



The mission of the Barnes Foundation, which dates back to its founding in 1922, is “the promotion of the advancement of education and the appreciation of the fine arts.”

The Barnes Foundation was established by Albert C. Barnes in 1922 to “promote the advancement of education and the appreciation of the fine arts and horticulture.” The Barnes holds one of the finest collections of post-impressionist and early modern paintings, with extensive works by *Pierre-Auguste Renoir*, *Paul Cézanne*, *Henri Matisse*, *Pablo Picasso*, *Henri Rousseau*, *Amedeo Modigliani*, *Chaim Soutine*, and *Giorgio de Chirico*, as well as American masters *Charles Demuth*, *William Glackens*, *Horace Pippin*, and *Maurice Prendergast*, old master paintings, African sculpture, American paintings and decorative arts, antiquities from the Mediterranean region and Asia, and Native American ceramics, jewelry, and textiles. The Barnes Foundation’s Art and Aesthetics programs engage a diverse array of audiences. These programs, occurring at the Philadelphia campus, online, and in Philadelphia communities, advance the mission through progressive, experimental and interdisciplinary teaching and learning.



The Barnes Arboretum, located in Merion, Pennsylvania, contains more than 2,500 species and varieties of trees and other woody plants, many of them rare. Founded in the 1880s by Joseph Lapsley Wilson and expanded under the direction of Laura L. Barnes, the collection includes a dove tree (*Davidia involucrata*), a Japanese wheel tree (*Trochodendron aralioides*), a monkey-puzzle tree (*Araucaria araucana*), and a coast redwood (*Sequoia sempervirens*). Other important plant collections include stewartias, magnolias, lilacs, peonies, ferns, hostas, and medicinal plants. The Horticulture Education program at the arboretum has offered a comprehensive, three-year certificate course in the botanical sciences, horticultural practices, garden aesthetics, and design, and a well-grounded scientific learning experience since its inception in 1940 by Mrs. Barnes.

Dr. Albert C. Barnes

Born into a working-class family in 1872, Albert Coombs Barnes grew up in Philadelphia. While at Central High School, Barnes may have been introduced to art through his friendship with William Glackens. From Central, he went on to the University of Pennsylvania for his medical degree, then to Germany to study physiological chemistry and pharmaceuticals.

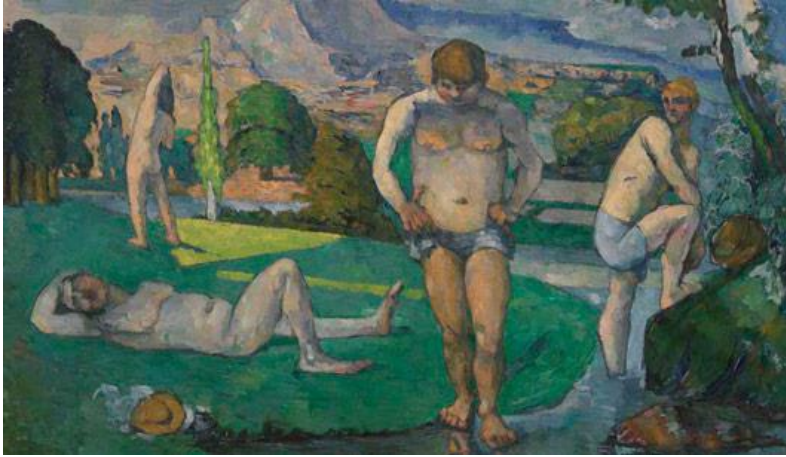


By 1901, Barnes was back in America and married to Laura Leggett. He experienced professional success when he and Herman Hille developed Argyrol, an antiseptic silver compound used in the prevention of infant blindness. Barnes went into business for himself in 1908, and the A. C. Barnes Company flourished thanks to Argyrol's efficacy and popularity.

Meanwhile, Barnes made his first art acquisitions and began to develop theories—drawn from the ideas of William James, George Santayana, and John Dewey—about how people looked at and learned from art. In 1922, he established the Barnes Foundation for the purpose of "promot[ing] the advancement of education and the appreciation of the fine arts." Both his art collection and his educational theories grew and changed throughout the course of his life.

Barnes died in a car accident in 1951 at the age of 79.

ABOUT THE COLLECTION



Between 1912 and 1951, Albert C. Barnes assembled one of the finest collections of impressionist, post-impressionist, and early modern paintings in the world. Acquiring works by some of the most daring artists of the time—Paul Cézanne, Pablo Picasso, Henri Matisse, Amedeo Modigliani, Pierre-Auguste Renoir, Chaim Soutine, and Vincent van Gogh, among others—Barnes marked himself as a collector of great ambition and audacity.

American painter William Glackens made an initial buying trip for Barnes in 1912, returning from Paris with 33 works, including Cézanne's Toward

Mont Sainte-Victoire (1878–1879), Van Gogh's The Postman (Joseph-Etienne Roulin) (1889), and Picasso's Girl Holding a Cigarette (1901). Thereafter, Barnes frequently traveled to France to select objects for his collection.

