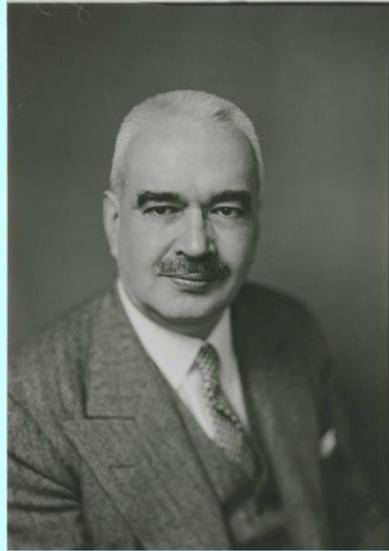


Forever Directing our Conversation with Art

The Enduring Influence  
of Fiske Kimball and Anne d'Harnoncourt

Presentation by Bertha Adams  
Fall 2013 MARAC Conference  
Philadelphia, PA  
November 9, 2013



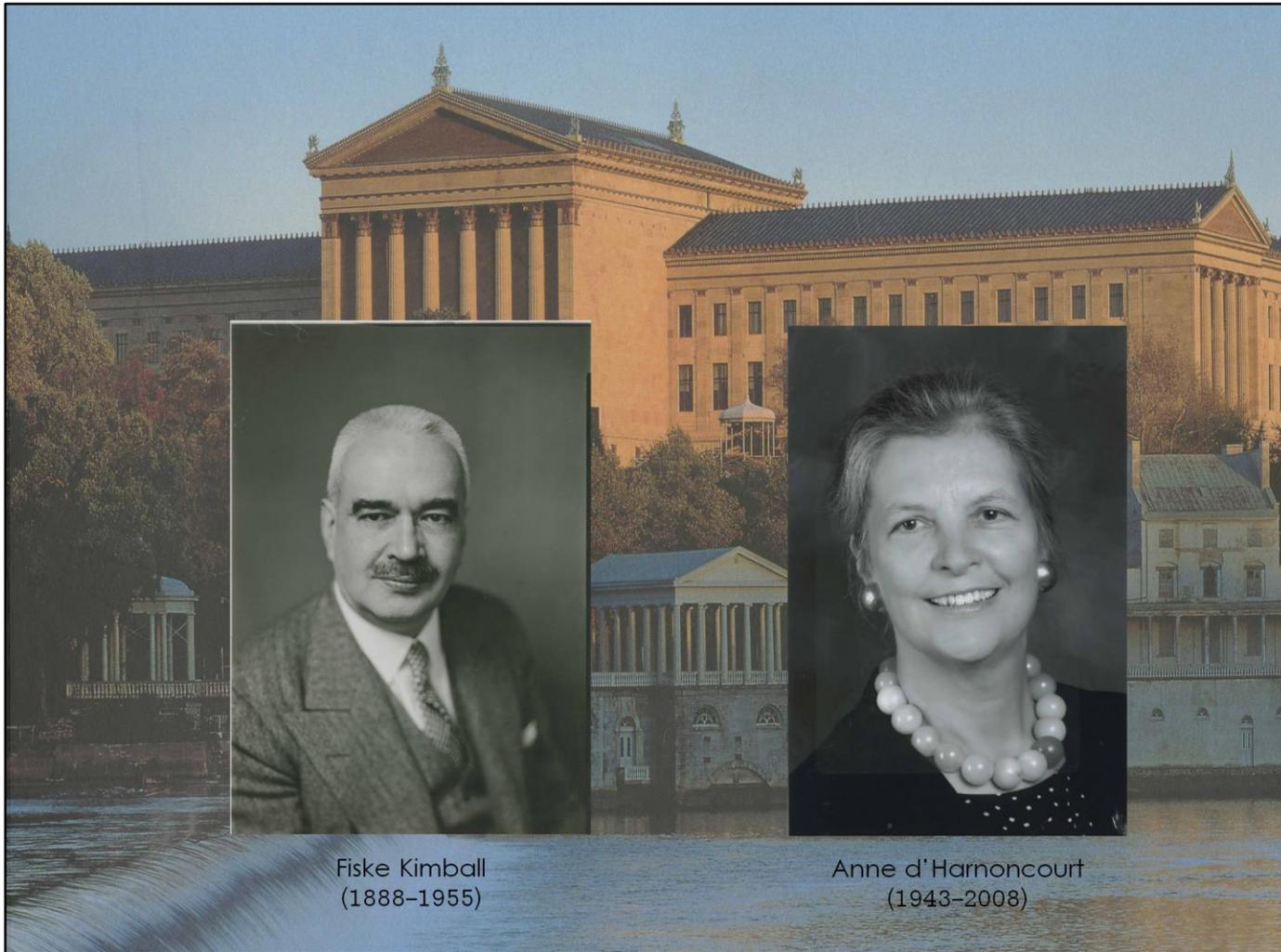
Fiske Kimball  
(1888–1955)



Anne d'Harnoncourt  
(1943–2008)

Living more than a generation apart, Fiske Kimball and Anne d'Harnoncourt shared a passion for the visual arts and were each devoted to making others as passionate about the subject.

With their lives so full, I can only give you today a few highlights of their influence in, around and well beyond Philadelphia. And then I'll conclude with a few comments about the impact their institutional records and personal papers had on me and the rest of the processing teams involved.



We best know Fiske Kimball and Anne d'Harnoncourt for their long and influential tenures as directors of the Philadelphia Museum of Art. Or as it's more commonly referred to, PMA.

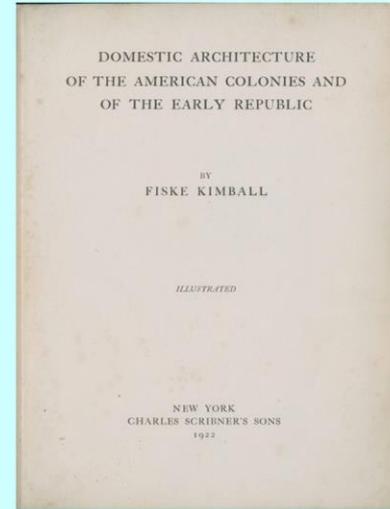


Fiske Kimball  
ca. 1925

Kimball came to the museum in September of 1925. At the age of 37, the new director already had garnered thirteen years of academic experience at several universities as an instructor, professor and then department head of architecture and the fine arts.



*Domestic Architecture...*  
published 1922



Dunewood, a cottage community in Onekema, Michigan, 1912-22



He also was an accomplished architect by this time, having completed nearly twenty residential projects, as well as a published historian of early American architecture.



Memorial Hall, ca. 1930

When Kimball joined the museum, the institution operated as the Pennsylvania Museum and School of Industrial Art. Its home was Memorial Hall, a building that originally served as the art gallery to the Centennial Exhibition, which was held in the city's Fairmount Park in 1876.

Builder's Construction  
Photographs

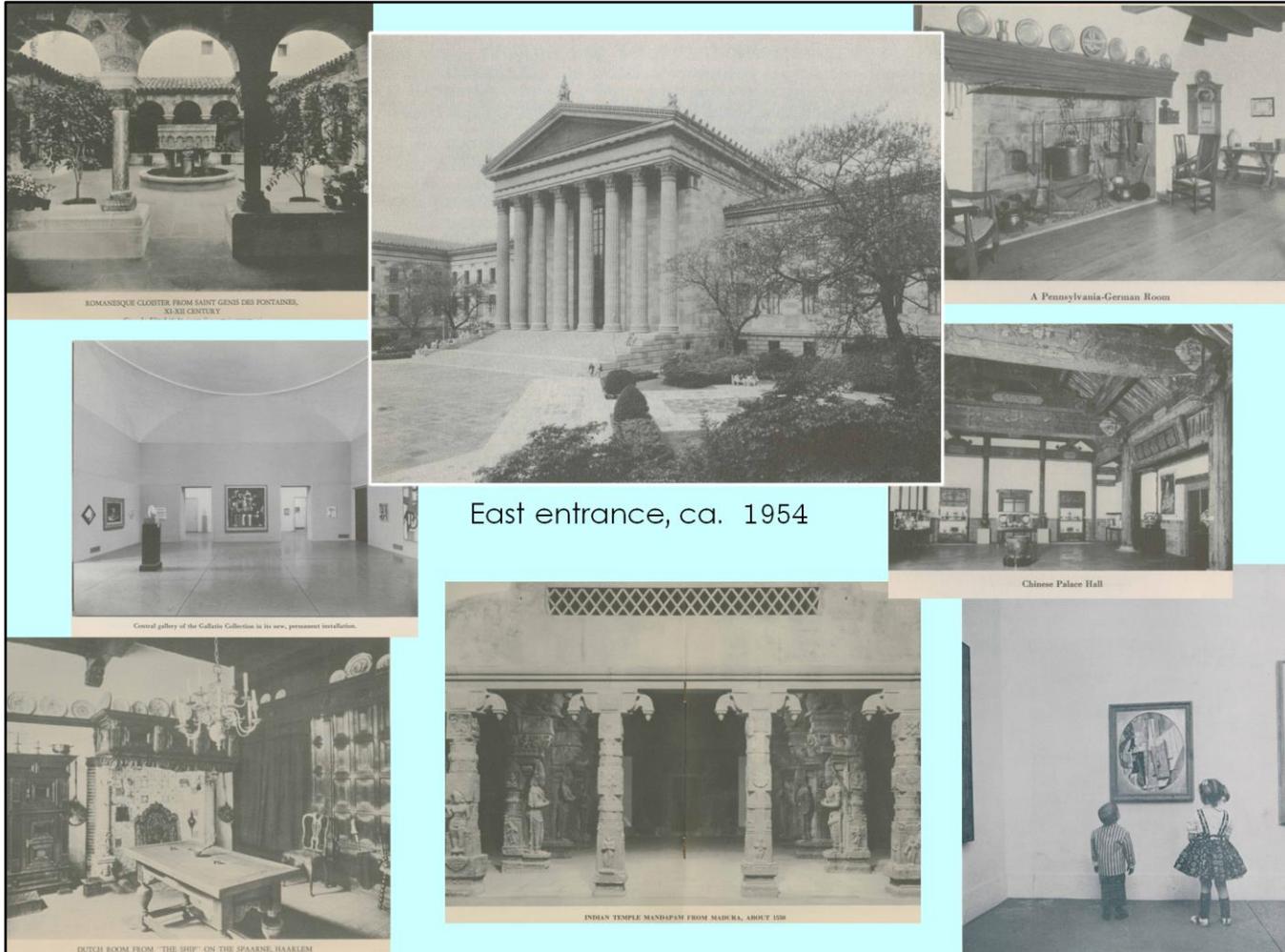


June 30, 1925



March 23, 1925

In 1925, the museum's iconic home atop the hill in another section of Fairmount Park was still under construction. In fact, the building was very much a work in progress—with just the wings completed, leaving a big gap in the middle that just cried for the continuation of funds to fill in the blank.



For the next thirty years, Kimball worked tirelessly to close that architectural gap and at the same time fill the interior not only with collections of art from Medieval to modern, but period rooms and architectural elements from America to Asia displayed in an evolutionary arrangement that created a “main street of the ages” for visitors to experience.



June 30, 1925

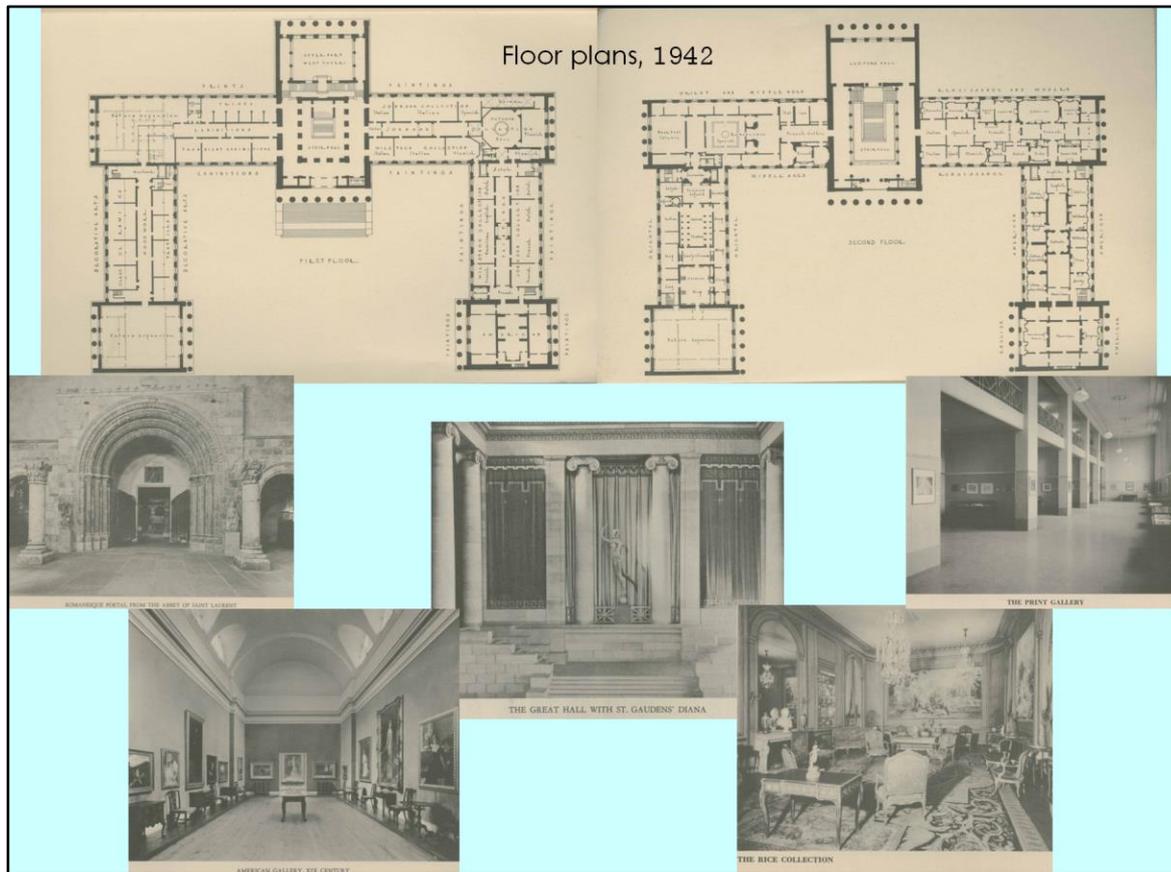
But let's step back and examine how Kimball took this suggestion of a building...

