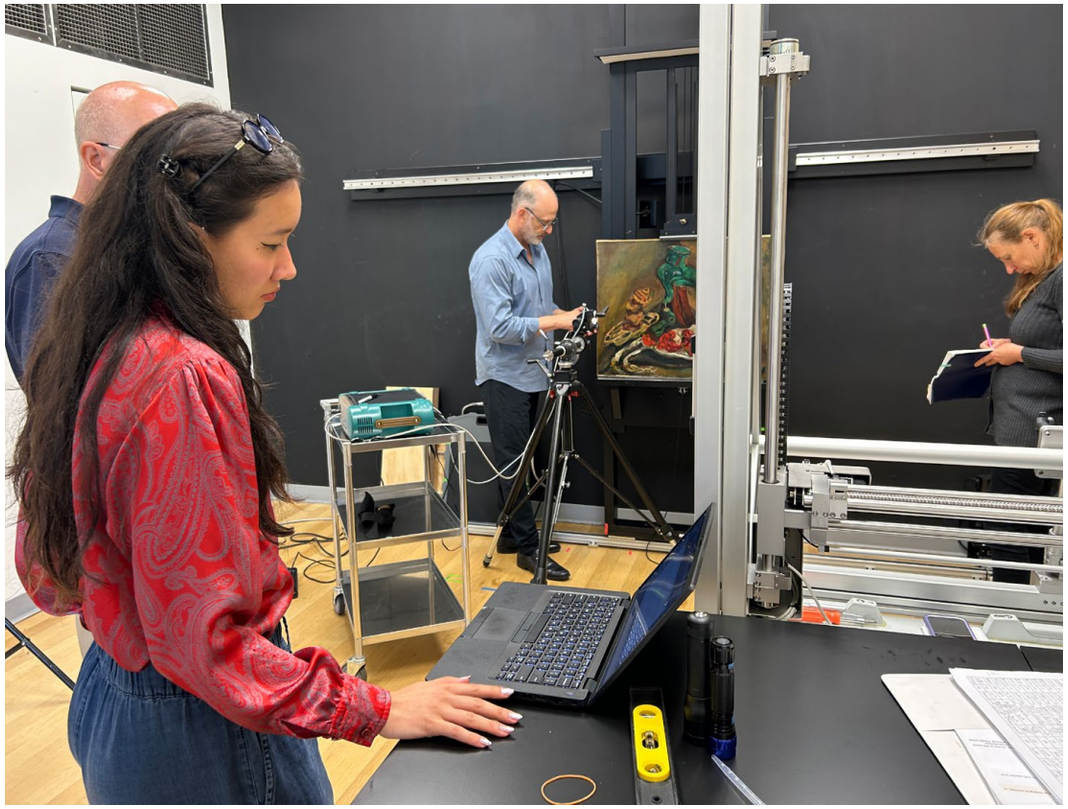
Infrared reflectograms were captured for four works by Giorgio de Chirico (BF410, BF575, BF835, BF960), four works by Chaïm Soutine (BF193, BF378, BF2032, BF2044), one work by Paul Cézanne (BF41), and one work by Vincent van Gogh (BF136).

XRF scanning spectroscopy was completed on seven works by de Chirico (BF266, BF410, BF575, BF834, BF835, BF960, BF968), three works by Cézanne (BF208, BF218, BF796), two works by Pierre-Auguste Renoir (BF15, BF289), one work by Georges Seurat (BF942), and one work by Van Gogh (BF928).

X-radiography was completed on six works by de Chirico (BF410, BF575, BF597, BF834, BF835, BF960) and one work by Van Gogh (BF136).

Treatments of the following paintings were completed this year: Nancy Ferguson's *The Red Banner* (BF317); Henri Matisse's *Two Young Girls in a Red and Yellow Interior* (BF2075) and *Two Young Girls in a Coral Interior, Blue Garden* (BF2092); Odilon Redon's *Saint George and the Dragon* (BF2093); Henri Rousseau's *The Family* (BF581), *View of the Quai d'Asnières* (BF583), and *The Rabbit's Meal* (BF578); Renoir's *Young Mother* (BF15) and *Luncheon* (BF45); and Seurat's *Entrance of the Port of Honfleur* (BF942).

Additionally, 18 frame treatments or modifications were completed.



EMERALD-GREEN DEGRADATION PROJECT

A 10-week study was conducted by intern Jasper Montgomery, an Art Conservation Graduate Research Fellow at Queens University, in an ongoing effort to determine the degradation mechanism of emerald-green during different periods on paintings within the Barnes collection. Emerald-green is a copper acetoarsenite pigment highly favored by Paul Cézanne and many of his contemporaries. The research project focused on 30 paintings in the Barnes collection, including 21 works by Paul Cezanne (BF3, BF18, BF41, BF44, BF57, BF89, BF129, BF208, BF218, BF241, BF650, BF651, BF652, BF653, BF654, BF699, BF796, BF941, BF951, BF1155, BF1169), five by Chaïm Soutine (BF269, BF331, BF333, BF886, BF2042), one by Odilon Redon (BF2093), one by Pablo Picasso (BF207), one by Paul Gauguin (BF589), and one by Vincent van Gogh (BF928). We are grateful for the assistance of Aaron Shugar, Bader Chair in Art Conservation at Queens University, and Adam Finnefrock and Jennifer Mass of Scientific Analysis of Fine Art (SAFA) throughout this ongoing research project.

Sixteen of the works in the project were selected for further examination with fiber optics reflectance spectroscopy (FORS): six paintings by Cézanne (BF3, BF18, BF208, BF218, BF796, BF1155), five watercolors by Cézanne (BF653, BF651, BF652, BF654, BF699), one painting by Gauguin (BF589), one painting by Redon (BF2093), two paintings by Soutine (BF2042, BF269), and one painting by Van Gogh (BF928).

Opposite page: Jasper Montgomery, conservation intern (foreground), Anya Shutova, Conservator of Paintings (far right), Adam Finnefrock, Scientific Analysis of Fine Art (behind Montgomery), and Aaron Shugar, Director of Queens University Art Conservation Program (center background), examining Chaïm Soutine's *Fish, Peppers, Onions* (BF2042) with FORS analytical equipment.

WORKS ON PAPER

The conservation and treatment of 17 watercolors created between 1915 and 1920 by American modernist Charles Demuth was completed by the Conservation Center for Art & Historic Artifacts, including rehousing and reglazing. The works on paper were *In Vaudeville: Two Acrobat-Jugglers* (BF602); *Bermuda, Masts and Foliage* (BF705); *Three Figures Sketching* (BF707); *Bermuda: Houses* (BF708); *Two Acrobats in Red Tights* (BF736); *Three Figures in Water* (BF1041); *Nana at the Races* (BF1068); *Count Muffat Discovers Nana with the Marquis de Chouard* (BF1071); *Nana Visiting Her Friend Satin* (BF1072); *Nana and Her Men* (BF1073); *Count Muffat's First View of Nana at the Theatre* (BF1074); *Nana and Count Muffat* (BF1075); *Scene after Georges Stabs Himself with the Scissors* (BF1076); *In Vaudeville: Acrobatic Male Dancer with Top Hat* (BF1199); *Jugglers with Indian Clubs* (BF2010); *The Death of Countess Geschwitz* (BF2012); and *Lulu and Alva Schön* (BF2013).

