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PREVIOUS: Paul Cézanne.
Trees (Arbres) (detail),
c. 1900. Watercolor and graphite on laid paper.
BF655. Photo © 2016
The Barnes Foundation

OPPOSITE: William Glackens.
Armenian Girl (detail), 1916.
Oil on canvas. BF176.
Photo © 2016 The Barnes Foundation
Dear friends,

In the three years since opening our beautiful building on the Benjamin Franklin Parkway, the Barnes Foundation has accomplished so much together with our community and stakeholders. As my first year as executive director and president, 2015 will always be special to me. Not only did we embark upon the development of a new strategic plan—designed to serve as a roadmap for our work as we look towards the Barnes’s second century—but we also welcomed Dr. Martha Lucy as our deputy director for education & public programs and curator, and we celebrated an exciting milestone: welcoming our one millionth visitor to the Parkway building.

Dr. Albert C. Barnes’s extraordinary collection continues to impart fresh knowledge and inspire new modes of expression. We aim to welcome the widest possible public to the Barnes and to enable these visitors to engage with the works in ways that resonate with them. As we look towards connecting with the next million visitors and beyond, we plan to delve deeper to reveal—through our education courses, exhibitions, public programs, tours, and online resources—the social, historical, and ideological context of the collection.

Our visitors come from around the world to explore the art, ideas, and histories represented in the collection. They have joined us for public programs; performing arts events; film and video presentations; symposia; and community forums. They have dined in our restaurant and café, and shopped in our fantastic museum shop. Many have deepened their engagement with the Barnes by becoming individual and corporate members—more than 18,000 since 2012.

Providing expanded access and educational opportunities for all visitors—especially students—is one of our top priorities. We have joined forces with the Violette de Mazia Foundation to unify and expand our education programs, and we announced free weekday collection admission for college and graduate students.

Our 2015 exhibition program both highlighted and responded to elements of the collection. In addition to the major exhibition Mark Dion, Judy Pfaff, Fred Wilson: The Order of Things, we presented Cézanne Uncovered: Two Sketches Revealed through Conservation, a display of two sketches discovered during a paper conservation treatment. This discovery represents a remarkable contribution to Cézanne scholarship, and we know there are many more discoveries within the collection waiting to be unearthed. We also published two major catalogues to critical acclaim: African Art in the Barnes Foundation: The Triumph of l’Art nègre and the Harlem Renaissance, by Christa Clarke, PhD, and Matisse in the Barnes Foundation, by Yve Alain-Bois.

I want to thank our Board of Trustees, whose guidance and counsel has been invaluable; our docents and volunteers; and my colleagues on the staff of the Foundation for all that they do to ensure that we are responsible stewards of the collection and advocates of our mission.

In closing, I want to express my sincere gratitude to our donors and members for their most generous and enthusiastic support. Your commitments make our work possible.

Thom Collins
Executive Director and President
LETTER FROM THE CHAIR OF THE BOARD OF TRUSTEES

Dear friends,

As we reflect on 2015, we celebrate our accomplishments and look ahead to another year of growth and innovation. This year was a landmark one in the history of the Barnes Foundation. We welcomed Thom Collins as our new executive director and president and, under his leadership, began the development of a new strategic plan.

We are proud to have welcomed 240,000 visitors in 2015. Our visitors came to the Barnes from the greater Philadelphia area, across the nation, and around the world. They visited to experience the renowned collection of impressionist, post-impressionist, and early modern paintings; to view our special exhibitions, which highlight the many dimensions of the Barnes collection; and to participate in our award-winning educational programs.

Expanding access to the Barnes remains one of our top priorities. This year we introduced the College Access program, providing free admission on weekdays to all undergraduate and graduate students. Our pre-K–high school outreach programs continue to grow each year; since opening in 2012, we have welcomed over 30,000 children from the School District of Philadelphia.

Advancing our artistic and educational mission would not be possible without the generous support of many individual, foundation, and corporate donors and members. We are grateful for your belief in the work of the institution, and, on behalf of my fellow Trustees, the people of Philadelphia, and our many visitors, I thank you for your interest in all that we do.