East entrance, August 28, 1928,  
five months after official  
public opening



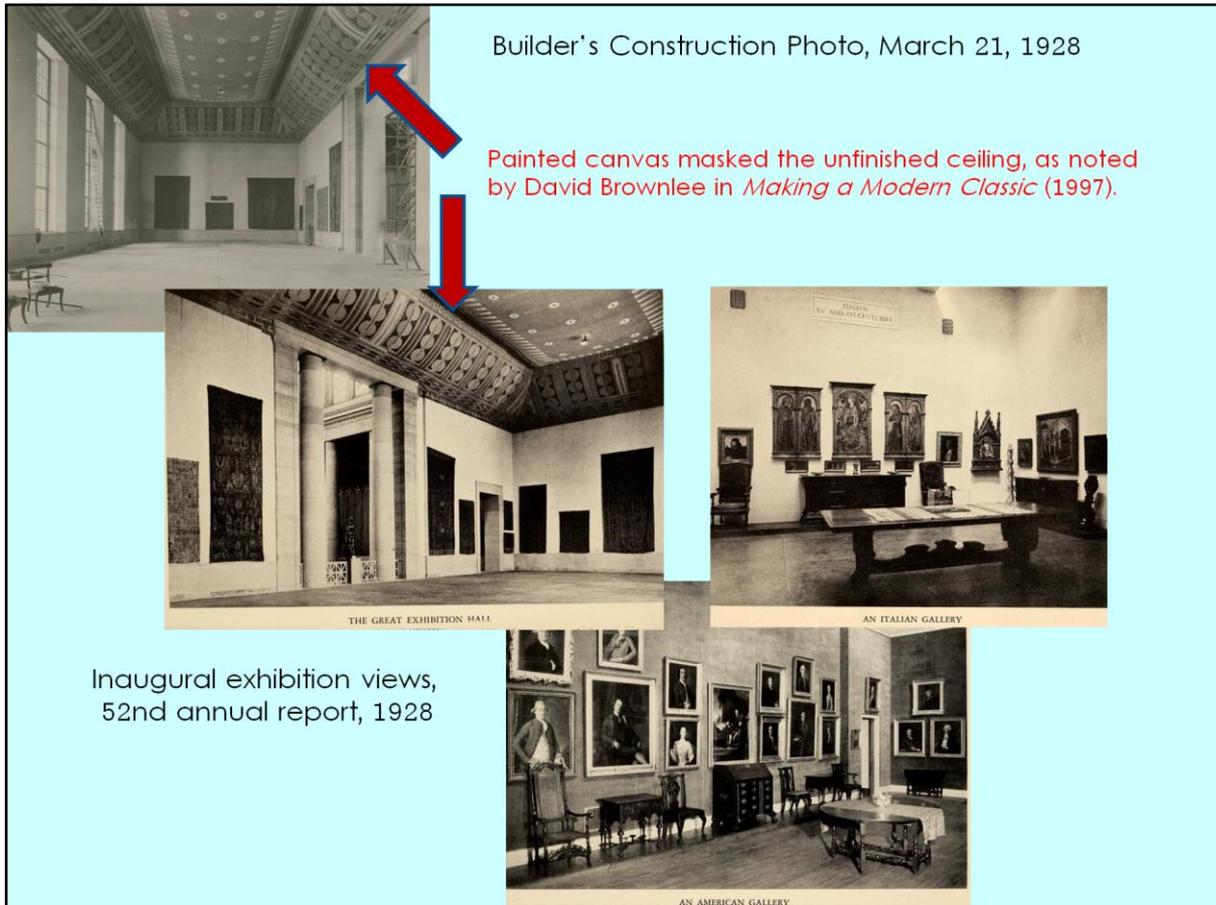
West entrance, no later than  
two months after  
official public opening  
of March 27, 1928

to this finished shell...



...and then just half way through his tenure, to this nearly fully furnished interior. Considering the time period, that is an accomplishment worthy of remark.

Kimball came to the PMA smack in the middle of the roaring twenties. It was a time of US prosperity and flappers. A country jazzed in every sense of the word. Until of course the crash of 1929, which ended the roar and ushered in the Great Depression.



While the museum, with its completed exterior, opened to the public a year before the crash, only twenty-two galleries, outfitted with American and European art, were finished at the time. A good portion of the museum's holdings were still on display at Memorial Hall. There was obviously much to do. But how?

With the City cutting its annual appropriation to the museum in 1931 by 70%, Kimball looked to the federal government. His biggest coup was in getting funds through the WPA, the Works Progress Administration, to cover the cost of the labor needed to continue working on the museum's interior.



The funding allowed Kimball to hire relief workers once employed in the specialized finishing trades, most of whom had been out of work for five years. Approximately 300 workers from thirty trades toiled within the museum, and by 1937 had completed ten galleries, seven period rooms, the Chinese Palace, and the museum's west foyer and adjoining corridors.



Far more than those I've covered here, Kimball's contributions to the museum, and in turn to the city of Philadelphia were publicly acknowledged when he was named the 1950 recipient of the prestigious Philadelphia Award. That is the same award bestowed upon another person we've heard about today. Leopold Stokowski was the first to receive this honor in 1921.

Kimball's story would not be complete without mention of some of his work outside the Philadelphia Museum of Art.

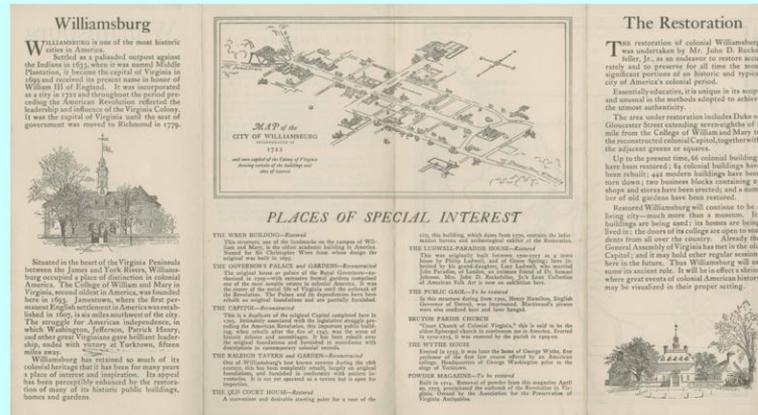


Moors' End, a Colonial home in Nantucket, MA

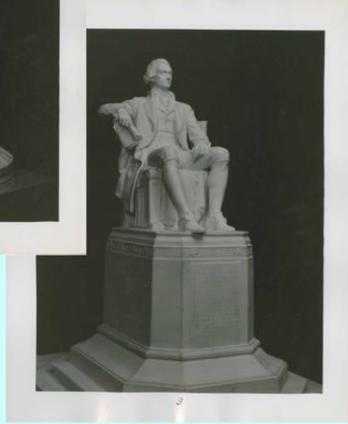


Thomas Jefferson Memorial Foundation (Monticello), Restoration Committee

Colonial Williamsburg, Committee of Architects



Most noteworthy is his interest and work on behalf of historic preservation—a movement he championed in its nascent stage. Kimball acted as advisor or architect on a number of restorations of Colonial and Georgian structures from Nantucket to North Carolina. He was a founding member of the committees to oversee the restoration and maintenance of Thomas Jefferson's Monticello and Colonial Williamsburg—serving on both for three decades.

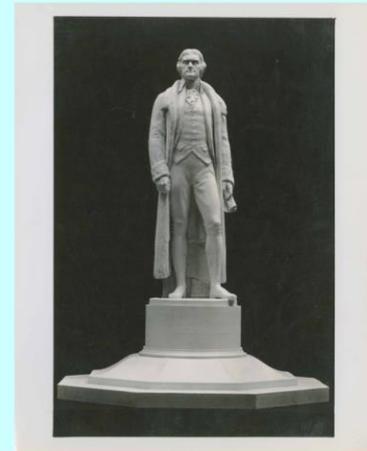


Jefferson  
Memorial Commission  
(Washington, DC)

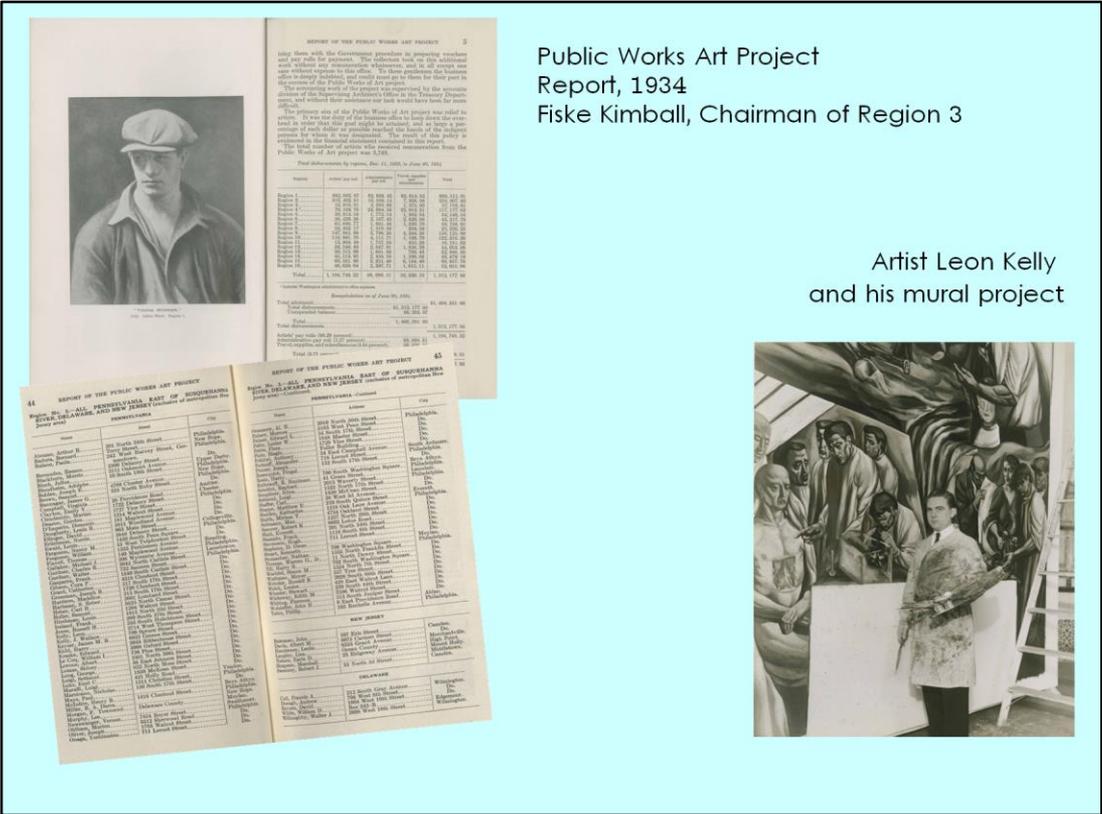
Committee on  
Sculpture

Submissions for statue competition

... and the winner is...  
by Rudolph Evans



Kimball also served from the start on the committee to oversee the construction of the Jefferson Memorial. He was also a member of the committee to select the artist for its full-length statue. Here are some of the more interesting entries, along with the winning submission.

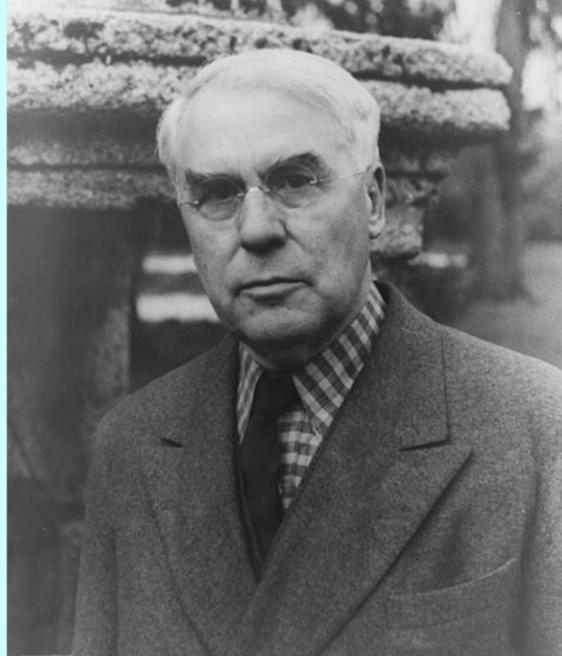


Public Works Art Project  
 Report, 1934  
 Fiske Kimball, Chairman of Region 3

Artist Leon Kelly  
 and his mural project

Kimball's participation in the federal relief programs went beyond the museum projects. He and Mary Curran, who in 1928 had established one of the earliest galleries in Philadelphia devoted to contemporary art, represented the state in the government's first relief program for unemployed artists, the Public Works of Art Program. The goal of the project was to employ artists to produce art that would decorate public buildings.

Kimball was named Chairman for the Philadelphia area, and at his recommendation, Curran was appointed Clerk, which was the only salaried position. The two oversaw the assignment of work to artists, which resulted in a total of 1,200 works of art in the district. Curran continued to serve as state director of the Federal Art Project, which succeeded the PWAP.