Additionally, condition surveys of 149 frames of works on paper were completed by conservation staff.

Treatment of the works on paper by Charles Demuth was generously supported by the Wyeth Foundation for American Art.

This page: Charles Demuth. *Two Acrobats in Red Tights*, 1917. The Barnes Foundation, BF736

Opposite page: Demuth's *Count Muffat's First View of Nana at the Theatre* (1916, BF1074) viewed under raking light before (top) and after treatment

OBJECTS

The multiyear treatments of two works from the antiquities collection were completed. One project involved a ceramic amphora (A121) that had been reassembled from fragments prior to its purchase by Dr. Barnes. A stabilizing treatment was performed in 2010 so the object could safely be moved to the Parkway, and a comprehensive treatment was carried out this year to wash the ceramic and remove sections foreign to the object, rejoin old mends, and fill and inpaint areas of loss. The treatment of a calyx-krater (A152) was completed, and a mount is being created to support and stabilize it during exhibition.

Conservation treatment of metal objects on display in the collection—including candlesticks, andirons, and vessels made from iron, pewter, copper alloy, and silver alloy—has been ongoing. The treatment protocol included removal of old coatings and corrosion followed by the application of wax to all surfaces.

Important support for our conservation program is provided by an anonymous donor and other generous individuals.

This page: Preparators Tim Gierschick and Matt Pruden install a frame buildup to accommodate glazing for Henri Rousseau's *Woman Walking in an Exotic Forest* (BF388) in preparation for loan to the Musée de l'Orangerie. Gierschick also presented on the work at the 2026 PACCIN Preparators Conference, Stockholm.

Opposite page: Georges Seurat. *Entrance of the Port of Honfleur* (detail), 1886. The Barnes Foundation, BF942

LENDING PROGRAM

In 2023, the Barnes was granted permission to lend paintings from the collection to temporary exhibitions to advance our educational mission. This year marked the inauguration of our lending program.

Following *Henri Rousseau: A Painter's Secrets* at the Barnes, 10 paintings were prepared and sent to Paris for the partner exhibition *Henri Rousseau, A Painter's Ambition* at the Musée de l'Orangerie (March 25–July 20, 2026): *Portrait of a Woman in a Landscape* (BF260); *Unpleasant Surprise* (BF281); *Woman Walking in an Exotic Forest* (BF388); *Woman with Basket of Eggs* (BF544); *Landscape and Four Fisherman* (BF545); *The Rabbit's Meal* (BF578); *The Family* (BF581); *The Past and the Present, or Philosophical Thought* (BF582); *View of the Quai d'Asnières* (BF583); and *Scouts Attacked by a Tiger* (BF584).

Additional paintings prepared for loan included Nancy Ferguson's *The Red Banner* (BF317) for the exhibition *Margaret Gest: Painting at the Threshold in 20th-c. Philadelphia* at the Frances M. Maguire Art Museum (September 18–December 14, 2025); Georges Seurat's *Entrance of the Port of Honfleur* (BF942) for the exhibition *Seurat and the Sea* at the Courtauld Gallery (February 13–May 17, 2026); Pierre-Auguste Renoir's *Young Mother* (BF15) and *Luncheon* (BF45) for the exhibition *Renoir and Love* at the Musée d'Orsay (March 17–July 19, 2026); and Henri Matisse's *Two Young Girls in a Red and Yellow Interior* (BF2075) and *Two Young Girls in a Coral Interior, Blue Garden* (BF2092) for the exhibition *Matisse 1941–1954* at the Grand Palais (March 24–July 26, 2026).

Exhibitions

Henri Rousseau: A Painter's Secrets

(October 19, 2025–February 22, 2026)

In fall 2025, the Barnes presented *Henri Rousseau: A Painter's Secrets*, a landmark exhibition of paintings by the self-taught artist Henri Rousseau (1844–1910), featuring works from the Barnes collection and museums around the world. With 18 paintings by Rousseau, the Barnes is home to the world's largest collection of works by the artist, and the Musée de l'Orangerie, with 11, is home to the second largest. This exhibition brought together these two important collections, providing an unprecedented opportunity to see works that the French art dealer Paul Guillaume either owned—and are now in the Orangerie's collection—or sold to Dr. Barnes. Some of these paintings were reunited for the first time in more than 100 years, while others had never been exhibited together.

Developed in partnership with the Orangerie, *Henri Rousseau: A Painter's Secrets* was curated by Christopher Green, consulting curator and professor emeritus at the Courtauld Institute of Art, London, and Nancy Ireson, then Deputy Director for Collections and Exhibitions & Gund Family Chief Curator at the Barnes, with the support of Juliette Degennes, curator at the Musée de l'Orangerie. Following its premiere in the Roberts Gallery, the exhibition was presented at the Orangerie from March 25 to July 20, 2026.

The exhibition followed a multiyear research and conservation project on the Rousseau works in the Barnes collection.

"An incredible curatorial feat."
—The Brooklyn Rail

"A must-see . . . The exhibition offers what many exhibitions promise but do not always deliver—an engrossing new take on an artist we thought we knew."
—Art + Object

"An expansive, enchanting survey that highlights the artist's magic and sophistication alike."
—The Wall Street Journal

"A once-in-a-generation Henri Rousseau exhibition highlights the strangeness and luminosity of his paintings."
—Art in America

Henri Rousseau: A Painter's Secrets was sponsored by Morgan Stanley and Comcast NBCUniversal.

Key support was provided by Gwendolyn M. Asplundh, The Family of Laura Buck, and Marlene and Brian Dooner. Additional support was provided by Julie Jensen Bryan and Robert* Bryan; The Dean Family; Dietz & Watson; James Fernberger and Mary Walto; Mindy and Thaddeus Fortin; Meghan and Anthony Fotopoulos; Amy Fox and Daniel Wheeler; Deborah E. Glass; Margaret C. Hallenbeck; Margaret Harris and Phil Straus; Penelope P. Harris; James and Pam Hill; LAGOS; Judy and Leonard* Lauder; Robert Lehman Foundation; The Lowe, Bernbaum and Weinstein Families; Barbara A. Podell and Mark G. Singer; Stephanie Simmerman; Smukler Lasch Charitable Trust; Josephine and Sam Switzenbaum; Harriet and Larry Weiss; Kristin and Tobias Welo; and other generous individuals.

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

Freedom Dreams

(April 12–August 9, 2026)

Freedom Dreams presented powerful works in film, video, and installation by an intergenerational cohort of Black artists interested in exploring history, archives, and cultural memory. On view in the Roberts Gallery, the exhibition featured works by Arthur Jafa, David Hartt, Garrett Bradley, Ja'Tovia Gary, and Tourmaline that dismantle pervasive narratives around race, gender, and class in American history. It marked the first occasion these works were shown at a museum in Philadelphia.