We look forward to building on these wonderful achievements.

Joseph Neubauer
Chair

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APPOINTMENTS

The Board of Trustees elected three new Trustees in 2015: Philadelphia native John J. Aglialoro, chairman and co-founder of UM Holdings Ltd; Catherine (Cathy) Hughes, chairperson and founder of Radio One, Inc.; and Gregory Charles Miller Sr., a pharmaceutical industry executive and longtime education philanthropist.

Thomas (Thom) Collins was named the new executive director and president of the Barnes Foundation. Dr. Martha Lucy was named deputy director for education & public programs and curator.
Photography prints in MoMA’s *Henri Matisse: The Cut-Outs*

The Barnes Foundation Archives loaned photographic prints to the Museum of Modern Art’s exhibition *Henri Matisse: The Cut-Outs.*

William J. Glackens: Artist and Friend

In conjunction with the *William Glackens* exhibition, the Barnes mounted an archival exhibit of documents and photographs showing the close friendship between Dr. Albert C. Barnes and artist William J. Glackens. The exhibition included eight letters between Barnes, Glackens, and the artist’s wife, Edith Dimock Glackens, pulled from the Albert C. Barnes Correspondence.

Jubilee! A Celebration of the Arboretum School’s 75th Anniversary

2015 marked the 75th anniversary of the horticulture education program, founded by Laura Barnes in 1940 as the Barnes Arboretum School. We honored this anniversary with an exhibition of historical materials from the Barnes Foundation Archives and Special Collections, showcasing the Albert C. Barnes Correspondence, John Milton Fogg Papers, and Laura Leggett Barnes Papers.

ABOVE: *Rauwolfia schueli.* Herbarium, Barnes Foundation Arboretum. Photo © 2016 The Barnes Foundation
Conservation

A digital X-ray radiography system—an Eresco MF4 Portable X-Ray Tube and GE Rhythm Digital Detector Array and Software—arrived at the Foundation in spring 2014, enabling X-ray images to be acquired on a direct capture plate and transmitted to the Rhythm system computer for immediate viewing. In 2015, the X-ray room in the Barnes Foundation’s conservation studio was outfitted with additional safety features, and final installation and training took place in May 2015. The X-ray radiography unit has been actively used since installation, with radiography of collection paintings and objects completed by conservation staff.

The Conservation Department also acquired a Bruker hand-held X-ray fluorescence (XRF) Tracer III-SD unit in the late fall of 2014. The handheld XRF allows for non-destructive elemental analysis of paintings and objects in the collection. The new equipment facilitated the technical analysis, by conservation staff, of ten paintings and ten objects in 2015.

In 2015, the Foundation began a multi-year project to recoat the metal objects displayed on the walls of the Collection Gallery. The treatment consists of removing old coatings, cleaning the surface of the metal, and applying a protective wax coating to the object.

The purchase of X-ray technology was made possible with funding from Mr. and Mrs. Henry K. Justi, the Richard C. Von Hess Foundation, and other individual donors. Generous support for painting conservation was provided by Joan and John M. Thalheimer.
Education

**75th Anniversary of the Barnes Arboretum School**

Laura Barnes established the Barnes Arboretum School in 1940, enlisting the help of University of Pennsylvania botany professor John Milton Fogg. In the school’s first year, Mrs. Barnes taught courses on plant materials, Fogg taught botany, and Frederick W. G. Peck, the designer of Pastorius Park and the Fairmount Park azalea garden, taught landscape architecture. Mrs. Barnes advertised the school in local newspapers and to members of the American Philosophical Society’s Committee on Education and Participation in Science. Approximately 15 students registered for the inaugural session of classes. They initially met twice a week and the program took three years to complete. The arboretum has always been intended for educational use and has continued since its inception to focus on three main subjects: botany, horticulture, and landscape architecture.