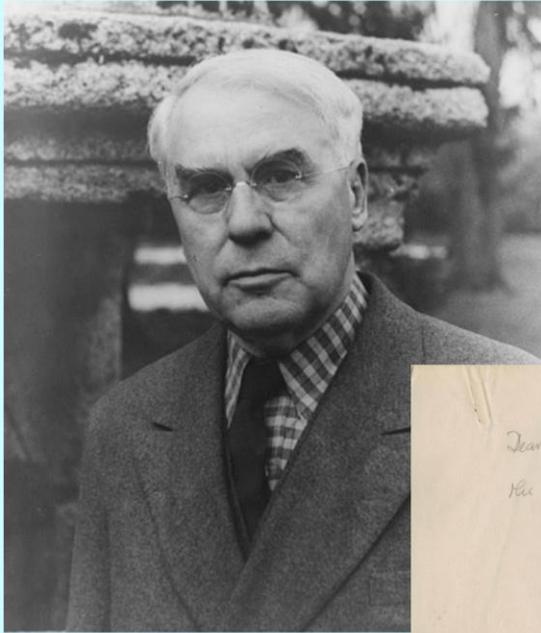


Albert Coombs Barnes  
1940

Library of Congress, Prints & Photographs Division,  
Carl Van Vechten Collection,  
[reproduction number, e.g., LC-USZ62-54231]

No matter the accomplishments, no one goes through life escaping criticism. And Kimball had his critics.

But none as constant and vitriolic as Dr. Albert C. Barnes, whose art collection was displayed just a dozen miles from Kimball's museum.



*Handled over by me with  
no less effect than not seen*

Dear Joe:

*publicly*  
Dr. Barnes has attacked  
the Museum, on the following occasions:

- In 1927, my request for certain  
leaves for the office.
- In 1929, on Hiram Marcoray's article on  
El Greco in our Bulletin.
- In 1934 at the time of Mr. McElhenny's  
"Cézanne" exhibition.
- In November 1934, at the time of Stages  
Tugwell and Carroll Tugwell's proposal  
that we buy Mahood's "Three Sisters".
- In 1935, when I was Regional Director  
of the WPA art project.
- In 1936, on the occasion of a talk Barnes  
gave in the Museum galleries, entitled  
"The Museum in the time of Barnes".
- In 1937, when we purchased the Cézanne,  
and again when we purchased the Degas.
- In June, 1938, when he picked the building at  
the time of our Federal Art Program show.

You will see that our sins are not confined  
to those of any one person, and I can't help  
feeling that even the President cannot be wholly  
blameless, as he has ~~been~~ indulgent ~~to~~ <sup>to</sup> ~~us~~ <sup>us</sup> as  
not to fire the Director, the Assistant Director.

Now to ask for the resignation of  
the Director, or the education of ~~most~~  
various trustees and committee members!  
*in view of all this*  
isn't the best policy at all to ignore  
two onslaughts?

So far as the present one is concerned  
I am confident <sup>of the investigation</sup> that no one at present  
on the payroll of the Museum wrote  
~~anything~~ <sup>the letter he objects to</sup>, and  
I hope no attention will be paid to it.

Yours faithfully  
Fiske Kimball  
Director

He has made a thorough  
investigation and cannot see  
that the Museum is involved  
in any way.

In this draft letter, Kimball conveniently outlines the instances that Dr. Barnes took him and others involved in the museum's operations to task. There are ten counts in all, occurring in as many years. I'll just touch on the one that relates back to my discussion of the WPA.



*All against Miss Curran*

## PHILADELPHIA'S SHAME

*An analysis of the neo-American  
administration of the Federal  
Art Project in Philadelphia.*

By

HERNY HART

### THE FR

Herman Cohen reported on the socially wasteful procedure in the scenic project (the one in which Miss Curran, according to the testimony of the artist, segregated the people she did not like, i.e., members of the Artists' Union) to Director Cahill as follows:

"In the course of an interview with Miss Curran I asked whether I and some of my colleagues on the scenic project could, on our own time, go to the schools and other eligible institutions and seek requisitions for work. Miss Curran stated that we had no right to do such a thing and that there was no necessity for such action because she had many requests for work, but that she was disinclined to grant most of them because on previous occasions she had pleaded with certain individuals in charge of these institutions and had been refused, and that now that they need and request our work, she was going to make them wait until she was good and ready to grant their requests.

Mr. Cahill was provided by A. L. Chamis with another glimpse into the criminal waste deliberately fostered on the scenic project from above. He wrote: "This week the supervisor on the scenic project told me to select one of Shaw's plays and make a preliminary design. I selected 'Saint Joan' and 'Caesar and Cleopatra'. The former interested me more as I was very familiar with the milieu of that play. The supervisor, Mr. Kerr, asked me to explain the content of 'Caesar and Cleopatra' which I did, adding that it would take a great deal of time to gather material on Egyptian architecture. Mr. Kerr replied, 'That's why I want you to do Caesar and Cleopatra.' It will take more time. That's what we want."

"This should not be construed as an attack upon Mr. Kerr, since it is common knowledge that Miss Curran is responsible for the 'planlessness of projects'."

Until the present exhibition in the Pennsylvania Museum of Art (January, 1938) there have been only three general exhibitions of W. P. A. art in Philadelphia. As already indicated, one of these exhibited such manifest favoritism that an eminent Judge of the Courts was compelled to protest to Mr. Cahill and recommend the formation of an advisory board to supersede Miss Curran's activities. Artists protesting the present exhibition informed the public that, to quote the New York Times of January 24, 1938, "Miss Curran has kept our work in cold storage." Fiske Kimball tried to defend her by saying that similar exhibitions in New York and Chicago had been financed by private sponsors. Presumably in other cities the administration of the art projects were successful in eliciting support and cooperation.

"The artists of Philadelphia," declared Samuel Fried in a letter to Director Cahill, "want to do socially useful work. I am certain that the tax-paying public will not tolerate much longer such utter waste of government funds on such badly managed projects."

### OFFICIAL LETHARGY AND PUBLIC PRESSURE

Despite the voluminous evidence that has been presented to Miss Curran's superior, Halger Cahill, the Director of the Federal Art Projects, he has refused to conduct an inquiry into her administration of the art project in Philadelphia. Once his assistant, Thomas C. Potter, consented

The present writer followed her and asked if he might come to see her in order to learn her version of the questions which were agitating the public. He volunteered to telephone to her from New York to arrange a time suitable to them both, but she, learning he was a writer, refused, and summarily ended the conversation with an instruction to her secretary to supply him with a letter concerning Dr. Dillaway. It was clear that she was not interested in presenting her point of view.

The following analysis of the administration of the art project in Philadelphia by Miss Curran has been made from testimony before the National W. P. A. Labor Relations Board, from letters presented to Halger Cahill, the national director of the Federal Art Projects, and to Ellen S. Woodward, Assistant Administrator of the Works Progress Administration, from the files of the Artists' Union of Philadelphia, and from the letters and files of public spirited citizens.

### FAVORITISM AND DISCRIMINATION

Early in 1937 the Artists' Union of Philadelphia asked Miss Curran if it could arrange for an exhibition of W. P. A. art. Miss Curran refused. Later, in the spring, some W. P. A. art was shown. To the public's astonishment, one man was represented with twenty canvases. He and three others dominated the exhibition, which was now characterized as "the four man show" and "Curran's pet show." Many well-known artists on the project were not represented at all, and many had but one canvas exhibited.

A judge of the Court of Common Pleas in Philadelphia, Edwin O. Lewis, who is also president of the Moore Institute of Art and a director of the Pennsylvania Academy of Fine Arts, was moved to write to National Director Cahill: "There were very few artists whose work was hung," wrote Judge Lewis, "and certainly among those not included in the exhibition were some who should have been recognized. In the same letter Judge Lewis urged that Miss Curran's administration of the art projects be supervised by a 'five advisory board,' which he requested Mr. Cahill to create. When this advisory board was appointed, its personnel consisted of persons intimately connected with Miss Curran and her backers.

"This public evidence of favoritism in the administration of the art project substantiated the charges of artists made over a long period. Peter Norman, an artist and illustrator of New Hope, Pennsylvania, representing 300 artists from that famous colony, declared (and said he was willing so to testify) that when he visited Miss Curran to request a proportional representation for the artists of New Hope, she stated that 'as we had never liked her or done anything for her, she did not see why she should be asked to help us. And that as most of the jobs had been given to those who had exhibited at her own gallery, there were now few left for others.'"

The gallery alluded to by Mr. Norman is a commercial enterprise operated by Miss Curran known variously as the Little Gallery of Contemporary Art and the New Students' League, where artists are charged \$3 for the exhibition of a picture.

Discrimination is the inevitable accompaniment of favoritism.

4

At a time when feeling in Philadelphia over the suffering and inefficiency deriving from the administration of the art project was most intense, Governor Eitel expressed a fear that local riots would break out. Sensing that the art project situation was becoming critical, and portending what the Governor feared, a public-spirited citizen, Edward C. Barnes, president of the Barnes Foundation, wrote to Governor Eitel's aide, Robert L. Johnson, the executive director of the Emergency Relief Bureau at Harrisburg, informing him of the nature of the crisis on the art project. One month later his assistant, Frank Schmitt, replied that "We feel the controversy which has arisen with respect to Miss Curran and those cooperating in the work undertaken on the art project is the result of a misconception."

When government officials dismiss as "misconceptions" wrongs of as varied and widespread a character as those described in the foregoing analysis, they are encouraged in such brazen inertia by forces which do not appear on the surface.

It is well known, and it is a matter of record, that Miss Curran has been supported throughout her administration by Fiske Kimball, the director of the Pennsylvania Museum of Art. At one critical juncture, Mr. Kimball sent a letter to the Philadelphia Record (May 3, 1934) from which the following is excerpted:

"Nothing can be more unjust than any criticism of the wonderful work of Miss Mary Curran, regional director of this district, who has sacrificed any [sic] other interests to devote herself and the facilities of the New Students' League to the project, and who has devoted every ounce of strength to the matter since the inauguration of the project on December 2."

At the time Mr. Kimball wrote this endorsement of Miss Curran he had in his possession clear-cut evidence of Miss Curran's practices of gross favoritism, artistic cronyism of power, neglect of duty, broadcasting indignant project workers, flagrant violation of labor laws, and defiance of the constituted government.

From time to time Miss Curran's incompetence and her autocratic conduct of the W. P. A. Art Project became so intolerable that many protests from varied sources were published in the newspapers. Upon these occasions Miss Curran and those in back of her had had recourse to news-up-ending her conduct of the project. The signatures of Fiske Kimball and Henri Marcoux (Assistant Director of the Pennsylvania Museum of

5

In 1933 John LeRoy Lehman was employed to do the sketches for a mural in the post office at Kittanning, Pennsylvania. He was allowed an assistant, to be selected by himself from the eligible list. For six weeks he tried to get Miss Curran to go over the possibilities with him and was told "that can wait." When, finally, she submitted the names of some candidates, Mr. Lehman perceived that their work and approach was quite different from his own. His knowledge of the work of Nelson Sturacher caused him to ask for his appointment.

"Miss Curran devoted an hour of her time to dismantle me from this decision," Mr. Lehman later wrote to National Director Cahill. "She claimed that Sturacher was incompetent, in spite of his European scholarship, his study at the Barnes Foundation, the testimony of his paintings and his record at the Pennsylvania Academy of Fine Arts. When I refused to be dissuaded, she asked me to definitely state that I felt his work was not of sufficient quality to deserve top wages."

Two years later the persecution of Mr. Sturacher was still in progress. As he himself wrote to Mr. Cahill: "Mr. Gardner, a field supervisor, flagrantly abused the supposed right of check-up by challenging, in a very insulting manner, the amount of work-time contained in a particular canvas—which he tried to estimate by placing his hands over the painting surface."

Another artist, A. L. Chamis, was refused a job under the C. W. A. by Miss Curran because he attended a weekly lecture at the Barnes Foundation and was therefore a student and as such ineligible; later, however, one of Miss Curran's field supervisors (salary \$240 per month), Charles Gardner, was attending a class at the Pennsylvania Academy of Fine Arts. And yet barring people from the projects if they attended classes at the Barnes Foundation was then habitual. Next Mr. Chamis was refused because he was too young (he was over 21). Then he was refused because his work was of student caliber (the very painting Miss Curran rejected was accepted the following week for the annual show of the Pennsylvania Academy of Fine Arts and was mentioned in the reviews of that exhibition).

Mr. Chamis tried again under the W. P. A. On one occasion Miss Curran kept him waiting four hours merely to sign a slip of paper, and when he presented, she told him never to enter over the building again or she would call a policeman. Finally the Artists' Union sent a delegation to the local relief headquarters. Miss Curran was immediately telephoned to and she found a job for Mr. Chamis. But it was not in exact painting, but on the scenic design project. "The supervisor of this project, Mr. Raphael Schmitt, whom I respect and admire," Mr. Chamis wrote to Mr. Cahill, "told some of us that Miss Curran had told him that she placed all the 'trouble-makers' on this project."

The foregoing is typical of a great quantity of evidence, involving many other artists.

### DICTIONARSHIP

Quite a few nationally known artists, and among prominent in Philadelphia art circles, have been moved, because they wished the greatest social good and human benefit to come out of the art projects, to testify to the existence of favoritism, and also to the existence of a kind of feudal despotism.

5

All sixteen pages of "Philadelphia's Shame" chronicle Curran's alleged misdeeds as head of the relief program. Based on the testimonials of artists and others, she is accused here of favoritism, discrimination, dictatorship, anti-unionism and no sense of aesthetics.

*All against Henry Curran*

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Human Cakes reported on the socially wasteful procedure in the wrong project (the one in which Miss Curran, according to the testimony of the artist, segregated the people she did not like, i.e., members of the Artists' League) to Director Cabell as follows:

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Mr. Cabell was provided by A. L. Chamis with another glimpse into the internal "black-and-white" favoritism on the same project. From above he suggested that the supervisor on the same project had let the white men of Sherwin Phillips and make a preliminary design. I selected "Sant' Just" and "Curran and Chapin." The former mentioned an artist as I was very familiar with the rules of that play. The supervisor, Mr. Kern, asked me to explain the content of "Curran and Chapin" which I did, adding that it would take a great deal of time to gather material on Egyptian architecture. Mr. Kern replied, "That's what I want you to do. 'Curran and Chapin.' It will take more time. That's what we want."

"This should be considered as an attack upon Mr. Kern, since it is common knowledge that Miss Curran is responsible for the 'blackening of projects.'"