Resilience, resistance, and Black joy were present within the exhibition across all works in varying measures. Philadelphia, the birthplace of the nation, was not only central to the United States' 250th anniversary in July but also the ideal location for this exhibition, dedicated to exploring the freedom and potential in liberatory imagination.

The exhibition was organized by the Barnes and co-curated by James Claiborne, Fleischner Family Deputy Director for Community Engagement at the Barnes, and Maori Karmael Holmes, Chief Executive and Artistic Officer of BlackStar Projects.

Freedom Dreams was sponsored by Comcast NBCUniversal. Generous support was provided by Margaret C. Hallenbeck, Margaret Harris and Phil Straus, Mark Haskins and Rebecca Craik, Arthur M. Kaplan and R. Duane Perry, Jennifer Rice and Michael Forman, an anonymous donor, and other individuals.

"[*Freedom Dreams*] is an exhibition of five films, videos, and installations exploring—in ways both starkly realistic and dreamlike—being Black in America."
—*The New York Times*

"The exhibition offers a unique and timely opportunity to interrogate the complex histories of the United States in relationship to the identities and legacies the featured artists bring to light through their work."
—*The Philadelphia Tribune*

Sky Hopinka: Red Metal Dust

(March 21, 2026–January 18, 2027)

Sky Hopinka (Ho-Chunk Nation/Pechanga Band of Luiseño Indians) is a widely celebrated artist who works in video, photography, and text. His art centers on personal perspectives of Indigenous homelands and landscapes. In recognition of the United States' 250th anniversary, the Barnes commissioned Hopinka to create a site-specific work for the Annenberg Court that thoughtfully explores and interrogates the American experience and its histories. The installation is free and open to the public.

Sky Hopinka: Red Metal Dust is sponsored by Comcast NBCUniversal. Generous support is provided by the City of Philadelphia and an anonymous donor. Additional support is provided by Dennis Alter, the Elizabeth Firestone Graham Foundation, Mary Jo Grdina and Walter A. Brogan, Margaret C. Hallenbeck, Arthur M. Kaplan and R. Duane Perry, James McKinney, and Sarah Morthland.

"These meditative photographic landscapes reference the Ho-Chunk tribe's name for copper, a surface metal that takes on the effects of its surroundings and wear and tear through physical contact. *Red Metal Dust* asks viewers to consider the cycles of time—past, present, future—via copper itself."
—*ARTnews*

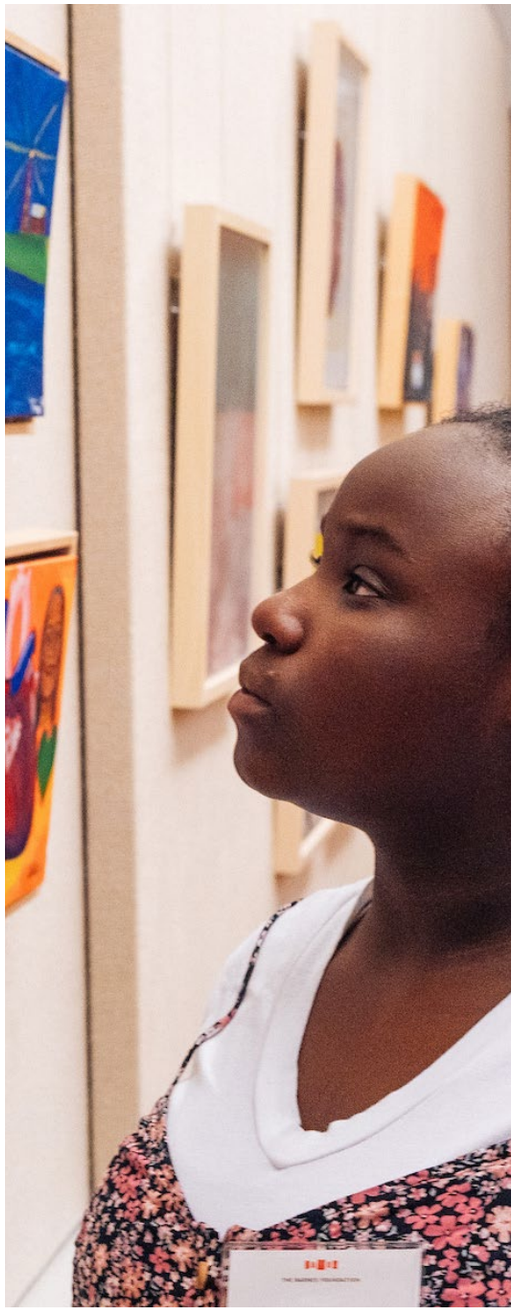
Where I'm From and Restorative Justice Program

(July 5–August 25, 2025)

The Barnes presented *Where I'm From*, an exhibition of original artwork by members of Mural Arts Philadelphia's Rec Crew and artists at SCI Phoenix, in the second-floor gallery classroom. The Rec Crew is a 24-week job readiness and life skills program for justice-impacted young adults. Artists at SCI Phoenix, southeast Pennsylvania's maximum-security prison for men, work year-round in a dedicated studio space, creating visual elements for public murals. They also produce their own original artwork, from which the pieces in *Where I'm From* were drawn. The works reflected on the artists' personal journeys, including their hopes for the future. The exhibition was part of an ongoing partnership with Mural Arts, and the artwork was created through a partnership with Second State Press.

During the year, the Barnes hosted on-site art and life skills classes for the Guild, Mural Arts' paid apprenticeship program for previously incarcerated individuals and young adults on probation, and also held sessions for the Rec Crew. Barnes educators also taught programs for inmates at SCI Phoenix, where Mural Arts works throughout the year.

Where I'm From and the Barnes's restorative justice programming are supported by Pam and Tony Schneider, along with Mark Driscoll, David and Julia Fleischner, Joan and William Goldstein, Peter and Janie F. Gross, Margaret C. Hallenbeck, Laura Kind McKenna, Jay B. Minkoff, an anonymous donor, and other generous individuals.



Barnes Foundation Exhibition Fund

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

Ongoing funding for exhibitions comes from the Christine and Michael Angelakis Exhibition Fund, Jill and Sheldon Bonovitz Exhibition Fund, Lois and Julian Brodsky Exhibition Fund, Elaine W. Camarda and A. Morris Williams, Jr. Exhibition Fund, Horace W. Goldsmith Foundation, Christine and George Henisee Exhibition Fund, Aileen and Brian Roberts Exhibition Fund, and Tom and Margaret Lehr Whitford Exhibition Fund.