**Previous**: A Look! Reflect! Connect! lesson in the Collection Gallery, 2015. Photo © 2016 The Barnes Foundation

**Opposite**: Arboretum, Merion. Photo © 2016 The Barnes Foundation
EDUCATION

College Access and the Match Opportunity

The Barnes launched its College Access program, offering free admission on weekdays to all undergraduate and graduate students. Through this initiative, the Barnes also provided free general admission on Sundays to K–12 teachers from the School District of Philadelphia and in Philadelphia’s parochial schools. This expanded access was made possible by a $1 Million Match Opportunity, provided by an anonymous donor, which matched funds raised through new and increased memberships.

Pre-K–8 Outreach Programs

The Barnes Foundation smART Fund for Education, established by GSK, is an endowment that provides generous annual support for education outreach programs for K–8 students in the School District of Philadelphia. Education outreach programs are also generously supported by corporate, foundation, and individual gifts. The Barnes offers the following programs for city students: Pictures and Words (grades K–3), Art of Looking (grades 5–6), and Crossing Boundaries (grades 7–8). Over 7,500 students were served by these programs this year. Look! Reflect! Connect!, a PNC Grow Up Great program, served 420 pre-kindergarten students and 41 teachers at two early childhood centers in the SDP.

The Barnes Foundation gratefully acknowledges our donors for their generous support of education outreach programs. Pictures and Words is supported by Boeing and TD Charitable Foundation. Art of Looking is supported by The Connelly Foundation. Crossing Boundaries is supported by PECO, The 25th Century Foundation, and The Connelly Foundation. Additional support is provided by Bancorp, the Louis N. Cassett Foundation, Chubb, the Hamilton Family Foundation, the Syde Hurdus Foundation, Kline & Specter, Lincoln Financial Group, The Christian R. and Mary F. Lindback Foundation, M&T Bank, the Samuel P. Mandell Foundation, Origo Beverage, Joan and Bernard Spain, The Victory Foundation, and Wells Fargo.

Subaru of America has generously supported K–8 outreach programs by providing a vehicle for Barnes educators to use to travel to city schools.

Educational Tour Programs

The Barnes welcomes students from first grade through high school for educational tours of the collection and special exhibitions. The education department individualizes the tour experience for each visit, depending on the classroom teacher’s stated goals. Approximately 2,500 students visited the Barnes this year for single-visit themed tours of the collection.

The Violette de Mazia and Barnes Foundations Unify Educational Programs

This year, the Violette de Mazia and Barnes Foundations affiliated their art appreciation educational programs. The Barnes-de Mazia Education Program is now based at the Barnes Foundation. As part of the affiliation, the Violette de Mazia Foundation transferred approximately $8 million to the Barnes Foundation to create the Barnes-de Mazia Education Endowment Fund, dedicated to supporting and expanding education programs at the Barnes, including scholarships, an annual Violette de Mazia Lecture, and a fellowship for a scholar to research the theories, writings, and teaching practices of Dr. Albert C. Barnes, Violette de Mazia, and John Dewey. In addition, the archives of the Violette de Mazia Foundation have been added to the archives of the Barnes Foundation.
Exhibitions

William Glackens (November 8, 2014–February 16, 2015)

The first comprehensive survey of William Glackens in nearly half a century, this exhibition included nearly 90 paintings and works on paper from some of America’s finest private and public collections. Glackens’s influential career spanned five decades and this exhibition showed the breadth of his oeuvre, displaying key works from each decade of his career and revealing his enchanting zest for life, as well as his arsenal of sophisticated techniques.

William Glackens was curated by Avis Berman, independent writer and art historian. Coordinating curator for the Barnes Foundation was Judith F. Dolkart, the Mary Stripp & R. Crosby Kemper Director of the Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts, and former deputy director of art and archival collections and Gund Family Chief Curator at the Barnes.