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Felix Kimball tried to defend her by saying the administration in New York and Chicago had been favored by private opinions. Presumably in order that the administration of art projects were wanted in eliciting support and cooperation.

"The artist of Philadelphia, the chief benefactor in a letter to Director Cabell, "was in the socially useful work. I am certain that the two projects will be so situated that neither will have other state of government funds on such badly managed projects."

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"Miss Curran devoted an hour of her time to demand me from this decision," Mr. Lehman later wrote to National Director Cabell. "She claimed that Straucher was incompetent, in spite of his European scholarship, his study at the Barnes Foundation, the testimony of his paintings and the record of the Pennsylvania Academy of Fine Arts. When I refused to be disturbed, she asked me to definitely state that I felt his work was of sufficient quality to deserve my regard."

Two years later the prosecution of Mr. Straucher was still in progress. As he himself stated to Mr. Cabell: "Mr. Curran, a field supervisor, indignantly about the supposed right of check-up by challenging, at a very meeting, the amount of work-time consumed in a particular case (which he tried to overcome by placing his hands over the painting outside."

Another artist, A. L. Chamis, was refused a job under the C. W. A. by Miss Curran because he studied a weekly lecture at the Barnes Foundation and was therefore a student and so much indebted, later, however, one of Miss Curran's field supervisors (valued \$200 per month). Chamis was refused a job under the C. W. A.

Art) appeared on the petitions. Thus, for more than four years, the Museum has promoted social disorder and flagrant fascism by keeping the incompetent, autocratic Mary Curran in an official position in the Federal Government. This is downright treason, for it is sabotage of the Government's efforts to relieve human distress and provide positions for the deserving unemployed.

Since Mr. Kimball uses the prestige of the Pennsylvania Museum of Art to shield Miss Curran from an investigation by the Federal Art Project at Washington, the people of Philadelphia—individually and organizations—are determined to take the case to their representatives in Congress and the Senate. In this way, at least, the political and un-American situation can be brought to light and letters of the people's will, be stopped.

### FRIENDS OF ART AND EDUCATION

Honorary President.....JOHN DEWEY  
 President.....ALBERT C. BARNES  
 Vice-President.....ROBERT C. DEWEY  
 Secretary.....HENRY HART  
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 Attorney.....LEONARD J. SCHWARTZ  
 1712 Market Street  
 (1515 Walnut Street,  
 Philadelphia, Pa.)

The essay also charges Kimball and the museum of aiding and abetting this, quote/unquote, "stigma from Philadelphia." "For more than four years," the author concludes, "the Museum has promoted social disorder and flagrant fascism by keeping the incompetent, autocratic Mary Curran in an official position...This is downright treason, for it is sabotage of the government's efforts to relieve human distress..."

In full disclosure, I must point out that Barnes was not the only one, nor the first, to air grievances against Curran. In 1935, the Federation of Art Workers protested her handling of artist assignments and not doing enough to exhibit their work. By 1937, the Artists' Union made its own formal complaint.



January-February 1938

The following year, some of its members picketed PMA to protest its two-month exhibition of works by WPA artists. Rather than celebrate a show of their peers, they charged Curran and the museum of favoring some artists over others. Not surprisingly, Dr. Barnes at one point joined the picketers.

The Artists Union published several issues of its own little journal, entitled 1212.



**"1212"**  
VOL. II NO. 1 February 1938

COVER BY HIRSCHMAN  
W. P. A. CONSIDERS THE CHILD PAINTER  
MEXICO - ITS ART - ITS PEOPLE  
STILL MORE HORROR  
THE FEDERAL ART PROJECT FINALLY EXHIBITS MARY CURRIE  
AMERICAN ARTISTS' CONGRESS

PAINTING BY GWATHMEY  
THE CRITICS OF THE FEDERAL ARTS BILL  
FEDERAL ARTS BILL NEWS  
COMING UNION EXHIBITION  
ARTISTS' UNION LOOKS AT MEMBERSHIP SHOW  
FROM THE HEADLINES

ISSUED BY THE ARTISTS' UNION 1212 WALNUT ST. PHILADELPHIA, PA.

**Observes**

Today we are proud! And why? We are proud because the Sketch Club recently held an exhibition of paintings hanging under the figurative banner "No Barnes and No Union." It seems to be an unfolding train these days that when any person or group of persons present progressive programs of one kind or another, there springs up the inevitable negative reaction. This is not to imply that those artists who exhibited in the Sketch Club show any reactions, but at all. We merely mean that the Artists' Union is being left and heard and seen in the art circles of the city that we are an influential cultural force which must be reckoned with. And so we were being reckoned with by the presentation of "No Barnes and No Union" show. Excellent, excellent publicity for our Union, but now members here of society joined our group since the "N. S. U." exhibition opened!

February 1938

Once again Miss Mary Currie (she treated her high-browed, arbitrary, long-the-Protest policy of administration. Upon reviewing the current W. P. A. Art Project exhibition at the Philadelphia Art Museum, we discovered upon the walls a painting by the late Meyerowitz, a former member of our Union. Feeling that a memorial wreath should be placed before his canvases, the Artists' Union sent its representatives to Miss Currie to arrange to have her canvases to interview or to be interviewed, but merely sent forth word through her secretary that our representatives return one week hence, at which time they would oblige her decision.

Disappointed with this procedure, our delegation immediately telephoned Mr. Fiske Kimball, curator of the museum, who expressed surprise upon hearing that a posthumous wreath was included in the exhibition, but who promptly agreed to our proposal. Within one hour of memorial wreaths were sent to the Museum and was placed before Meyerowitz's painting.

The moral of this simple story is that the administration of Miss Mary Currie spells INEFFICIENCY and all its ramifications.

Several Bailey (D. C.) artists there is a dignity in the South that must be preserved at all costs even in the event of lynching Negroes and that the Lynch Bill is a ruthless imposition on that dignity.

**IN MEMORIAM**  
No more to grief, no more to grief. A purified spirit drifts on empyrean "No Union no Barnes," "no Barnes no Union".  
Apostrophe stood outside conclusion. A haven is our tower street. We are so sorry in the valley. Our thirst for "pure form" is as reliable. We are so sorry, Doh!

Many requests are pouring into us for "1212" - many letters are coming to the Philadelphia Artists' Union with commendations on this publication. From the American Artists' Congress comes a request for details on this publication so that it can put out a similar paper of its own. From the Multicolor Press of New Hope comes a complimentary and a donation. From Hollywood, California comes a request for us to forward the bulletin.

An anonymous donor in Philadelphia gave us a five dollar send off towards printing "1212" on its last. People like our magazine - or at least they say so and use writing for it - but as yet we do not have enough advertising to carry the cost of this widespread distribution.

We are planning some parties or affairs - a benefit of the bourgeoisie - a series of reviews of some of the old films. Theater Over Motion, Chaplin, etc. Please send us suggestions as to some way in kind in order to get "1212" on its feet. Or better yet - if you really like "1212" send us a contribution.

Please place the following names on your mailing list.  
NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
PHONE \_\_\_\_\_  
DONATOR \_\_\_\_\_  
Mail to: Artists' Union - 1212 Walnut Street, Philadelphia.

This one coincided with the WPA exhibition. Does that fleshy figure look familiar? It should. It's Fiske Kimball. Depicted as the discobolus—the athlete immortalized in stone by the ancient Greeks—Kimball is literally slinging the bull. The Grecian reference also alludes to the dubious dubbing given to the museum building at the time of its 1928 opening as “a wonderful Greek garage.”

Did Barnes have a hand in this biting send-up? Perhaps. Kimball thought it hard to see how the Artists Union could finance such a publication unless Barnes subsidized it.

Speaking of the museum building, there's one other publication, also from 1938, that I'd like to show you.

# ART NEWS

PHILADELPHIA

JANUARY 3, 1938  
Vol. 1 - - - No. 5  
Ten Cents per Copy

ALL THE NEWS OF PHILADELPHIA ART IMPARTIALLY REPORTED



"The Ballet Class" by Edgar Degas  
Courtesy of the Pennsylvania Museum of Art

## DEGAS FOR PHILADELPHIA "THE BALLET CLASS" ADDED TO WILSTACH COLLECTION

Philadelphia will remember another French painting has been acquired by the Wilstach Collection. "The Ballet Class," by Edgar Degas, one of the most distinguished artists of the century, is being announced this purchase, the Paris Exhibition held last year of deathless of the century. This important example of Degas' painting was among the pictures purchased direct from the artist by Mary Cassatt painter and friend of Degas, for her brother, Alexander J. Cassatt.

"The Ballet Class," which was painted about 1880, is considered by the Museum to be one of Degas' finest expressions. It is a choice by Mary Cassatt, a Philadelphia and a distinguished Impressionist painter in her own right, shows her to have been a sensitive observer and a connoisseur of the art of her own time.

## INSERT SHALL WE CONTINUE ITS USE?

The insert question still rages. Shall we or shall we not continue the black and white reproductions of works by Philadelphia artists? We have received many opinions. At present the vote is too one to your home or studio body. We face the insert, whether or smooth. But we want to know what YOU think. Drop us a line and give us your candid ideas on the subject.

## STOKOWSKI COMPARES ART AND MUSIC

### PREFERS POST OFFICE TO ART MUSEUM

"The discriminating, it speaks relations that the new Post Office is artfulness of more value than the Art Museum." And with this law to Philadelphia's artistic community, Leopold Stokowski launched into a stimulating discussion of art and art appreciation in the world today, more particularly in this city.

Following up his initial rhetorical question concerning the artistic merits of the Museum building, Stokowski gave his reasons for preferring the Post Office. The Post Office is light, effective, and American in its conception; the Museum is quasi-Greek with hundreds of tiny windows. The light should be more above, and then pictures will be able to be seen.



Attention of the Greek model for the Museum, rather than a design based on function, caused Stokowski to remember with amusement the Greek inscriptions on the water walls. Why could they not have used English instead, English words that would have said something to the average man? His feeling toward the whole matter of the Museum's impracticality and hence lack of artistic value was illustrated when he pointed to the ceiling of the Pullman car where the conversation was taking place and said: "Look at that false ceiling. Metal painted in pink to look like wood. Why?"

"What is good and what is bad in art?" Stokowski made no dogmatic reply to this question, but instead (Continued on Page 8)

## FRESH PAINT

By WILSON BAILEY

Let's talk a bit about print-making.

We know a number of devotees of art—both professionals and laymen—who just simply don't like prints. Of these two sections of the Society for Suppression of Prints, the artist-members give us the greater variety of reasons for their distaste. Some object to the fact that prints can be duplicated, others because prints are not sufficiently even in the process of duplication. There are those who contend that prints are not originals, and that artists should produce only "original" work.

The technical restrictions of a print bring ominous objections from another portion of our artistry, while again we have encountered significant counter-argument: that the print medium is one for the "illustrator" or "disillusionist." With artists, however, the most popular point of distaste seems to arise from the print's great dependence upon halftone.

The laymen who do not like prints say very simply, for the most part, that such things are merely holes burnt in paper.

Despite all this, we like prints.

While some of these objections are to a certain—and extremely mild—extent true, there is, however, a greater truth that none of the Members seem to have mentioned: that a work of art remains a work of art whether etched on copper, drawn upon stone, painted with coffee or carved in soap. The durability of the last two media is somewhat dubious, but its discussion is beyond the scope of this article.

We believe that many Members of the Society would be inclined to toss their membership cards in the nearest wastebasket were they to undertake a broader vision concerning the print as art.

The resources of the symphony orchestra, or of opera, are infinite, technically. Upon the huge symphonic or operatic canvas the composer has carte blanche. He is fleetingly indiscreet, with no tonal time frame, as was Debussy with "Pelleas and Melisande", should he be more hot-blooded, he writes upon Wagner's bed of tonal passion with "Tristan and Isolde"; or creates the monumental classic-dramatic temples of a Beethoven or Brahms (if he can). Likewise, the delicacy of Mozart or simplimindedness of Haydn have filled many a symphonic canvas amply. For what is orchestral composition but an oil that we see with our ears?

Now we'll turn to Chopin and Liszt as exemplars of the purely pianistic in piano music. Regardless of how "orchestral" some of their compositions might have been or how actively we had responded to symphonic or operatic music, it would never occur to us to listen to the piano works of either composer expecting to hear sounds similar to strings, woodwinds or brass. We do not expect an orchestra when we attend a piano recital, or, for that matter, a recital of songs or of any solo instrument. Which is as it should be, for is not solo composition a print which we see with our ears?