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

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

John Alchin and Hal Marryatt, N. Judith Broudy, Julie Jensen Bryan, Emily and Michael Cavanagh, Marianne N. Dean, Eugene and Michelle Dubay, Adele Aron Greenspun, 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, Cathy and Henry Nassau, The Park Family, Wendy and Mark Rayfield, Anne and Bruce Robinson, Adele K. Schaeffer, Katie and Tony Schaeffer, Donna and Jerry Slipakoff, Dr. and Mrs. Eugene E. Stark, Joan F. Thalheimer, Bruce and Robbi Toll, van Beuren Charitable Foundation, Kirsten White, and Randi Zemsky and Bob Lane.

Publications

This year, the Barnes produced the exhibition catalogue for *Henri Rousseau: A Painter's Secrets*. Distributed for the Barnes Foundation by Yale University Press, the publication offers a comprehensive study of the 18 works at the Barnes and places them in dialogue with works from around the globe, including those from art dealer Paul Guillaume's collection, now housed at the Musée de l'Orangerie. Edited by Christopher Green and Nancy Ireson with contributions by Barbara Buckley, Juliette Degennes, Martha Lucy, Mina Porell, and Anya Shutova, the catalogue is an unprecedented overview of the artist's work that considers paintings that have been apart for more than 100 years.

Green, Ireson, and the Barnes conservation staff explore Rousseau's novel artistic practice and his process of adapting works to new purposes. They also examine how Rousseau navigated the art world, driven by the need to market his works in the hope of furthering his career. Richly illustrated with Rousseau's idiosyncratic jungle scenes, landscapes, portraits, and still lifes, this volume presents new findings and includes novel essays that discuss the market for the artist in the 1920s and the veiled eroticism of the painter's jungle scenes. The Musée de l'Orangerie published a French version of the catalogue.

Lead support for the *Henri Rousseau: A Painter's Secrets* publication was provided by the Richard C. von Hess Foundation. Additional support was provided by the Lois and Julian Brodsky Publications Fund, Joan Garde, and Tom and Margaret Lehr Whitford.

Opposite page: Henri Rousseau. *Unpleasant Surprise* (detail), 1899–1901. The Barnes Foundation, BF281

Audience Engagement and Community Impact

Public Programs

This year we attracted a diverse and engaged audience to the work of the Barnes through our dynamic and impactful range of offerings, including Barnes on the Block, First Fridays, PECO Free First Sunday Family Days, Young Professionals Nights, Curators in Conversation, special exhibition talks, and a suite of special film series inspired by our major exhibitions. Through the full suite of public program offerings, the Barnes served 34,894 visitors from July 2025 through June 2026.

Curators in Conversation

The Barnes hosted a Curators in Conversation program to coincide with the opening of *Henri Rousseau: A Painter's Secrets*, featuring a dialogue between the exhibition's co-curators, Christopher Green and Nancy Ireson. The program sold out, with 170 participants online and 225 in person. Following the opening of *Freedom Dreams*, a second program was held with exhibition co-curators James Claiborne and Maori Karmael Holmes, with moderation provided by Kellie Jones, Hans Hofmann Professor of Modern Art at Columbia University. The program served an online audience of 140 and an in-person audience of over 40.

Public Programs

Barnes Cinema

The Barnes hosted two special three-part film series, one inspired by *Henri Rousseau: A Painter's Secrets* and the other by *Freedom Dreams*. Curated by BlackStar Film Festival founder Maori Karmael Holmes, each screening highlighted feature-length and short films that aligned with exhibition themes. The Rousseau series featured directors and collaborators who were influenced by Rousseau and later surrealists. Works included *The Life Aquatic with Steve Zissou*, directed by Wes Anderson; *Uncle Boonmee Who Can Recall His Past Lives*, by Apichatpong Weerasethakul; and *Un Chien Andalou*, by Luis Buñuel. The *Freedom Dreams* film series featured retrospectives on exhibition artists Garrett Bradley, Arthur Jafa, and Ja'Tovia Gary. All screenings were followed by discussions with filmmakers or lectures by local academics or curators. A total of 524 people attended the screenings.

Red Metal Dust: An Evening with Sky Hopinka

The Barnes hosted artist Sky Hopinka in conversation with Candice Hopkins, executive director and chief curator for the Forge Project, for the debut of Hopinka's site-specific installation *Red Metal Dust*. The program was free and open to all and included collection access and original poetry read by the artist. A total of 344 people attended.

Book Talks at the Barnes

The Barnes has partnered with authors and local organizations to present book talks complemented by panel discussions and book signings. In December, the Barnes hosted a book talk with author Deborah Willis on the 25th-anniversary edition of her book *Reflections in Black: A History of Black Photographers: 1840 to the Present*. The program was presented in partnership with the Charles L. Blockson Afro-American Collection at Temple University. A total of 176 people attended.

In May 2026, we hosted a book talk with pioneering graffiti artist and musician Fab 5 Freddy on his memoir *Everybody's Fly: A Life of Art, Music, and Changing the Culture*. Moderated by BlackStar Projects' Maori Karmael Holmes, the talk included a discussion followed by an audience Q&A. A total of 415 people attended.

Barnes on the Block

In July 2025, the Barnes hosted the eighth annual Barnes on the Block, in collaboration with Mural Arts Philadelphia. A free block party that encourages neighbors to connect through various forms of creativity, Barnes on the Block features food trucks, a beer garden, art making, live music, and dance performances. During the event, guests also enjoyed free admission to the Barnes collection and *From Paris to Provence: French Painting at the Barnes* and *Where I'm From*. We welcomed over 3,500 visitors to the festivities.

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

Area of Impact: Audience Engagement Division

Initiative: Serving Philadelphians

36,301
people engaged

50%
live in Philadelphia zip codes

Public, Community Engagement, and Family Programming serves local audiences.

52
partner organizations

431
individual artist collaborators

Programs are put on in partnership with local artists and community organizations.

First Friday

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

From July 2025 through June 2026, the Barnes welcomed 5,565 guests to First Fridays.

PECO Free First Sunday Family Day

Each month, PECO Free First Sunday Family Day offers free access to the Barnes collection and special exhibitions, along with a robust program of performances and activities designed to serve intergenerational family audiences while eliminating participation barriers. This year, we worked with over 162 visual artists, local storytellers, musicians, community partners, and performers. Partner organizations included MIC'd Up Philly, Community Bollywood Dance Project, Philadelphia Youth Orchestra, Indigenous People's Day Philly, Steve Weiss Mallet Festival, and the Parkinsingers. We were joined by children's book authors for readings, workshops, and book signings, among them Kevin Maillard and Carole Boston Weatherford with the African American Children's Book Project. From July 2025 through June 2026, PECO Free First Sunday Family Day welcomed over 22,101 visitors.

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

Young Professionals Night

Young Professionals Night, hosted by the Barnes Contemporaries, is a social gathering for young art aficionados and appreciators. The Barnes hosted two events this year, each themed for the special exhibition open in the Roberts Gallery: *Henri Rousseau: A Painter's Secrets* in November and *Freedom Dreams* in April. At each event, guests were invited to give back with local organizations like The Wardrobe and Tree House Books. In total, the Barnes welcomed 1,342 guests to Young Professionals Nights this year.