Developing new interests, Barnes began to avidly purchase African art in the early 1920s, with guidance from the Paris-based dealer Paul Guillaume, and decorative and industrial arts from a wide variety of cultures and eras, in the 1930s and 1940s. The Barnes art collection also holds important examples of American paintings and works on paper, including works by Charles Demuth, Glackens, and Maurice and Charles Prendergast; Native American ceramics, jewelry, and textiles; Asian paintings, prints, and sculptures; medieval manuscripts and sculptures; old master paintings; ancient Egyptian, Greek, and Roman art; and American and European decorative arts and ironwork.

With the establishment of the Foundation in 1922, Barnes commissioned French architect Paul Cret to build a gallery in Merion, just outside Philadelphia, for his growing collection and his progressive educational programs. In this space, completed in 1925 and crowned by Matisse's mural The Dance in 1933, Barnes arranged and rearranged his collections in "ensembles," distinctive wall compositions organized according to formal principles of light, color, line, and space, rather than by chronology, nationality, style, or genre. The ensembles changed as Barnes made acquisitions and new aesthetic connections between the works. Integrating art and craft, cosmopolitan and provincial styles, and objects from across cultures and periods, Barnes sought to demonstrate the continuity of artistic traditions and the universalism of human expression.

THE ENSEMBLES

The unconventional and distinctively symmetrical wall compositions at the Barnes Foundation are known as "ensembles." Barnes's aim was to demonstrate the continuity of artistic tradition and the universality of the impulse for creative expression, so he mixed art and craft across cultures and periods. He constantly experimented with the display of his collection, arranging and rearranging the works according to the formal principles of light, line, color, and space, which he regarded as the universal building



blocks of art, rather than by chronology, nationality, style, or genre, the traditional museum divisions. Sometimes, Barnes's alterations were driven by new acquisitions and trades. He also changed the ensembles—the focus of an educational program emphasizing direct visual experience—to provoke new insights and conversations for Foundation faculty and students.

The installation that you see today is the one that was in place when Barnes died in 1951.

SPECIAL EXHIBITS: From a childhood marked by poverty and neglect to a career as a popular artist's model, French artist Suzanne Valadon (born Marie-Clémentine Valadon, 1865–1938) defied the odds to become a successful painter, confounding societal expectations to assert her independence. The first self-taught woman to exhibit at the Salon de la Société Nationale des Beaux-Arts, she challenged behavioral codes with her art and lifestyle, breaking new ground with her unapologetic portraits and nudes.

This exhibition considers Valadon's rich contribution to the early 20th-century art world, the artist's agency in her career, and her business dealings and marketing strategies. Confrontational and witty, her works tackle themes that remain provocative today: female desire, the conflicts of marriage and motherhood, and a woman's experience of her own physicality.

From: <http://www.barnesfoundation.org>

Suzanne Valadon

1865–1938



Born Marie-Clémentine, Valadon was the daughter of an unmarried domestic worker. She grew up in Montmartre, the bohemian quarter of Paris, supporting herself from the age of ten with odd jobs: waitress, nanny, and circus performer. A fall from a trapeze led her in a new direction.

From 1880 to 1893, Valadon modeled for several of the most important painters of her day, including Pierre-Auguste Renoir and Henri de Toulouse-Lautrec. Although she could not afford formal art classes, Valadon learned readily from the painters around her. Close friend and mentor Edgar Degas also taught her drawing and etching techniques. Valadon soon transitioned from an artist's model into a successful artist.

Valadon also had a complicated personal life. By 1909, she had given birth out of wedlock to Maurice Utrillo (who later became an artist), married, and divorced. That same year, Valadon, 44, started painting full time. A mere two years

later, she attracted critical acclaim with her first solo exhibition.

She rose to the peak of her fame in the 1920s, and had four major retrospective exhibitions during her lifetime. Through her paintings and prints, Valadon transformed the genre of the female nude by providing an insightful expression of women's experiences.

Photo courtesy of Gilbert Pétridès

From: <https://nmwa.org/art/artists/suzanne-valadon/>

General Guidelines

We ask that everyone be respectful of one another, the artwork, and our facility as we work together to provide a safe, inspiring environment.

Masks or face coverings are required for all visitors.

Notetaking and sketching are not permitted at this time to help us maintain movement throughout the galleries.

Photography for personal use is allowed, unless otherwise posted. No flash, tripods, or selfie sticks. If our galleries are crowded, we may ask you to stop taking photos. This helps us maintain movement throughout the space.

Please note that guests should avoid bringing coats and large bags unless necessary for a medical reason. All bags will be inspected upon entry; backpacks, backpack-style child-carriers, oversize strollers, umbrellas, bulky coats, and bags and packages larger than 12 x 10 inches must be stowed in our free coat check or lockers on the Lower Level.

Help us keep the collection safe by keeping your distance—stay about two feet from any wall. You can use the line on the floor as a helpful guide. Please don't touch paintings, frames, furniture, or ironwork.

Food and drink are not allowed in the galleries.

The Barnes is a smoke-free building.

In certain circumstances, guests who violate our guidelines may be asked to leave.

From: <http://www.barnesfoundation.org>