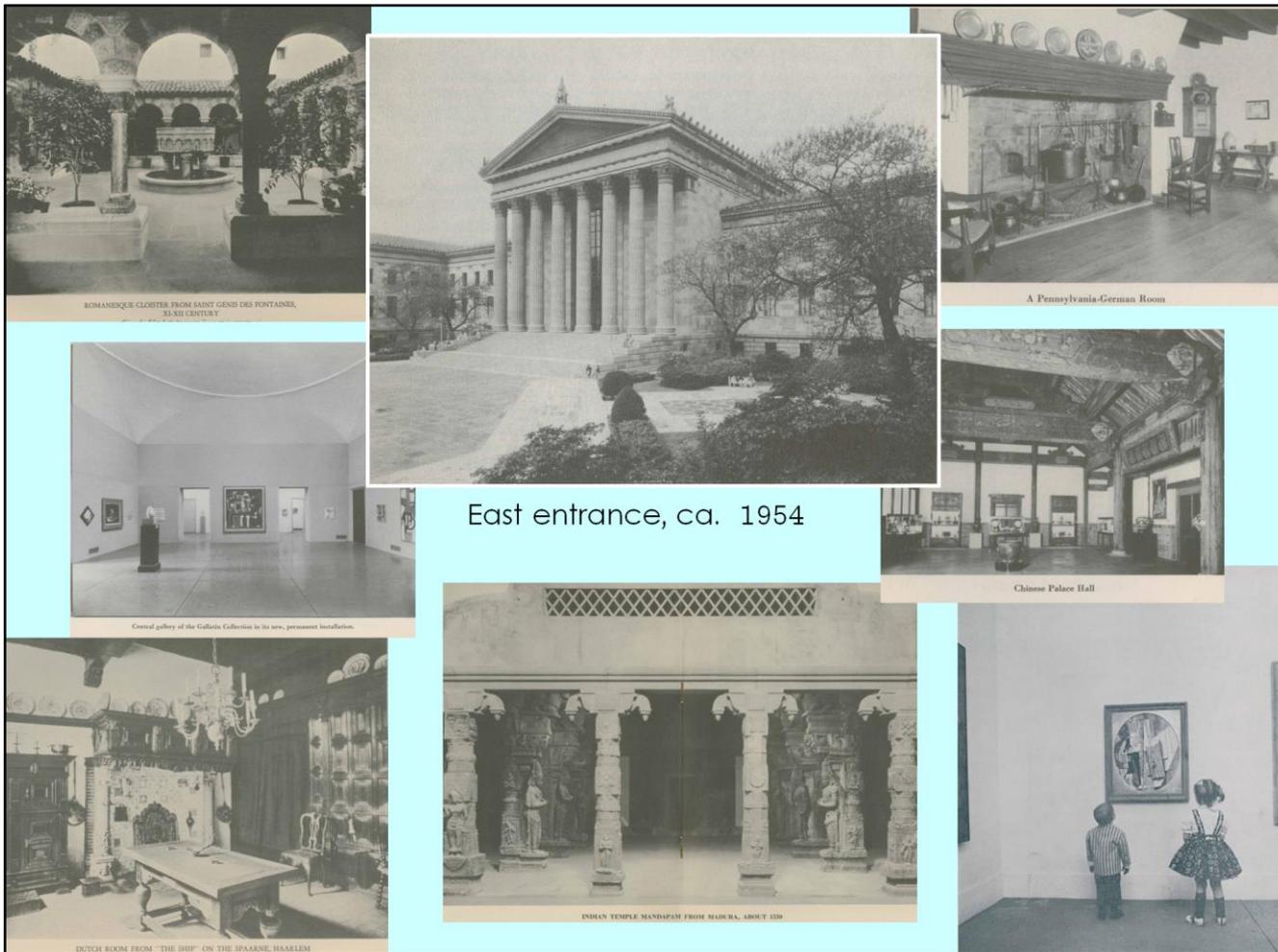
The more universal this concept becomes, the wider will we find general sympathy for prints.

Also, it may lead the more thoughtful of our number to fruitful critical behavior. Having established the link connecting the powerful and technically weighty piano works of Beethoven and Brahms with their respective orchestral

(Continued on Page 2)

Philadelphia Art News,  
Vol. 1, no. 5,  
January 3, 1938

Note the center headline—actually the sub-headline. It refers to Leopold Stokowski's opinion that the city's newly constructed post office has more artistic value than the museum building. According to the maestro, "the post office is light, effective, and American in its conception; the museum is quasi-Greek with hundreds of tiny windows," providing inadequate light for picture viewing. Et tu, Leopold?



Among the cheers and jeers, by the time Fiske Kimball left the museum, resigning in January of 1955, nearly every interior space of the building was in full operation. More than 180 galleries and period rooms were outfitted for the display of art, and more than thirty individuals were on staff to steward the collection and maintain the museum's programs and facilities. His was a tenure of nearly thirty years.

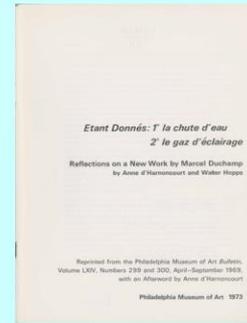


Anne d'Harnoncourt  
1982

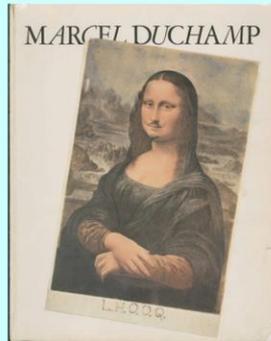
Anne d'Harnoncourt served as the museum's director nearly as long as Kimball—just a month shy of twenty-six years before her unexpected death in 2008. Whereas Kimball was thirty-seven, Anne was thirty-eight years old when she was named director in 1982.



Anne d'Hamoncourt with *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* by Marcel Duchamp, 1915–23. Photo ca. 1973



1973



1973



1980

Anne was well-established at the museum before becoming its director. Soon after completing her graduate studies in 1967, she joined PMA as a curatorial assistant in the Department of Painting and Sculpture. She left in 1969 to become an assistant curator at the Art Institute of Chicago and then returned to PMA two years later to serve as its curator of 20<sup>th</sup> century painting for the next decade.

The publications you've been looking at represent some of Anne's curatorial accomplishments—exhibitions she curated and other groundbreaking essays she authored, particularly about the revered avant garde artist Marcel Duchamp.



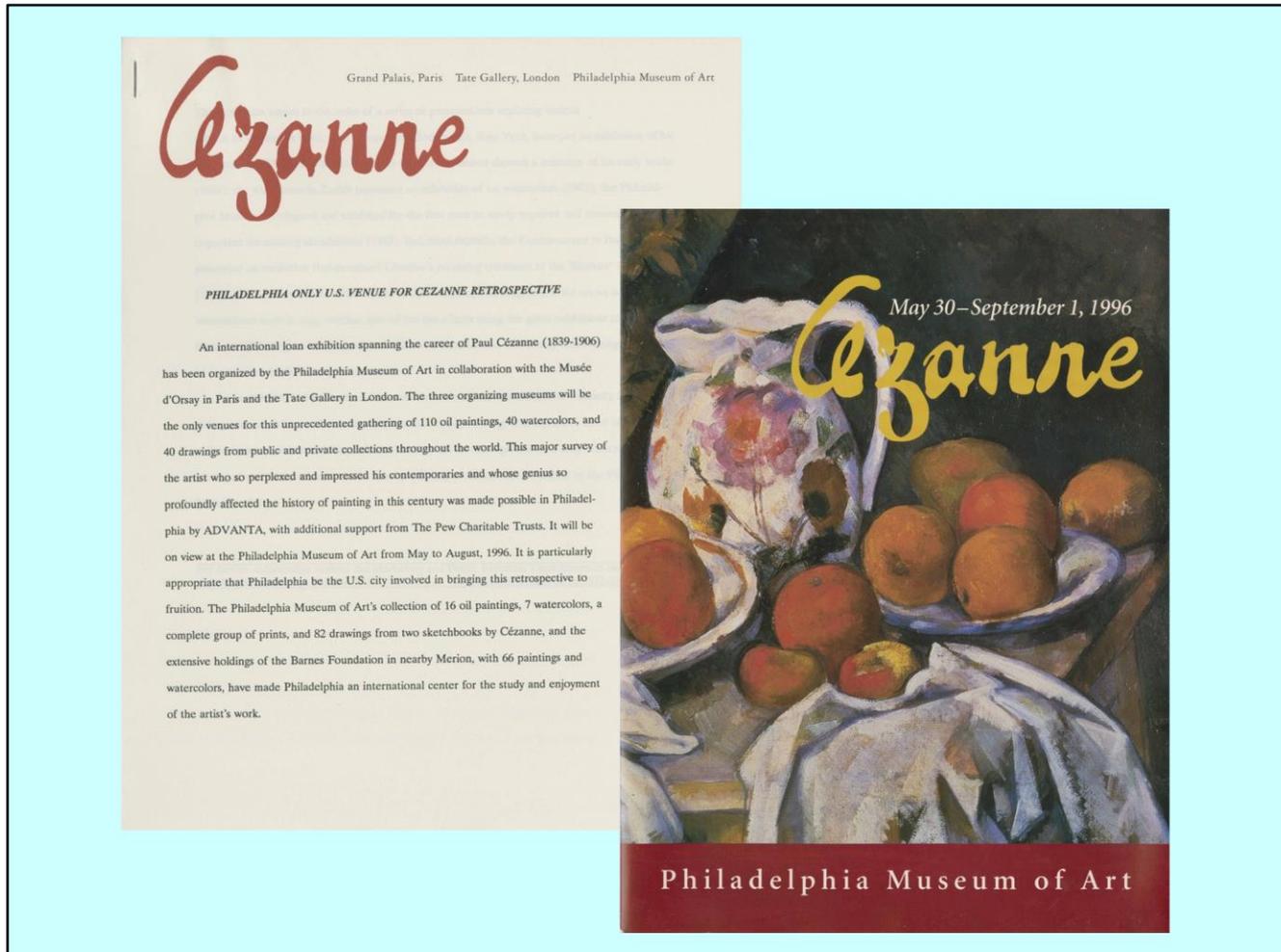
ca. 1973



Anne d'Harnoncourt,  
George D. Widener Director and  
Chief Executive Officer,  
Philadelphia Museum of Art  
Photo ca. 1997

Having received local and national recognition throughout her fourteen years as curator, Anne was named the George D. Widener Director of the Philadelphia Museum of Art on July 1, 1982. According to local news accounts, the Museum originally offered the director's position to her in 1979. But Anne declined, explaining that "she was devoted to working directly with the art itself." When she changed her mind three years later, she rationalized that "one doesn't lose one's field, one gains a museum."

During Anne's tenure, which included taking on the additional responsibilities of Chief Executive Officer in 1997, the museum reached a number of milestones.



There were the blockbuster exhibitions, such as “Cézanne” in 1996. The museum organized the show with the Réunion des Musées Nationaux and the Tate Gallery. Designed as a retrospective of the artist’s career, the exhibition featured 170 works and traveled to Paris and London before ending in Philadelphia.



*The Large Bathers*, by Paul Cézanne, 1900–06  
82 7/8 x 98 3/4 inches  
[also known as *The Great Bathers*]

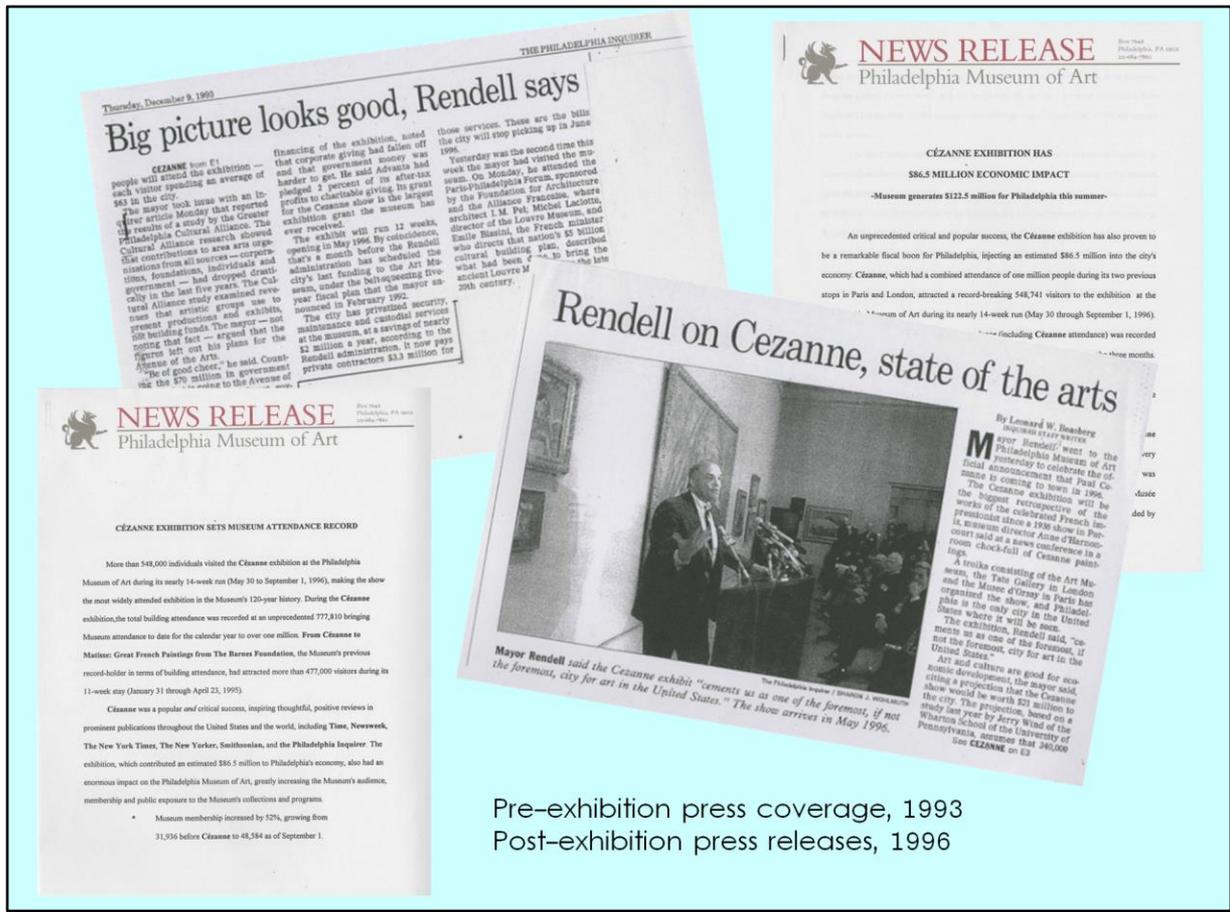
The biggest canvas in the show was *The Large Bathers*, shown here, representing an image Cézanne revisited often. This version belongs to PMA and was purchased in 1937 at Fiske Kimball's recommendation.



1937  
press coverage

The purchase was on Kimball's hit list of Barnes grievances you looked at earlier. The doctor, who owned another of Cézanne's iterations on the same subject, declared PMA's to be fifth-rate and at best worth one-third of what the museum paid.

No such controversy kept the crowds away in 1996. More than 548,000 visitors, which was twice the estimated attendance—came to the Philadelphia finale.



Pre-exhibition press coverage, 1993  
 Post-exhibition press releases, 1996

The exhibition's economic impact on the city also exceeded expectations—which as any cultural institution today knows, is an essential element in capturing public funding. By its own calculations, the city expected the exhibition to generate \$21 million in tourism. Instead, it took in \$86.5. While Anne's husband Joseph Rishel headed the museum's curatorial efforts, her contribution was significant on many levels, particularly in strengthening relations between PMA and the City. As Ed Rendell, then Mayor of Philadelphia recalled, "Anne really taught us the potential value of the museum to the city."