Support of 2026 public programs is generously provided by Philadelphia City Fund's 2026 Milestone Grant Fund, supported by PECO.

Community Impact

The Barnes sustains arts programming across Philadelphia, with a particular focus on community-centered initiatives in West and North Philadelphia. The pillars informing our community work are democratizing access to the arts; building mutually supportive relationships with artists, cultural workers, and community partners; understanding and addressing community needs and interests; and serving an audience that reflects Philadelphia's diversity. Through the following programs, the Barnes advanced community-centered cultural engagement while deepening our role as a responsive, collaborative, and accessible civic institution for the Philadelphia region.

Art Activity Kits

This year, the Barnes distributed over 400 kits to children and families to promote continued learning at home and in community settings. The kits contain arts-based resources, English/Spanish activity sheets, and corresponding materials. New this year was the inclusion of snacks and emotional regulation tools. While the activity sheets remain inspired by works in the Barnes collection and special exhibitions, the kits are centered around contemporary artists, global perspectives and cultural traditions, themes of joy, communal healing, and collaborative change.

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

Art for All Community Pass

The Art for All Community Pass provides year-round free and low-cost access to programs and resources for ACCESS cardholders, community partners, and Philadelphia residents. The Community Pass offers free admission and 10% retail discounts at both the Barnes and Calder Gardens, in addition to free online classes and workshops and discounted admission to public programs. The Barnes currently serves more than 1,000 active Community Pass members.

"Thanks a million for the free membership. It's a very generous opportunity that I will certainly make the most of."

—Program participant and Community Pass member

Barnes Create & Connect

This year, in partnership with the Parkinson Council, the Barnes launched Barnes Create & Connect, a free workshop series designed to support individuals living with Parkinson's disease and their care partners through meaningful experiences with art and creative expression. Workshops began in the galleries, where Barnes educators guided participants through slow-looking exercises and conversations about artworks from the collection. Participants were then invited to ground themselves through guided mindfulness exercises. Each program concluded with a hands-on art-making experience led by a teaching artist. In its first year, Create & Connect facilitated 12 workshops with 150 participants.

Barnes Create & Connect is made possible with support from the Parkinson Council, Deborah Glass, and other generous individuals.

"It's great for people who love art and have experience with it, but it's also very good for someone who's never drawn anything or touched a brush. Everybody is really nice and supportive, and there's no pressure—it feels so low-key and comfortable. When you're doing something creative, you're removed from your worries and self-consciousness."
—Participant, via *Philadelphia Magazine*

Barnes West and Barnes North

Through Barnes West and Barnes North, the Barnes continues to support local social-impact artists and strengthen Philadelphia's creative communities while expanding access to artistic, professional, and social development opportunities for program participants.

With Barnes West, we continued our partnership with Ultra Silk Gallery for First Friday on the Move. The low-cost neighborhood-centered program invites community members to gather for an intimate reception and artist-led talk at the gallery before traveling together to First Friday at the Barnes for an evening of art and music with access to the collection and special exhibitions.

Building on the success of our programming in West Philadelphia, the Barnes launched a corresponding pilot initiative in North Philadelphia in summer 2025. Through Barnes North, we reached community members and organizers in the neighborhoods of Strawberry Mansion, Brewerytown, and Kensington.

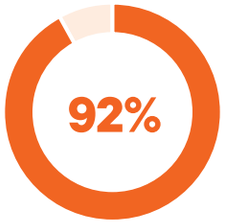
"It was wonderful. Much different than anything else I have tried. It was a pleasure to be asked open-ended questions and to explore everyone's point of view on a work of art as well as create postcards to send to people we love. What a great idea to talk about caregivers, who are often the forgotten heroes."
—Participant

Area of Impact: Community Engagement

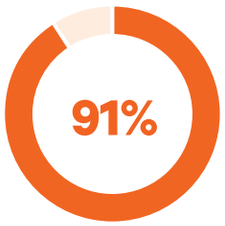
Initiative: Create & Connect Pilot Program

The program made me . . .
(% selecting "agree" or "strongly agree")

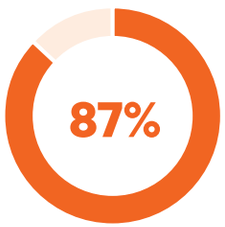
feel calm and at ease



feel comfortable trying something new



feel absorbed in activities I enjoy



feel fulfilled

The Everyday Places Artist Partnerships (EPAP) initiative brought artists and community organizations together to create free neighborhood-based programming centered on joy, wellness, and community connection. Celebrating North Philly's vibrant neighborhoods and unique voices, we worked alongside three social-impact artists and community-based organizations:

- Chela Ixcopal, Open Kitchen Sculpture Garden
- E. Morales-Williams, Norris Square Neighborhood Project
- Alyssa Reynoso-Morris, North Philadelphia Peace Park

Lead support for Barnes North is provided by the William Penn Foundation. Barnes West is supported, in part, by the Neubauer Family Foundation and other generous individuals.

"The Barnes is a welcoming, calm, and serene environment. The art activity was accessible, interesting, and fun. Love building creative community for people with Parkinson's disease."
—Participant

"[The program] was marvelous. The in-gallery experience was absorbing and informative. The creation session was most interesting, both as to the creative process and its relationship to the artwork we had studied."
—Participant

Participants share that the program . . .
- **Made them feel connected to others**
- **Enhanced their appreciation for the arts**
- **Was a reprieve or escape from daily life**

Source: Post-Event Surveys

Barnes Art Club

Barnes Art Club provides sustained, sequential arts learning programs across multiple grade levels during out-of-school time. We continued our collaboration with Community Partnership School in Brewerytown, serving students from pre-K through fourth grade. During the program, an artist-educator led hands-on activities inspired by the Barnes exhibition *Henri Rousseau: A Painter's Secrets* and contemporary artists. About 45 students participated in Art Club sessions throughout the school year.

Generous support for the Barnes's out-of-school programs is provided by B Inspired Philadelphia.

Henri Rousseau: A Painter's Secrets Activity Booklet

To support young learners exploring *Henri Rousseau: A Painter's Secrets*, a bilingual (English and Spanish) activity booklet was created and distributed during the exhibition. Nearly 3,500 booklets were distributed.

The *Henri Rousseau: A Painter's Secrets* activity booklet was made possible thanks to support provided by Dennis J. Grousosky.

Toddlerpalooza

Designed for children ages five and under, Toddlerpalooza brings young learners, their families, and local partners together at the Barnes for a free celebration of childhood through live music, interactive storytime, unique art-making stations, guided-movement activations, and access to the collection and special exhibitions. This year's event took place in May and featured collaborations with

Yoga 4 Philly, Thembi Palmer (Imagine More Story Adventures), Let's Jam, Baby! (Ninth Planet), Fleisher Art Memorial, The Clay Studio, Tree House Books, Smith Memorial Playground & Playhouse, LEMUS, Ivonne Pinto-Garcia, and Peter Oravetz. A record-breaking 500 visitors registered.