William Glackens was sponsored by Wilmington Trust, an M&T Company, with generous funding from the Sansom Foundation and the William Penn Foundation. Support was also provided by Leigh and John Middleton, Jill and Sheldon Bonovitz Exhibition Fund, James J. and Frances M. Maguire, The Mr. and
EXHIBITIONS

The Order of Things presented three large-scale installations by internationally renowned artists Dion, Pfaff, and Wilson. Each of these works, commissioned for the show, responded to the unconventional way Dr. Albert C. Barnes displayed his collection. The exhibition also featured an installation designed by Barnes—a small room in the Merion gallery building that was replaced by an elevator shaft in the 1990s. Curated by Dr. Martha Lucy, deputy director for education & public programs and curator. The Order of Things was sponsored by Wilmington Trust, an M & T Company. The contributing sponsor for the exhibition was Comcast NBCUniversal, with generous funding from the William Penn Foundation. Leadership gifts in support of the exhibition were given by the Jill and Sheldon Bonovitz Exhibition Fund and Jill and Sheldon Bonovitz, Agnes Gund, Jane and Leonard Korman, Marsha and Jeffrey Perelman, and Katherine and Keith L. Sachs.

Mrs. Raymond J. Horowitz Foundation, an anonymous donor, Laura and Bill Buck, Marguerite and Gerry Lenfest, Mr. and Mrs. Bernard Spain, Regina and Charles Cheever, Harriet and Bernie Gross, Pheasant Hill Foundation, Adele and Harold Schaeffer, Constance Smukler, The Leslie Miller and Richard Worley Foundation, and The Friends of Glackens.

Cézanne Uncovered: Two Sketches Revealed through Conservation (April 10–May 18, 2015)

During a paper conservation treatment, the Barnes Foundation discovered two unfinished sketches—one graphite and one watercolor—on the versos of two watercolors by Cézanne, which depict the landscape of southern France: The Chaîne de l’Étoile Mountains (BF650) and Trees (BF655), normally on view in Room 20. The discovery marked the first time these sketches had been seen since at least the early 20th century, most likely prior to Dr. Albert C. Barnes’s purchase of the works from Leo Stein in 1921. The sketches provide a glimpse of Cézanne’s artistic process and their discovery highlights the importance of conservation efforts and dedicated collection stewardship. To allow students and visitors the opportunity to view these sketches, they were displayed in double-sided frames, with both sides visible, in the second floor classroom of the Barnes Foundation. Following their display to the public, the watercolors were returned to their original locations.

The conservation project was made possible in part by the Institute of Museum and Library Services. [Grant MA-30-13-0599-13]
EXHIBITIONS


The world’s most important collection of wrought iron objects—door knockers, garden implements, jewelry, keyhole escutcheons, locks, bas-reliefs, signs, strongboxes, surgical tools—complemented one of the most intriguing collections at the Barnes Foundation: the 887 pieces of European and American ironwork that punctuate the Foundation’s signature wall arrangements. Strength and Splendor was sponsored by Morgan Stanley. The contributing sponsor was Comcast NBCUniversal, with generous funding from the William Penn Foundation. This project was supported in part by a grant from the National Endowment for the Arts. Additional support for Strength and Splendor was provided by the Jill and Sheldon Bonovitz Exhibition Fund.

Ellen Harvey: Metal Painting (September 19, 2015–January 4, 2016)

To accompany Strength and Splendor, the Barnes commissioned Metal Painting, a site-specific work by Ellen Harvey (b. 1967) that engaged with Dr. Albert C. Barnes’s iconoclastic placement of his extensive wrought iron holdings alongside his collection of paintings. The Barnes Foundation’s fourth visual arts commission of 2015, Metal Painting was composed of 887 oil paintings on magnetized panels of varying sizes installed as a large-scale collage on a steel wall. Harvey painted each piece of metalwork in the Barnes collection as a metallic silhouette. Invoking Barnes’s celebration of the wrought iron collection for its formal values, Harvey distilled the essence of these objects, emphasizing their shapes.