National Gallery of Art, Washington, D.C.  
May 2–August 15, 1993

Musée d'Orsay, Paris  
November 6, 1993–January 2, 1994

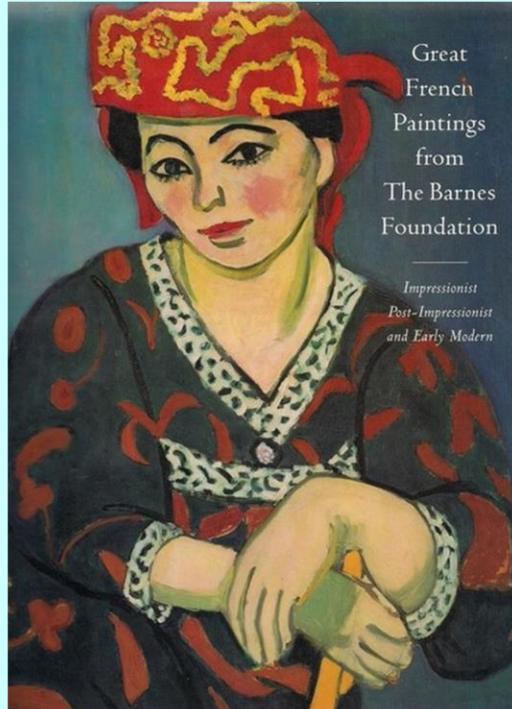
National Museum of Western Art, Tokyo  
January 21–April 3, 1994

Kimbell Art Museum, Fort Worth, Texas  
April 24–August 16, 1994

Art Gallery of Ontario  
September 17–December 31, 1994

Philadelphia Museum of Art  
January 29–April 1995

Haus der Kunst, Munich  
June 23–October 22, 1995



Just one year prior, the museum took part in another record-breaking international exhibition, entitled *From Cézanne to Matisse: French Paintings from the Barnes Foundation*. The exhibition marked the first time 80 masterpieces from Dr. Barnes' collection would go on view outside the Foundation's Merion, Pennsylvania galleries. A three-year renovation of those galleries served as the impetus for the exhibition, which toured for two and a half years beginning in 1993.





Tuesday, April 25, 1995

# Barnes visitors bring city millions

Great

A survey found they spent \$30 million during the 12-week Art Museum show. That's for tickets, hotels, meals and more.

By Edward S. Smith

The spectacular exhibition of French paintings from the Barnes Foundation that completed a 12-week run at the Philadelphia Museum of Art is expected to be the most popular show in the institution's 119-year history. According to a museum-commissioned study released yesterday, it also gave the city's economy a \$30 million shot in the arm.

The economic impact study, supervised by Rutgers University professor Jeff French, estimates that Barnes visitors spent about \$13 million on lodging, entertainment and local travel and about \$18 million in restaurants. The museum took in \$7 million, which includes admissions and income from its restaurant and shop, group tours and special events.

A spokesman said yesterday that the museum had not determined how much of that \$7 million would be profit. The museum was hoping that the show would generate enough income to cover at least part of a projected \$10-million deficit in its budget for this fiscal year.

The museum said the museum still must calculate the actual costs of extended opening hours during the exhibition and the profits on shop sales, which vary by hour. However, it could calculate net income from the show.

The Barnes Foundation, which turned its paintings to raise money for renovations in its Merion gallery, will get half of the gross receipts in lieu of charging a retail fee to the Art Museum for the exhibition. Those receipts are figured at \$8.30 per ticket, the most other visitors on the tour.

Exhibition hours: Entrance to the exhibition available to those who may be obtained also at a number of \$120 per person for a seven-day for \$120 per day. Tickets will be available on-line from the museum.

Admission to the National and its program is free or \$100 per person. The cost of the exhibition is \$120 per person. The cost of the exhibition is \$120 per person.

Sign interpretation of items available with these tickets. Call 215-261-8423.

Assistive hearing devices for all programs held in the East Building are available for loan upon request at the East Building Information Desk.

A large print version of this brochure is available at the entrance to the exhibition.

© 1995 National Gallery of Art, Washington, D.C. Barnes prepared by the education department and produced by the education National Gallery of Art, Washington, D.C.

## \$30 million spent in city during show

BARNES has a lot more, the Barnes Foundation has changed a lot more too, resulting from \$23 million to \$4 million.

The new year originally permitted by Montgomery County's Department of Planning and Urban Development for the foundation's founder, who had provided that visitors to the paintings had collected should never leave the foundation. That art museum had a stop on the tour, although the foundation's income will be about next month to ask to extend it, to a minimum in March.

The renovated Barnes Foundation will open today, and on October, Laura Linton, the foundation's director, said yesterday. Receipts from the Philadelphia Art Museum to the foundation are not yet tallied, even without them, the foundation had made \$12 million on the tour — almost double what the foundation originally sought.

Smith's survey, based on interviews with 1,078 visitors, found that an overwhelming number of those who saw the exhibition — 84 percent — came from outside the city. Fifty percent of those came from Pennsylvania, including the Philadelphia suburbs, and 44 percent from other states.

Local hotels did especially well. Barnes packages included tickets to the show, according to R.C. Smith, vice president of the city's Convention and Visitors Bureau. "We originally anticipated selling 1,000 hotel packages, but actually sold over 4,000," Smith said. "Many visitors stayed more than one night, so a total of 5,170 room-nights were sold as a result of the Barnes exhibition."

The museum initially expected the exhibition of 60 French paintings from the Impressionist, post-Impressionist and early modern periods to draw between 20,000 and 30,000 visitors for its original two-week run, which was to have ended April 9.

The exhibition here also included 19 African sculptures from the foundation. The Barnes Foundation yesterday announced a two-week extension, which would allow 100 visitors to the land. The largest single-week attendance was 12,706, for the week ending April 2. The biggest weekend, Feb. 18 and 19, recorded 20,097 visitors.

Only three exhibitions in the museum's history have gone over 20,000. The last one to do so was the 1989 show of paintings from the Ansbach Collection, which drew 217,661 visitors in 17 weeks.

Attendance visitors brought nearly 20,000 exhibition catalogs, an unusually high number. Barnes' online sales in the museum totaled more than \$1,000 as of April 16, the last work for which figures were available.

The museum no doubt released attendance and revenue figures yesterday, the day after the exhibition closed, with an eye on demonstrating its economic muscle to Mayor Frankford and his chief of staff, David L. Cohen.

The mayor and the museum are at odds over the city's intention to gradually phase out its subsidy to the museum. This year's \$3 million contribution will drop to \$2.2 million in the fiscal year beginning July 1.

The Barnes profits might allow the museum to cover all or most of its \$800 deficit this year, but profits will not help in the next budget. Museum President Robert Montgomery-Smith said that the city could that the foundation needs \$3.5 million on top of the current level.

From the city last year, the museum received \$1 million from the city. Rendell and Cohen in separate interviews said they hope to increase annual subsidies to the city funds by several hundred thousand dollars. However, it is not clear how much the city would be able to do.

Counting Barnes' \$1 million, the museum had only one other source of income, the sale of tickets. The museum's 1992 drew 24,000 visitors.

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→ Barnes Publicity file

LES GRANDS ENTRETIENS

FRANÇOISE CACHIN

# La gardienne des trésors d'Orsay

Renoir, Cézanne, Matisse... Deux mille tableaux composent la mythique collection Barnes. Soixante-douze de ces toiles sont présentées au musée d'Orsay jusqu'au 2 janvier. L'occasion pour nous de rencontrer sa directrice qui sait admirablement communiquer sa passion de l'art. Propos recueillis par Guillemette de Sairigné.

Guillemette de Sairigné. - C'est-à-dire au juste que cette immense collection Barnes ?

« C'est une collection de 6000 œuvres d'art, dont 2000 sont des peintures. C'est une collection de 6000 œuvres d'art, dont 2000 sont des peintures. C'est une collection de 6000 œuvres d'art, dont 2000 sont des peintures. »

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Sunday, January 29, 1994

## Collection from day one

...armed over the T-shirts and mugs. collection from day one

...worn and intimate tone. "I spent in the museum designed by French architect in Corbusier, the walls were to be in the larger rooms. There, an expected, museum-owners claimed to front of Barnes's the Model and Matisse's The Joy of Life — one of the collector's best-known works.

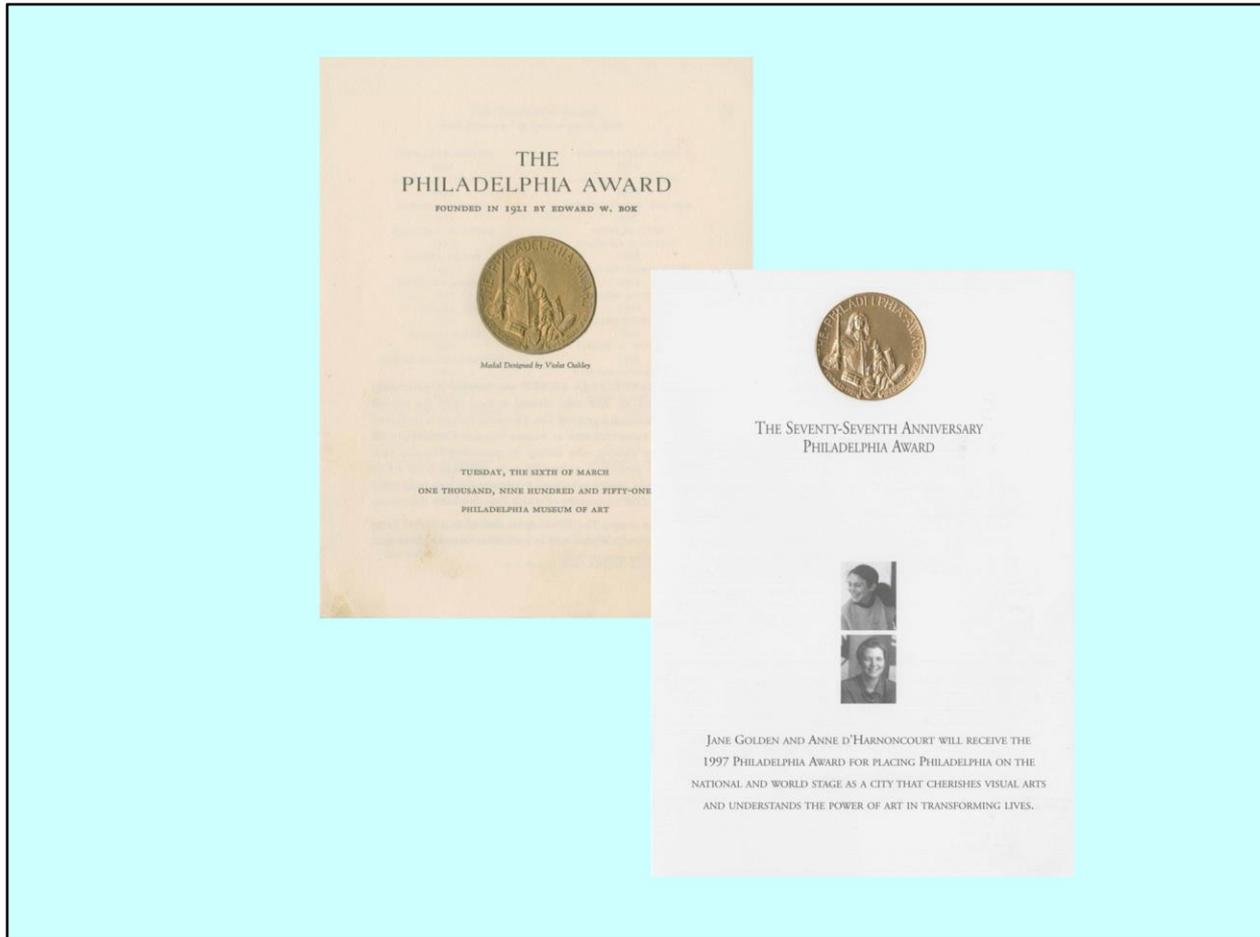
"That one to the best," a young art student, Shiori Kawahara, excitedly said her mother, pointing to the large bright Matisse.

"I don't know," the mother replied. "I still prefer Renoir."

The setting of the Barnes collection in Tokyo has proved largely on the matter of impressionism and post-impressionism. And yesterday, the museum shop — selling everything from coffee mugs to T-shirts emblazoned with various Barnes paintings — was every bit as crowded as the galleries. Despite the height of the fever, when hundreds of Barnes were snatched up by Japanese investors, some 40 percent of all impressionist paintings were sold to Japanese buyers.

The Scream (Der Schrei der Natur) by Edvard Munch, 1893. The National Gallery, Oslo, Norway.

I can only imagine how Kimball and the good doctor would have reacted.



Like Fiske Kimball nearly half a century earlier, Anne d'Harnoncourt was named a recipient of the Philadelphia Award for 1997. Anne shared the award with Jane Golden, another woman involved in the city's visual arts experience.

Like Kimball, Anne was also a great influence outside of the museum. But in her case, it was global.



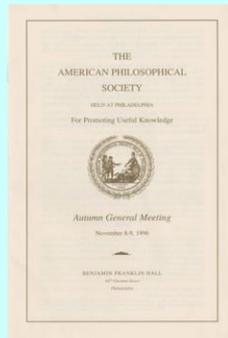
University of Pennsylvania.  
Graduate School of Fine Arts  
(now School of Design).  
Board of Overseers



Van Gogh Museum Foundation. Supervisory Board



Musée du quai Branly.  
Architect Selection Jury



American Philosophical Society. Member,  
The Arts, Professions and Leaders in Public  
and Private Affairs

State Hermitage Museum (Russia).  
International Advisory Board.  
Boat trip to Kotlin Island (Kronstadt), 2002

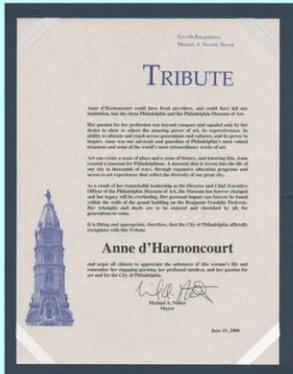


Anne served on twenty-four boards or visiting committees, participated in thirty-four advisory, nominating or review panels, and was an active elected member to seven other organizations, two of which were learned societies.