Lead support for community engagement and family programs is provided through the Comcast Center for Community Engagement at the Barnes. Generous endowment support for community engagement programs is provided by the Stavros Niarchos Foundation (SNF). Additional annual support is provided by David and Julia Fleischner and other generous individual, corporate, and foundation donors.

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

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

Second Century Campaign

Now in its second century of operations, the Barnes continues 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 nearly $90 million to date.

See page 85 for the complete list of *Second Century Campaign* donors.

Events

The Barnes is a preferred venue for corporate, nonprofit, and social events and meetings. The building offers indoor and outdoor spaces and can host multiple events simultaneously. From July 2025 through June 2026, the Barnes hosted 115 events.

Get Involved

Click the links below to get involved:

Join

Donate

Create a Legacy

Volunteer

Share on Social Media

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"The Barnes is an absolute treasure in Philadelphia. The collection is extraordinary, and the way it's displayed makes for such a unique and immersive experience—you truly won't find anything else like it. Whether you're a longtime art lover or just visiting the city, this is a must-see museum."

—Bridget F., ★★★★★ Google review

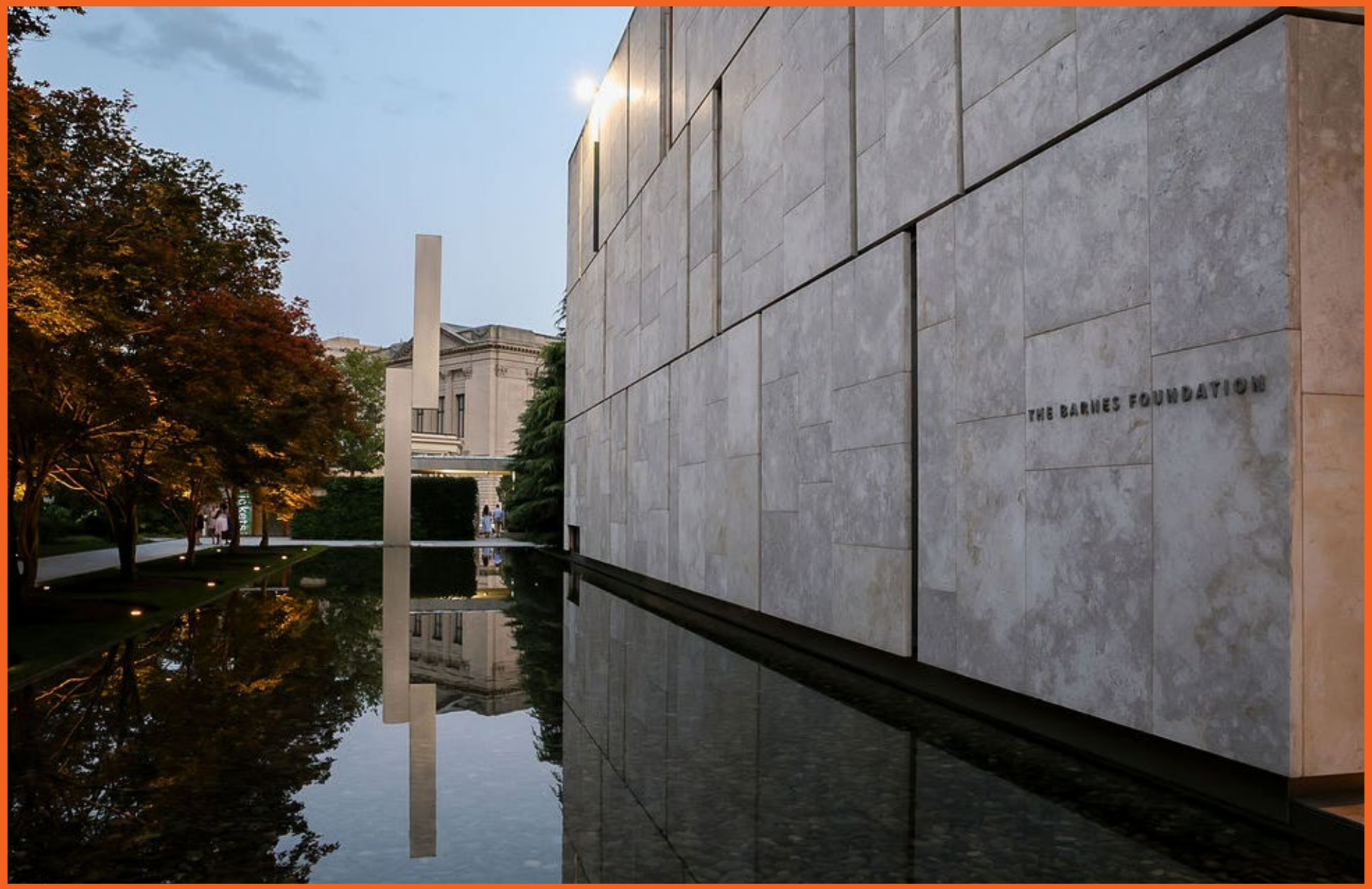
"Wonderfully fulfilling collection, arranged in such a unique but sensible and pleasing manner . . . You almost wish every museum could learn from the Barnes."

—Scott P., ★★★★★ Google review

"Going to the Barnes Foundation was a real moment for me. These are paintings I always heard about growing up, and now they're right here in my own backyard. Seeing the work of Renoir, Cézanne, Matisse, and Picasso in person just hits different. The way the art is hung makes you slow down and really look. It's not about famous names or timelines—it's about color, shape, and how the paintings talk to each other. I felt proud knowing this world-class collection lives in Philly and not somewhere far away."

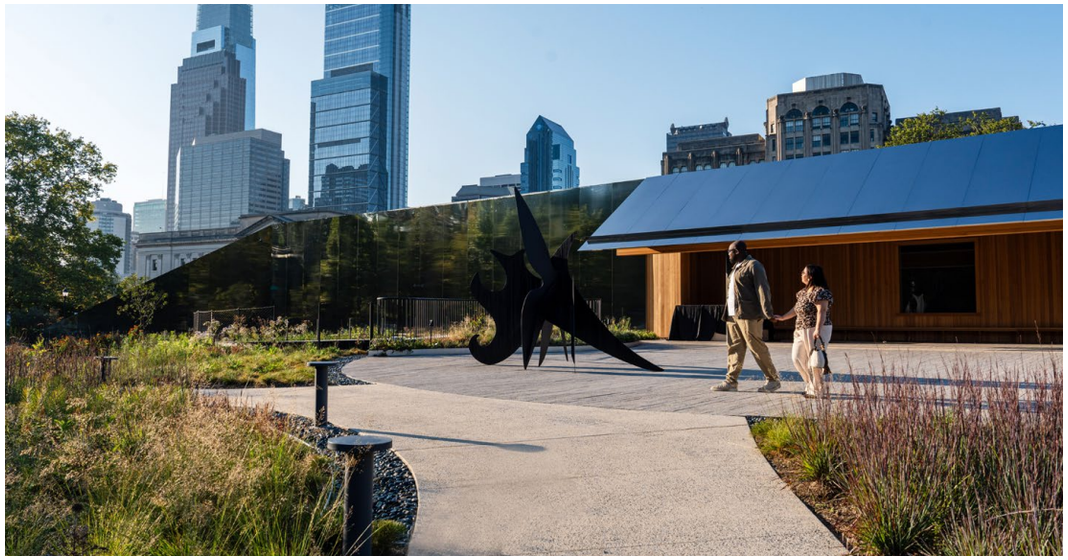
—King Tito, ★★★★★ Google review

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.