Support for Ellen Harvey: Metal Painting was provided by John H. McFadden and Lisa D. Kabnick. Both Strength and Splendor and Metal Painting were curated by Judith F. Dolkart, the Mary Stripp & R. Crosby Kemper Director of the Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts, and former deputy director of art and archival collections and Gund Family Chief Curator at the Barnes Foundation. Anne-Charlotte Cathelineau, curator in charge of the objets d’art at the Musée Le Secq des Tournelles, selected the objects included in Strength and Splendor and authored the catalogue’s essay on the holdings in Rouen, as well as several entries on individual objects.

The Barnes Foundation gratefully acknowledges generous support from the William Penn Foundation and the Horace Goldsmith Foundation for the special exhibition program this year.
Programs

PREVIOUS: A class in the Collection Gallery, Philadelphia, 2016. Photo © 2016 The Barnes Foundation


PROGRAM HIGHLIGHTS

Barnes Foundation and the Curtis Institute of Music Collaboration

This collaboration, which was designed to expand access, audience, and educational opportunities for both institutions, featured a three-concert series by the Aizuri Quartet, the 2015 quartet in residence at the Barnes Foundation. The series included premieres of commissions by Curtis students and faculty composers in response to artwork at the Barnes.

First Annual Violette de Mazia Lecture

Soutine: Sources and Legacy

Although many people seeing the paintings of Chaim Soutine for the first time find his compositions incomprehensible, Dr. Richard Wattenmaker argued that Soutine used his profound knowledge of artistic tradition as the basis for his work. Dr. Wattenmaker illustrated the immense influence Soutine had on other artists, European and American.
Cultivating Passion: A Symposium

Chaired by Elizabeth McLean and the 75th Anniversary Committee, the Barnes presented a day-long symposium that explored how plants inspire artists, writers, gardeners, and designers. Speakers included W. Gary Smith, landscape architect and artist, and author Molly Peacock, who discussed the fascinating Mrs. Delany, a pioneering botanical artist in 18th-century England. Local thinkers, makers, and gardeners, including Dan Benarcik, Syd Carpenter, and Rob Cardillo, also participated in this exciting event. Cultivating Passion commemorated 75 years of horticulture education at the Barnes Arboretum. Over 150 alumnae and students of the Barnes horticulture programs attended and supported the future of the program.

Founded by Laura Barnes in 1940 as the Arboretum School, the horticulture education program has educated generations of passionate horticulturists and continues the tradition of transforming good gardeners into great gardeners.

First Fridays

The Barnes is open into the evening on the first Friday of every month, with live music, lectures and panel discussions, performances, tastings, and tours of the collection and special exhibitions. First Friday is one of the Barnes Foundation’s most popular events, attracting approximately 500 guests of all ages each month. First Fridays were sponsored in part by Macy’s.

Free First Sundays

The Barnes offers free admission to the galleries and public programs on the first Sunday of every month. Visitors are welcome to attend talks, performances, and hands-on activities throughout the day. The Barnes partners with community organizations throughout the Philadelphia region to present programming that aligns with themes designed to attract nontraditional audiences.

In 2015, the Barnes has worked with 1,525 community partners on Free First Sunday programming and has welcomed 16,504 visitors to Free First Sundays. Free First Sundays are generously presented by PECO.
Matisse in the Barnes Foundation
Edited by Yve-Alain Bois; with essays by Yve-Alain Bois, Karen K. Butler, and Claudine Grammont, and contributions by Barbara Buckley, Jennifer Mass, and Thomas Primeau.

Matisse in the Barnes Foundation is the catalogue raisonné of the 59 works by Henri Matisse in the Barnes Foundation. These works span the artist’s career and include his two most historically significant paintings: Le Bonheur de vivre, also called The Joy of Life, the work that made his reputation, and The Dance, the monumental mural commissioned by Dr. Albert C. Barnes, which transformed the Foundation’s Main Gallery and revitalized Matisse’s ambition. Essays address the commission and evolution of The Dance and its role in the artist’s career; Barnes’s views on Matisse; how and why Barnes collected Matisse’s work; and the latest scientific findings on the condition of Le Bonheur de vivre. In addition to the entries on the works, other contents include an appendix containing the correspondence between the artist and the collector.