To name just a few...her affiliations included a twelve-year term as Regent to the Smithsonian Institution. From 1982 until her death, Anne served on the Board of Overseers to the University of Pennsylvania's Graduate School of Fine Arts. She also participated in the selection of an architect for the Musée du quai Branly in Paris, and was a member of the international advisory board to the State Hermitage Museum, in St. Petersburg, Russia.



Honorary doctorates from (top) Ursinus College, 1987, and University of Pennsylvania, 1989



City of Philadelphia. Memorial tribute, 2008



Republic of France. Chevalier dans l'Ordre des Arts et des Lettres, 1995



Government of Mexico. Mexican Order of the Aztec Eagle, 2007



During her lifetime, Anne received more than thirty-five awards and six honorary degrees. On June 4, 2008—just three days after her death--the American flag was flown over the United States Capitol in her memory.

Did anyone ever find fault with Anne d’Harnoncourt?

Perhaps once—in a way that harkens back to a criticism of Fiske Kimball. Do you recall the artists who protested the museum’s WPA exhibition for lack of representation? Anne had a somewhat similar experience as a young curator back in 1976 when she selected the works of 60 contemporary artists for the museum’s bicentennial exhibition. According to a newspaper article published that summer, Anne was “taking the heat” from an artist not chosen, who tried making a public issue of the matter. Typical of her oft-noted diplomacy was Anne’s response: “There is always going to be more good work than a show is going to be able to include.”

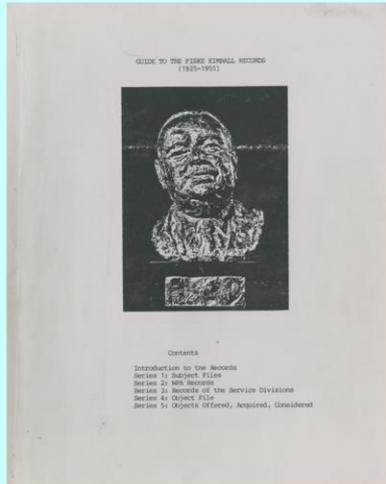
Press release, September 2000  
(as available on museum website)

The Mellons, 2004

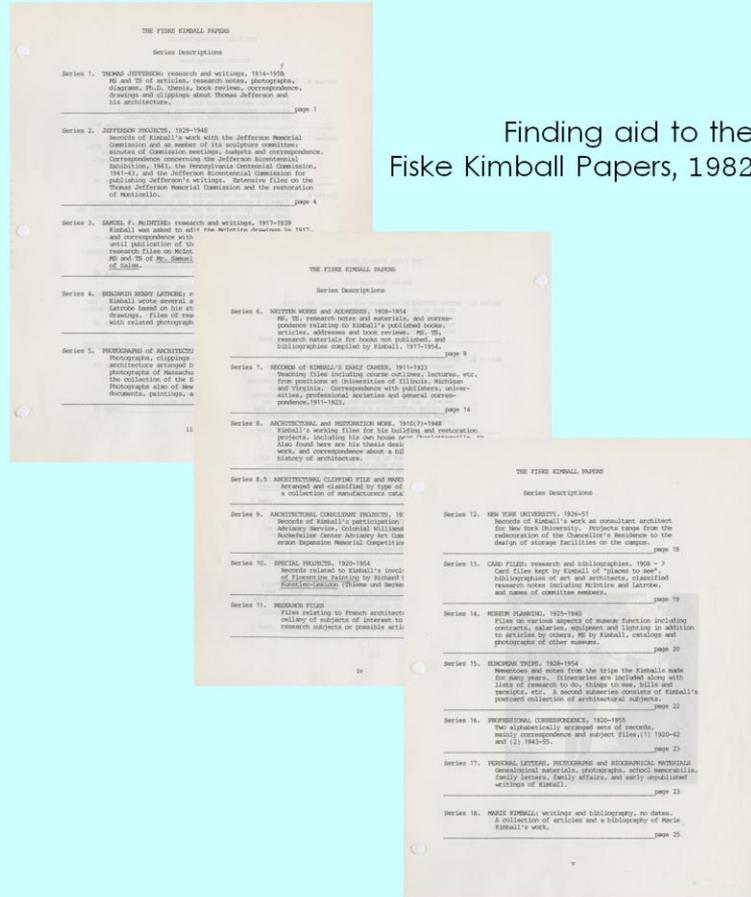
Speaking of challenges, I'll note just a few in processing the institutional records and personal papers of these two formidable figures.

In 2001, as part of a project funded by the Andrew W Mellon Foundation, a team of three full-time archivists, assisted by four interns, were charged with processing a total of nearly 200 linear feet of Kimball's records and papers over a 22-month period. Just as an aside, Courtney Smerz was one of those terrific interns who toiled with us. That's us and Dan Elliott, our library director, crammed into a photo booth at a local restaurant. We were celebrating the project's completion.

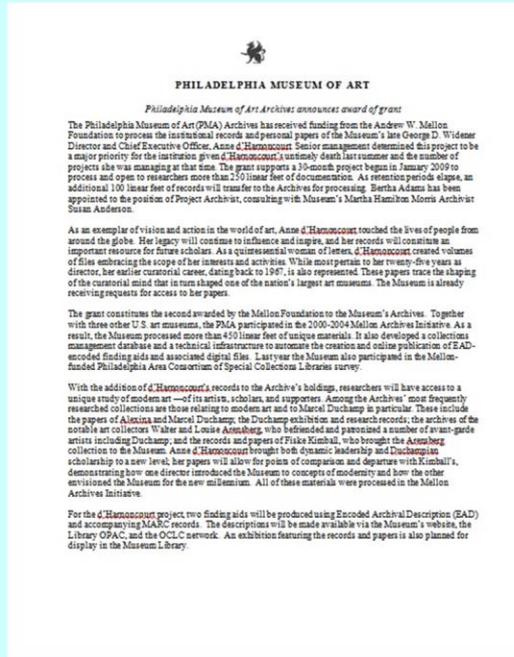
## Finding aid to the Fiske Kimball Records, 1981



## Finding aid to the Fiske Kimball Papers, 1982



Both of the Kimball collections had been compiled, catalogued and described between 1981 and '82—well before any processing procedures and guidelines were established for the museum's archives. Part of our challenge was to deconstruct some of the file organization. Yet at the same time, we benefited from the first archivist's institutional knowledge and her attempt to make some semblance of the material that previously was scattered across the museum.



Project announcement, February 2009



Project staff button celebrating project completion, August 2011

To-do stacks, ca. 2010



In 2009 the Mellon Foundation again provided the means—this time to process Anne d’Harnoncourt’s records and papers. The team for the project, as outlined in our grant proposal, was to be me, assisted by two summer interns. At the project’s outset, the archives held 162 linear feet of Anne’s unprocessed records. The executive offices still had an additional 180 linear feet, most of which was unsorted papers stored under desks, stacked in corners, or stashed in closets. Needless to say, the project, which was funded for thirty months, required more than two interns. Altogether, fifteen part-time volunteers, interns and staff collectively provided the hours of a full-time archives assistant. I dubbed us “Anne’s Army.”

Processing Guidelines for Alphabet Folders

**Add Director's Name**

These guidelines apply to all folders identified by a letter of the alphabet. These folders thus contain items pertaining to multiple authors and subjects.

**General**

- Remove papers with lines. Use disintegrator to remove staples. Don't tear off.
- Circle sent items.
- Annotations made by archive: ALWAYS use pencil and put your annotations in brackets.

**I. Arrangement**

**Remove all materials in alphabetical order**

- Use 2010 folder for ADD's major correspondence. Use the key word.
- Use key words, the words you add when the item filed, like an individual's surname, company name, city, country, or subject.
- NOTE: Always file to ensure sorting if you bracket the key word.

**File same items in specific order**

- File in chronological order.
- Within these subgroups, arrange material in descending chronology. Latest date would be the first you'd see when opening the folder.
- Go by the date of the original—NOT the stamped date (date of receipt by ADD) unless that is only date noted.
- Place unrelated correspondence at the end (Nov. 2012 will be first item in folder in latest date).

**Repace white paper (only) in plastic ones or use paper wrap.**

**Clear attachments** in letter—use paper wrap or plastic clip. NOTE: If attachments stapled to front of cover letter or memo, reverse the wrap.

**Consistently grouped items.** Several items of copying and/or other materials may be stapled together—

- Items are in descending chronology and there are no duplicate items within bundle.
- Items as is.
- Use the earliest date in brackets at top of last-date page.

**If not**

- Remove staples and arrange items in descending chronology and/or remove staples.
- Wrap items and note date(s)—regarding to date, and "not" if applicable.
- Example: "11-03-1932, etc."

USE CAREFULLY when you remove staples and begin rewrapping, be sure you do not separate attachments from letter. Look for "etc." or other letter mention of attachments/enclousures.

- Use letter and attachments together.
- Use latest date for chronology placement of the bundle.

**In above examples, look for the words:**

**EXCEPTION to the rule:** There have been a few instances in which some of the papers within the group have nothing to do with each other. Usually a mistake made in the processing of items. Always do a quick review of the items to determine if items should stay together or be chronologically arranged separately.

**Labels:** (Use to not retain post-it as they eventually fall off). Flag for photocopying or if folder is simple (such as CD, brochure on original box, or brochure).

- Notation has no info worth keeping, example for file: discard. If not sure, ask Betha.
- Nov. 2012 taken pursuant time to do an photocopying by end of day.

**Transfer to:** This was the paper used for incoming base (aka archive). Flag for photocopying

- Nov. 2012 taken pursuant time to do an photocopying by end of day.
- NOTE: For those in which the content appears to disc to read, will be discarded that scanning will be sent in that case, flag the item for Betha to scan.

Library: Add to ADD\_Books\_Donors\_Guidelines\_Algba11 03 10

**II. Once materials in folder have been alphabetically arranged:**

**A. Remove items (and letter) that year span of the subseries you're processing. These are:**

- 1960-1961 1961-2003
- 1962-1996 2003-2005
- 1961-1965 1961-1996
- 1966-1991 2003-2003
- 1966-1996 2003-2007

(Put out-of-date range items in folder and place in "letter" box)

**B. Remove and discard duplicates.**

Examples: two copies of same memo—one with annotation; one with no additional marks. Discard the letter.

- From copies have different annotations—save both. You consider these two different items.
- CAREFULLY separate out items within a bundle having a separate duplicate. First, discard the separate copy.

**Place Annotations** on every folder, within a mail, responses to a memo would be written on original memo, resulting in a lack of copies of a memo or a note (e.g.—containing) in the memo or file.

- If a date is given with the additional notes, file by date and discard earlier versions. Bracket the date.
- USE CAREFULLY some edited duplicates have different annotations—save all!

**Final:** As with "letter" duplicates, keep the latest in a chain of e-mails and discard earlier versions—only if those dates are annotations or break in copy.

**Remove and discard the following items:**

**OVERRIDING EXCEPTION:** Retain any of these if ADD has made notations/significant revisions to the document

- Checks, photocopies
- Correspondence reports by PMA or contracted conservator (examination, treatment, or proposal for treatment, retain any cover letter, and note attachment discarded)
- Checks not prepared by ADD's archivists, drafts of grant applications, agreements, contracts, minutes, reports). This includes drafts of legal documents as well. Retain any cover letters, and note attachment discarded.
- Event notices: Form prepared by Registrar re object transport
- Gift processing form and any attachments (aka copies of acknowledgment letter and donor check)
- Folder from ADD's retain, but copy of check must be discarded
- Grant applications, that unless submitted under director's name. Retain cover letter, and note attachment discarded (Development logs submitted approved)
- Grant interim reports, final—unless submitted under director's name. Retain cover letter, and note attachment discarded
- Inventory report inventory, AC Objects: Registrar gets only, and copies circulated to multiple apps.
- Inventory reports prepared for Exhibition files—disc. Created by Finance, Visitors Services, Marketing, or Registrar. Save as is.
- Inventory reports: Any reports of attendance
- Money income analysis (not earned income summary issued monthly)
- Spec. G: Insurance report monthly
- Money program statistics (monthly analysis)
- Procedures: Income tax returns, expense receipts, object-related
- Loan-out/carbon agreement: Loan files. "lg" - contains valuations. Usually included in Registrar letter to borrower
- Operations: Meeting minutes. Issued weekly (may only be one folder of these—which discarded already)
- Published items (more than five pages, bound and dated)
- CD-ROM: PMA reports including: Annual reports, financial audits, school catalogue, studies including those by the City of Philadelphia that do not include PMA, photocopies of lengthy articles or book chapters
- Director's cover letter that enclosure has been discarded. This is "prototype" cover pg of published item
- Photocopies:
  - Not retained for distribution to other (CC)
  - Director's catalogue or check lists, auction catalogues, info from other fundraising events. Place into envelope with the original (if they were removed, find a photocopy cover pg of published item)
  - Remove for transfer to our Library
- Published correspondence—Object-related, with attached invoices and invoice transcripts
- Published contribution forms. Same as gift processing forms/attachments

Library: Add to ADD\_Books\_Donors\_Guidelines\_Algba11 03 10

**III. Once a folder has been weeded:**

**Flag restricted items** (there will be certain documents/folders that will need to be restricted from public access for more than the general 15-year restriction period). Use paper strips to label documents and note document type or story

- Disc: (disc if the folder title is "Acquisitions" or "Collections") Appraisals/valuations of CMA and non-CMA objects (Flag as "V")
- This includes out-of-base price or price for deaccession objects when sold.
- Don't need to flag, unless a selling price—price an object is offered for purchase
- Any correspondence documents to/from an attorney (A quick way to determine: Look for law firm letterhead, PMA copying address to law firm—person written (C) as "Obj" (Flag as "AD")
- Use to not need to flag, any documents, filed with the court—except "Protest" but, CMA, was filed "under seal"
- Confidential contact letters (That's the actual title of the memo/report. Later years, printed on blue paper) (Flag as "CC")
- Disc: (disc if the folder title is "HIT") Disposition-related items: engagement letters (ring, memo to celebratory), resignation or other personal issue—except auction requests (Flag as "H")
- THIS SHOULD BE RARE: The following documents ONLY if significantly annotated by ADD:
  - Conservation reports—any object
  - Object-related inventory/invoice transcripts/purchase requisition (Flag as "IC")

If there are more than one of any of these in a folder, add "more" to the flag notation.