Calder Gardens



About Calder Gardens

Calder Gardens is a new art institution dedicated to Alexander Calder (1898–1976), one of the most acclaimed and influential artists of the 20th century. Since opening to the public on September 21, 2025, Calder Gardens has welcomed over 96,000 visitors from 49 states and 46 countries.

Building on the artist's enduring legacy, Calder Gardens is a place where an evolving interplay between art, architecture, nature, and programming encourages contemplation and self-discovery. Located on the Benjamin Franklin Parkway in the heart of Philadelphia, a city with deep connections to the Calder family across several generations, the institution extends this lineage to the present day and joins Philadelphia's rich artistic and cultural communities.

Set within a landscape featuring more than 250 varieties of plants in gardens by Piet Oudolf, Calder Gardens' 18,000-square-foot building, designed by Herzog & de Meuron, houses a rotating installation of artworks by Calder. The objects on view span the artist's 50-year career and diverse body of work. The rotation of works creates an ever-changing environment that encourages close looking and repeat visits.

Calder Gardens has been realized thanks to Philadelphia philanthropists working with the Calder Foundation, with significant support from the City of Philadelphia and the Commonwealth of Pennsylvania. Through an innovative collaboration, the Barnes Foundation provides administrative and operational support for Calder Gardens. The Trustees of Calder Gardens is a section 509(a)(3) supporting organization that provides strategic and artistic direction as well as financial support to sustain the vision for Calder Gardens.

"Calder Gardens, a stunning new tribute to Alexander Calder, opens in Philadelphia."
—*Vogue*

"Calder Gardens highlights the whimsy, movement and multidimensional effects of the work of Alexander Calder, whose roots in this city run deep."
—*The Wall Street Journal*

"A new sanctuary on the Benjamin Franklin Parkway assembles a deliberately whimsical variety of materials, where sculpture moves and is moved in turn."
—*The New Yorker*

"What can a museum experience be now? Meet Calder Gardens. A leading architect, garden designer, and philanthropist build a thrillingly eccentric complex for the inventor of the mobile."
—*The New York Times*

"We loved visiting Calder Gardens. The sculptures and mobiles are beautifully presented and lighted. We especially enjoyed one mobile piece, displayed in its own special alcove. I found sitting there with it induced a great sense of calm."
—Visitor

"The building itself is a work of art: full of sunlight and twisty, turny places that have you discovering yet another surprising piece of Calder's art. And from the second floor, you get an overview of several works."
—Visitor

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Calder Gardens

Opening Celebration

Celebrations kicked off with a free public parade curated by acclaimed artist, composer, and musician Arto Lindsay. The event, titled *Chaos and Kisses*: A Grand Opening Parade for Calder Gardens, featured performances by the Sun Ra Arkestra, Pig Iron Theatre, Almanac Dance Circus Theatre, Mad Beatz Philly, and PHonk! The parade drew more than 2,000 participants.

Calder Gardens' opening events were underwritten by Aramark, Comcast NBCUniversal, Neubauer Family Foundation, and Marsha and Jeffrey Perelman. Additional support was provided by Brown Advisory, Cozen O'Connor, Future Standard, Horace W. Goldsmith Foundation, Green Family Foundation, Independence Blue Cross, JPMorganChase, Morgan Lewis, Penn Medicine, Lindy Snider Foundation, Sotheby's, and Temple University.

Programs

During its inaugural year, Calder Gardens launched a slate of one-time and recurring programs designed to extend Calder's spirit of experimentation and collaboration. Offering experiences as dynamic and multifaceted as the artist's work, these programs invited artists, cultural producers, and audiences to encounter Calder Gardens not as a static place but as a living space for exchange, reflection, and transformation. Programs included sound- and movement-based performances, listening sessions, film screenings, community-centered events, and horticulture-focused initiatives.

Artists as Gardens

The *Artists as Gardens* series invites artists working across a wide range of disciplines to consider their practice over time as a garden that changes with the seasons and other natural cycles. Commissions included a concert by musician, composer, and artist Gryphon Rue and a sound bath ceremony led by artist and healer Guadalupe Maravilla.

Contemplation Walks

Available twice daily, these walks invite guests to explore the gardens and galleries in small groups with a trained guide, engaging in reflective close looking and conversations that inspire new and transformative perspectives on art and wellness.

Listening Circles

Inspired by Indigenous *círculos de la palabra*, the first *Listening Circle* was held in the spring. Guided by Denise Dunkley, master artisan and educator of the Nanticoke Lenni-Lenape Tribal Nation, the experience offered a space for dialogue, attentiveness, and shared reflection.

Moon Alignment Series

Beginning in January, a series of guided after-hours meditative sessions were offered twice monthly, tied to the lunar cycle. Each session, led by Contemplative Arts Fellow Isha Strasser, opened with a brief discussion, followed by a walking meditation, silent meditation, and closing reflection.

People Talking

People Talking is a series of conversations connecting Calder Gardens and contemporary culture, centering storytelling and interdisciplinary dialogues. Speakers and topics included: film director Thomas Piper and curator Taylor Zakarin on art and gardens; curator Vic Brooks and Calder Foundation president Alexander S. C. Rower on the intersections of sound, film, and Calder's sculptural practice; and artist and composer Gryphon Rue and archivist and musician Michael Mandeville on the music of *Cirque Calder.*

Pictures in Motion

The film and video art series *Pictures in Motion* presented a range of moving-image works organized around themes that reflect Calder Gardens' curatorial focus. Featured works included *Five Seasons: The Gardens of Piet Oudolf* by Thomas Piper, *When Sandy Dreams* by Agnès Varda, *Shape Notes* by Lucy Raven, *Enigmatic Whisper* by Rosa Barba, and *Calder for Peter* by Ephraim Asili.

Silent Days

Hosted monthly and with a reduced-audience capacity, *Silent Days* invite visitors to slow down, turn inward, and experience quiet attention. The program includes full access to the galleries and gardens and encourages peaceful contemplation and sensory awareness.

Programming at Calder Gardens is generously supported by Jill and Sheldon Bonovitz; The Brown Foundation, Inc. of Houston; Donna Green; Michael Sternberg; and the Friends of Calder Gardens.