Generous support for this publication was provided by the National Endowment for the Arts. Additional support was provided by the Lois and Julian Brodsky Publication Fund.

Published in December 2015 by the Barnes Foundation in association with Thames & Hudson.
Hardcover: 3 volumes in slipcase
Retail: $235; 896 pages

Featured in O, the Oprah Magazine’s Reading Room section, December 2015, and Publishers Weekly’s Illustrated Gift Books section, October 26, 2015.
**African Art in the Barnes Foundation: The Triumph of L’Art nègre and the Harlem Renaissance**

By Christa Clarke

_African Art in the Barnes Foundation_ is the first catalogue raisonné of the approximately 125 African objects collected by Dr. Albert C. Barnes. Although the Barnes is widely known for its collection of post-impressionist and early modern art, its African collection is central to the Foundation’s progressive educational mission. One of the first people in the US to collect and display African objects as works of art, not ethnographic specimens, Barnes considered African art the purest expression of three-dimensional form and ranked it among the world’s great art traditions. He also diverged from the thinking of the day in his view of African art as an advanced art form, not a primitive one. African art was the subject of the first book on any area of the Barnes Foundation’s holdings, _Primitive Negro Sculpture_, published in 1926 by the Barnes Foundation.

Christa Clarke, PhD, Senior Curator, Arts of Global Africa, Newark Museum, New Jersey, directed the research of 15 eminent scholars, who wrote entries on the works in the collection. Clarke’s introductory essay, “Albert Barnes, the Barnes Foundation, and African Art,” explains the significance of the African collection in terms of both Barnes’s project and the history of the Harlem Renaissance, in which Barnes was involved.

Generous support for this publication was provided by Marguerite and Gerry Lenfest and the Lois and Julian Brodsky Publications Fund. Additional support was provided by Furthermore: a program of the J.M. Kaplan Fund.

Published in May 2015 by the Barnes Foundation in association with Skira Rizzoli

Hardcover; Retail: $75; 296 pages


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**Mark Dion, Judy Pfaff, Fred Wilson: The Order of Things**

By Dr. Martha Lucy

This catalogue accompanied the exhibition of the same name, which featured three large-scale installations commissioned from internationally renowned artists Dion, Pfaff, and Wilson. In their installations, the artists were asked to respond to the unconventional way Dr. Albert C. Barnes displayed his collection. An essay by Dr. Martha Lucy examines order and disorder in the displays, and responses to them. A commentary section by sixteen artists, art historians, collectors, and critics details an array of responses to Barnes’s wall arrangements.

Support for this publication was generously provided by the Pavel Zoubok Gallery; the Pace Gallery, New York; and Tanya Bonakdar Gallery.

Published in May 2015 by the Barnes Foundation.

Paperback with jacket/poster; Retail: $19.95; 52 pages

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**Strength and Splendor: Wrought Iron from the Musée Le Secq des Tournelles, Rouen**

By Anne-Charlotte Cathelineau and Richard J. Wattenmaker

This catalogue covers some 150 of the most magnificent objects in the Le Secq collection, classed in ten categories—including locks and keys, decorative plaques, and everyday objects—with essays on the history of the Le Secq collection and on the place of metalwork in the Barnes Foundation.

This publication was supported in part by a grant from the National Endowment for the Arts. Additional support for the publication was provided by Locks Gallery.

Published in September 2015 by the Barnes Foundation. French edition published by the Barnes Foundation and the Musée Le Secq des Tournelles, Rouen. Hardcover; Retail: $65; 176 pages

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**EXHIBITION CATALOGUES**

**ABOVE:** Door Knocker adorned with Bird-Man, 16th century. Switzerland. Wrought iron finished with file and chisel; fastened with rivets. Musée de la ferronnerie Le Secq des Tournelles, Rouen. LS 2145. Photo © Musées de la Ville de Rouen—C. Lancien/C. Loisel
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Emily Knitter,
Event Coordinator

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