**Transfer to separate folder:**

- Any subgroup of 10 items or more
- Nov. 2012 for these subgroups or corporate items, make a note of the inventory of any frequent correspondents. To create a see ref to that name
- Any government items (I'll include those too)
- Any staff by surname—put in "personnel" folder
- Any department name—check appropriate inventory; folder may already exist
- Any items for auction, individual folder already exists. Check appropriate inventory. PUT in "letter" folder

**Items of photocopy:**

- Use only. Use acid-free paper (Barnes, etc.)
- Use only. Use acid-free paper (Barnes, etc.)
- By date, use pocketed (grid) sheets, cut sheets into strips if needed

**Interfile newspaper clippings:** Place newspaper clippings between acid-free paper. OK to leave article folded if otherwise "typical" for the folder.

**Determine date span of items in folder.** The end date is easy to do—it will be the first item in the folder. The start date may require more careful review. It should be the earliest date of all the material in the folder. So you'll also have to review the year dates of the bundle papers.

- Note date span by month and year on the folder and the inventory list.

**IV. Once all the folders in a box have been arranged, weeded, and reviewed for restricted items:**

**Inventory:**

- Use only. Copy onto acid-free paper. Copy to appropriate form to use as wrap to item
- Inventory by item. Copy onto acid-free paper. Print folder quickly. Also include date and name of donor. Make note of folder cover and inventory list

**Checklist for boxes:**

Nov. 2012 OFFER to appropriate number of boxes and note new folder titles on inventory

Library: Add to ADD\_Books\_Donors\_Guidelines\_Algba11 03 10

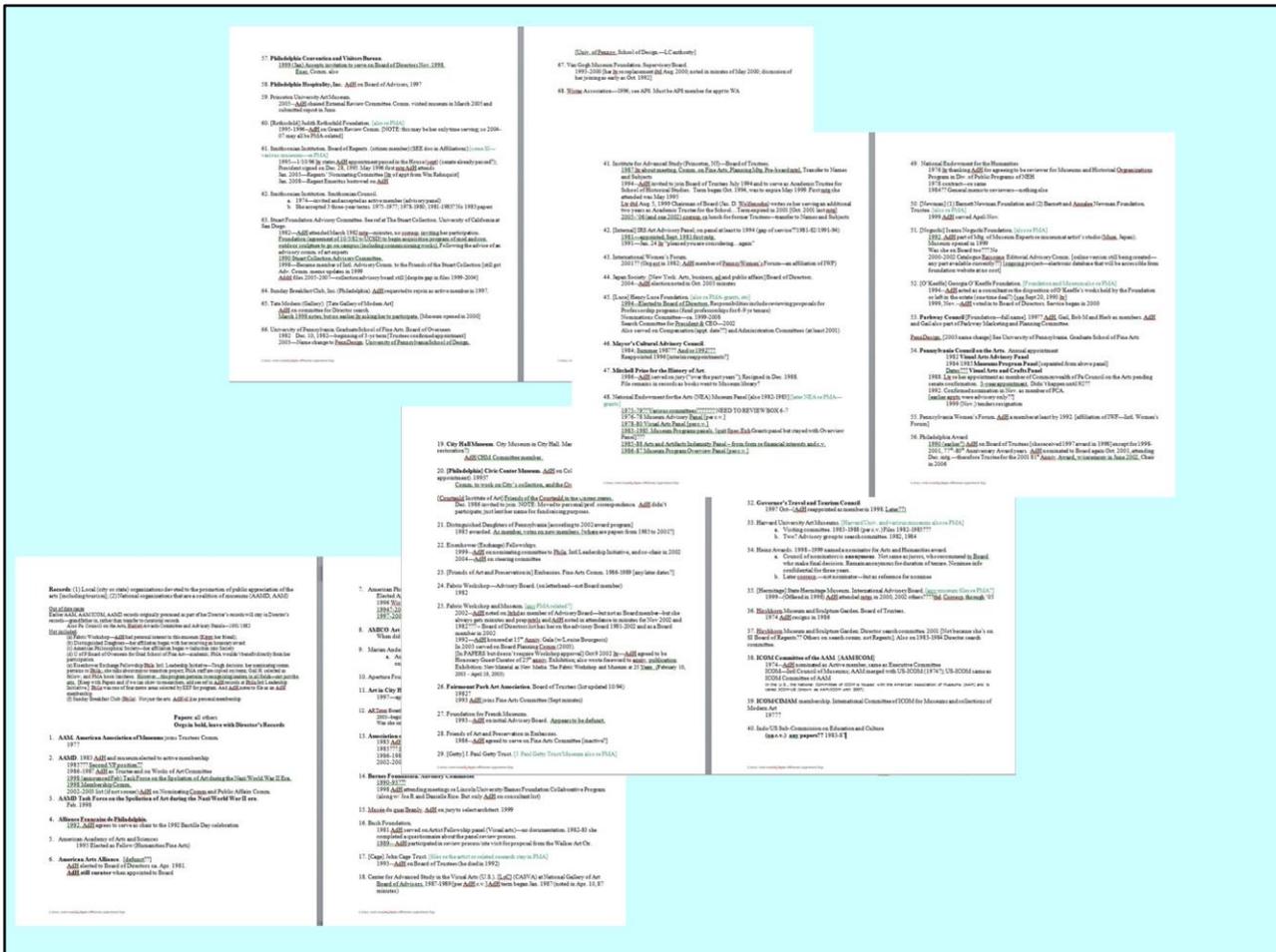


To try to ensure consistency in their work product, I devised very specific sorting and filing instructions for every member to follow. Overwhelming at first, but useful long term.

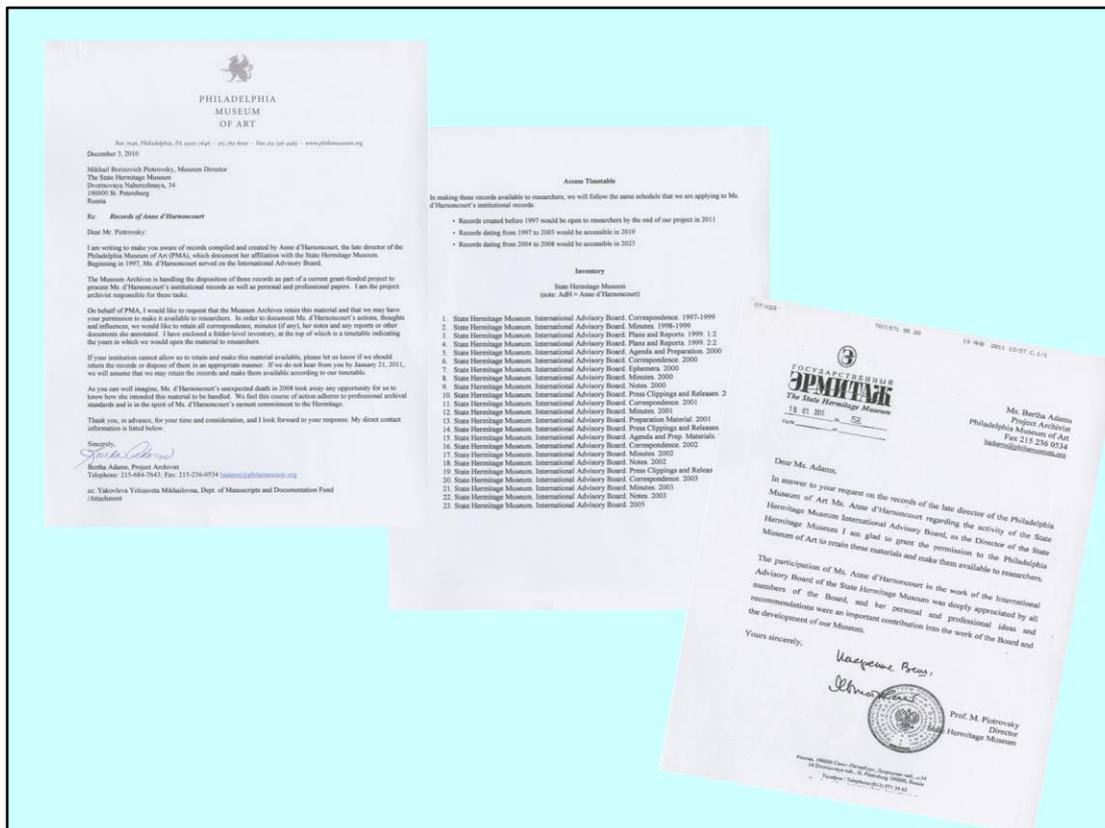


Tanya Brun,  
assistant project archivist

I was also very fortunate—and forever grateful—that Mellon, in response to the unexpected challenges I outlined in our first interim report, granted additional funding to hire an experienced assistant archivist to work 19 hours a week for one year. With Tanya Brun’s invaluable skills, I knew all of Anne’s fifty-five linear feet of exhibition records would be well processed, with little supervision on my part.



The most significant difference in the two projects was in the handling of the professional affiliation records. Kimball advised on projects that were active fifty years before we ever touched a folder. Anne, on the other hand, was often a long-term board member, advising on issues of policy and personnel. And of course, her files were created just one to twenty years before coming to the archives. The dilemma was, of course, how would we give access to another institution's records that we'd perhaps restrict if written on the museum's behalf?



Upon discussing the matter with Susie Anderson, the museum's archivist, we determined that I'd consult with the museum's legal counsel about our contacting those institutions whose interactions with Anne I identified as unrelated to her work as museum director. We decided that I should write to the chief officer of each institution to make them aware of the records and our intention of making the material accessible to researchers if given their permission. We also stated that no response on their part by a specified date would be considered as their consent.

An inventory was attached on which was noted the year or years that the records would be opened for research. Of the twenty-five institutions contacted, thirteen agreed to the files remaining at PMA, eight never responded, and four asked for the records to be turned over to their offices.

PHILADELPHIA MUSEUM OF ART

Click Here to Return to the Finding Aids List

## Finding Aids

Anne d'Harnoncourt Papers : IV. Professional affiliations

**Series IV. Professional affiliations**

**Date:** 1972-2008 (bulk 1982-2007)

**Extent:** 9 linear feet

**Scope and Content Note**

Institutions across the country and abroad sought d'Harnoncourt's advice. While a few of these organizations may have invited d'Harnoncourt in order to capitalize on her reputation, these records make evident that her involvement with most was far more than titular. d'Harnoncourt was an active participant and frequent traveler on their behalf—attending meetings, taking notes, corresponding with colleagues and offering her feedback on an array of proposals. Based on her files, d'Harnoncourt served on twenty-four boards or visiting committees, participated in thirty-four advisory, selection, nominating or review panels, and was an active elected member to seven other organizations, two of which were learned societies. While most of d'Harnoncourt's professional affiliations are represented here, documentation pertaining to twenty such organizations was processed with her Museum records. These are identified the scope and content note of the "Names and Subject" series to the Anne d'Harnoncourt Records.

Documentation consists primarily of correspondence, meeting agendas and minutes, notes and reports or other documents. Many of the folder titles identify the capacity in which d'Harnoncourt participated. During processing, any meeting preparatory material not annotated by d'Harnoncourt was discarded as were all financial reports, personnel documentation, and grant review and nominating working papers, including any correspondence noting selections or recommendations.

Certain institutions requested the return of their records. These are listed as follows along with d'Harnoncourt's role. The Hirschhorn Museum and Sculpture Garden—Board of Trustees, 1974-1996; the Henry Luce Foundation— Board of Directors since 1994; the Georgia O'Keeffe Foundation—1994 consultant and Board of Directors since 2000; the Smithsonian (Institution) Council member—1974 (to 1983?); Smithsonian Institution Board of Regents since 1996, with emeritus appointment in 2006; and the Tate Modern (Gallery)—1998 Director Search Committee. For these institutions, only personal or third-party correspondence not related to any organizational activities or decisions was retained. The Tate Modern file was returned in its entirety. Other institutions requested that certain personnel documentation be returned; namely the American Philosophical Society, CASVA and the Institute for Advanced Study. In each case, the amount of papers returned was minimal.

**See Also:**  
[Anne d'Harnoncourt Records / I. Names and subjects](#)

**Arrangement**  
 Alphabetical by corporate name, and chronological within each subgroup, with general files preceding annual meeting files.

**Access Restrictions**  
 All files, with the exceptions noted below, adhere to the 15-year period of closure described at the collection level. Because files are arranged by corporate name rather than date span, restriction dates are noted at the folder level. At the request of certain institutions, their file groups have restriction periods greater than 15 years. Those access dates are noted at the corresponding folder level.

Return to Previous Page  
 View / Search Full Finding Aid  
 Print Preview

Anne d'Harnoncourt Papers

Collection Summary  
 Information for Researchers  
 Administrative Information  
 Historical Note  
 Scope and Content Note  
 Arrangement Note

**Series Outline**

- [Expand](#) I. Correspondence and other materials
- [Expand](#) II. Remarks and recognitions
- [Expand](#) III. Photographs and publicity
- IV. Professional affiliations**
- [Expand](#) V. Personal papers

In the finding aid to Anne's papers, I noted the institutions that requested their files as well as her role on their behalf. The cultural impact of Anne d'Harnoncourt, therefore, would not be diminished despite the lack of documentation.

Forever Directing our Conversation with Art

The Enduring Legacy  
of Fiske Kimball and Anne d'Harnoncourt



The archives of Fiske Kimball and Anne d'Harnoncourt give lasting evidence of their influence on how we experience art. I feel fortunate to have had the opportunity to ensure the preservation of that evidence and to share a small portion of their lives with you.

Thank you.