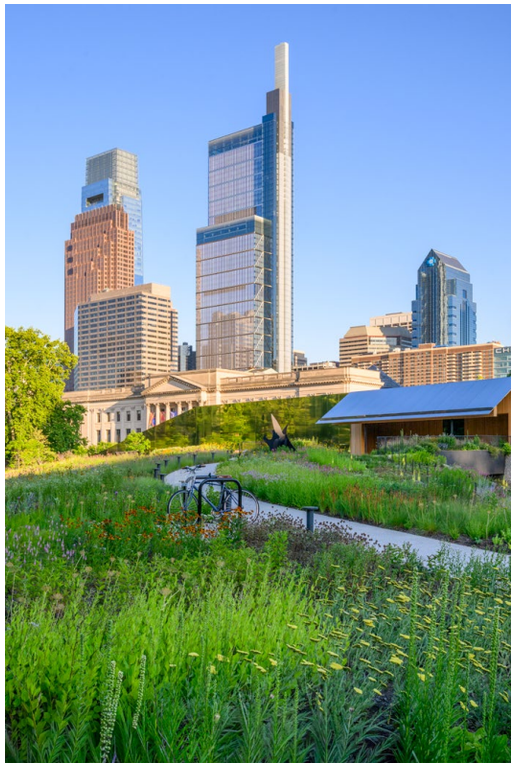
Area of Impact: Calder Gardens

Initiative: Welcoming New Visitors

96,000	7	1,767
Visitors	Program Series Launched	New Members

#1 reason for attending a program at Calder Gardens is to "have a new experience"

Source: Calder Gardens Program Attendee Survey



Land Acknowledgment

Calder Gardens is located in Lenapehoking, on the unceded land, waters, and air of the Lenape Peoples. We honor that this land and its people are timeless, and we pay respect to their Elders—past, present, and future. We support the sovereignty of the Lenape Peoples and are committed to uplifting their autonomy and rights in their homelands. This commitment exemplifies a reciprocal relationship to all beings and elements, recognizing that we are not separate from Earth.

Photos of Calder Gardens © Calder Gardens. All artwork by Alexander Calder © 2026 Calder Foundation, New York / Artists Rights Society (ARS), New York

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Kerry Ann Mormello
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Robert J. and Ann D. Rossi
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Melvyn H. and Aileen Rothbard
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Gary Siepser
Joseph and Kathleen Sifer
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Katie Sutcliffe-Becker
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Aaron Tamaddon and Kandice Hansen
Roger Taylor
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Sandra D. Tomas
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Mary Trometer and Steven Gomes
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Isabelle and Jim Vesey
Susan M. Vitale
Walter Voytus
Helen S. Wagner
Raymond and Jennifer Walheim
Lewis and Kathleen Waltman
Geraldine and M.U. Wang
Stephanie Warakomski
Annette Warriner and Balazs Peter Matrai
Donna H. and Jay W. Warshaw
Brigitte P. and James Weinrott
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Ralph G. Wellington
Karen Wells
Robert and Leslie Westerman
Marian G. and John K. Weston
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Fredrick and Nancy Williams
Jacqueline and Earl L. Wolf
Lisa Wollan and Jack Fentress
Timothy Woods and Frances Bryan
William C. Woodward
W. Steven and Nanciann F. Woodward
Catherine Worrall
Michael Wright and Anne-Marie Kearney
Carey Jackson Yonce and Gates Kellett
Charlotte Zoller
Michael Zuckerman and Jan P. Levine

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Gifts in Honor

Carolyn H. Asbury
In honor of Susan and Andrew Roberts

Sylvia Bloom
In honor of Linda Robinson

Chris Borden
In honor of Bill and Karen Levy/Kelly

Susan Connors
In honor of Suzanne Trout

Michael Dean
In honor of Ilana Dean

Patrizia Germano
In honor of Keith A. Michel

Justin Harris
In honor of Doug Balko

David Hazan
In honor of Harin Feibish

Tracie and Edward Lee
In honor of Martha Blood

Diane Leslie
In honor of Catherine Craig

Kevin Leslie
In honor of our parents

Fran Maxwell
In honor of Susan Turbitt

Marie T. McCormick
In honor of Anne Robinson

Joseph McGrath
In honor of Claire and Gary Phillips

Hannah Phillips
In honor of Val Jeanne Phillips

Barbara Rector
In honor of Bambi Siegfried

Merle and Philip Rosenfeld
In honor of Nancy Gabel

David J. Simonson
In honor of Marianne (docent)

Joanne Snider
In honor of Karen Mosimann

Mr. and Mrs. Richard Sokolov
In honor of Cindy & Stephen Bremans

Nia Stallworth-Rawls
In honor of Jolie Stallworth

Debra Sturm
In honor of Stephanie Warakomski

Merle Wolf
In honor of Nicole Dresnin Schaeffer and James Schaeffer

Troy Young
In honor of Melenese Ford

IN HONOR OF THOM COLLINS
Joy Amie Horwitz-Fram
Rebecca Allan
Helen W. Drutt English

IN HONOR OF JOSEPH WILLIAMS
Matthew Brown
Jennifer Brown

Gifts in Memory

Patrick N. Agostino
In memory of Grace Ann Agostino

Grace and Summerfield Baldwin
In memory of Celeste Enright

William L. and Susan E. Bloomfield
In memory of Dr. Sheldon Weintraub

Julianne Charles
In memory of Daisy James

Andrew M. and Laura L. Connolly
In memory of Anne Marie Connolly

Amanda Cottone
In memory of Nicole Cottone Obenski

Karen Davis
In memory of Andrew Trackman

Ruth H. and Jan E. DuBois
In memory of Steve Harmelin

Ellen Fisher
In memory of Anita Odell

Jamie P. and Jan Gibbins
In memory of Jane and Gary Gibbins

Laura Grover
In memory of Prestin Grover

Philip Hawkins
In memory of Ronnie Kurchner-Hawkins

William D. and Cathleen C. Hooper
In memory of Evelyn C. and Milton J. Hooper

Michelle J. Hudson
In memory of Brita Hudson-Smith

Lori Kushner
In memory of Norma Michaels

Sara M. Lomax
In memory of Claire Lomax

Cirel E. Magen
In memory of Howard Magen

Laura Marder
In memory of Gary Gladstone

John McKiernan
In memory of Lorie McKiernan

Brian McLaughlin
In memory of John R McLaughlin

Joseph D. O'Keefe
In memory of Carl L. Steele

Matthew Pagano
In memory of Janie Pagano

Maureen Palazzo
In memory of Hristo Veselinov Vasilev

The Park Family
In memory of Kay and Michael Park

Leo and Layna Podolsky
In memory of Alexander and Ellen Podolsky

Holly Redmond
In memory of Jack and Betteanne Fitzwater

Julia Schott
In memory of Dorothy Hacker

Katie Adams Schaeffer
In memory of:
Gwen Asplundh
Judie and Bennett Weinstock
Kristina Antoniades

Michael Schick and Katherine Hanson
In memory of Steve Harmelin

Julia Schott
In memory of Dorothy Hacker

Mark Schutta and Eunkyung Kauh
In memory of Tae-Ock Kauh

Stephanie Tryce
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