



THE BARNES FOUNDATION



Fall Course Catalogue

Art & Horticulture 2019



A Century of Education at the Barnes

Albert C. Barnes invented a drug called Argyrol, which was produced in a factory in West Philadelphia beginning in 1902. Soon after he started buying art, Dr. Barnes began conducting daily seminars for his factory workers on aesthetics and philosophy, often hanging his own paintings for everyone to study. Energized by these seminars, and dismayed by the elitism he felt pervaded most museums, Dr. Barnes decided to turn his small factory experiment into a full-blown teaching institution where ordinary people could learn to appreciate art. He chartered the Barnes Foundation in 1922 and devoted his whole collection to it.

With his colleague Violette de Mazia, Dr. Barnes developed a teaching philosophy derived from a firm commitment to social justice. His idea was that people didn't need an extensive education in history or classical literature in order to understand art. Instead, a deep knowledge about the work could derive from careful analysis of form and structure; all one needed was one's eyes. Through rigorous study in the galleries, students developed the ability to describe and critically analyze all kinds of visual experiences.

Nearly 100 years later, we continue to offer classes taught in the traditional Barnes method, while also bringing in newer approaches. Thousands of students have studied in our collection over the years—people from all walks of life connected by a passion for art and learning. Come join us and see for yourself!

REGISTRATION OPENS JULY 10 AT 10 AM.

MEMBER PRESALE BEGINS JULY 8 AT 10 AM.

**REGISTRATION IS ONLINE ONLY AT
[BARNESFOUNDATION.ORG/CLASSES](https://www.barnesfoundation.org/classes)**

**NEED-BASED SCHOLARSHIPS ARE AVAILABLE; APPLY ONLINE.
THE SCHOLARSHIP APPLICATION DEADLINE IS AUGUST 11.**

Art Education: Our Approach

Albert Barnes chartered the Barnes Foundation in 1922 with the belief that the study of art was beneficial to the human mind and spirit and should be accessible to all members of society. Nearly 100 years later, we're still committed to these founding principles. Art education classes at the Barnes are taught by art historians, conservators, and artists. You can take classes individually or as part of our certificate program (see page 16). Our classes are grouped into three categories:

The Barnes Method

These are the traditional courses derived from the teachings of Albert Barnes and Violette de Mazia. Set in the Barnes collection galleries, classes focus on rigorous formal analysis and direct visual engagement with works of art. In this method, close looking at art helps build critical-thinking skills that can be carried beyond the gallery walls.

Understanding Materials & Techniques

Taught by conservators and artists, classes in this category explore the physical aspects of how art is made. You will look closely at artistic materials, techniques, and processes, all of which are essential to understanding how art produces meaning.

Art in Context

These courses connect works of art to history: What was happening politically, socially, and culturally at the time a piece was made? How did these circumstances shape the artist's formal choices?

The Barnes Method

DECODING BARNES'S ENSEMBLES ♦

Molly Walker, MA

Tuesdays, September 3–December 17
(no class October 1 and October 8)
(14 classes); 1–3 pm

\$500; members \$450

Capacity: 18

Learn why Dr. Barnes arranged his collection in such an unconventional way, mixing paintings, decorative arts, and utilitarian objects from different cultures and time periods into groupings he called “ensembles.” Sharing insights about the connections we discover on the walls, we will discuss the educational philosophy behind Dr. Barnes's installation, using the formal elements of light, line, color, and space. Like contemporary installation artists, Dr. Barnes and his colleague Violette de Mazia encouraged an out-of-the-box visual experience.

COLLECTION CONCENTRATION: DAWN OF MODERNISM ♦

William Perthes, Bernard C. Watson
Director of Adult Education, Barnes
Foundation

Tuesdays, September 3–December 17
(no class October 1 and October 8)
(14 classes); 1–4 pm

\$500; members \$450; with
accreditation through PAFA \$1,475

Pennsylvania
Academy
of the Fine Arts **PAFA**

Capacity: 18

Modernism is broadly defined as an artistic response to the tumultuous social, political, and technological changes of the modern era. As an aesthetic, it spread throughout the arts—painting, sculpture, photography, literature, music, film, architecture—and is generally characterized by abstraction, fragmentation, and ambiguity. But what else might modernism mean? What are its other qualities? This class will address these and other questions as we consider the relationship between painting, literature, and other media from the modern era.

THE ELEMENTS OF ART ♦

William Perthes, Bernard C. Watson
Director of Adult Education, Barnes
Foundation

Tuesdays, September 3–December 17
(no class October 1 and October 8)
(14 classes); 6–9 pm

\$500; members \$450; with
accreditation through PAFA \$1,475

Pennsylvania
Academy
of the Fine Arts

PAFA

Capacity: 18

One of the oldest forms of expression and communication, art is more enjoyable when you understand its visual language and more meaningful when you appreciate its relationship to everyday experiences. Learn the aesthetic principles that underlie art and discover its communicative power by studying directly in the Barnes galleries.



EXPLORING PICTORIAL SPACE: FROM GIOTTO TO CÉZANNE ♦

Deborah Krupp, PhD

Tuesdays, November 12–December 17
(6 classes); 1–3 pm

\$250; members \$225

Capacity: 18

Find out why Giotto and Cézanne are both called “the father of modern art.” Working centuries apart, the two artists opened up new ways of thinking about how three-dimensional space could be represented on a flat canvas and how human figures might inhabit that space.

Understanding Materials & Techniques

DEMYSTIFYING OLD MASTER MATERIALS AND TECHNIQUES

Andrea Hornick, MFA

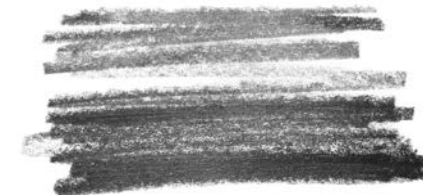
Tuesdays, September 3–24 (4 classes);
6–8 pm

\$230; members \$210*

Capacity: 25

Old master paintings at the Barnes exemplify luminous color and illusionistic precision. After studying the techniques of artists like Cranach and Veronese, we will create similar effects using historic and contemporary materials. Through careful looking and in-class exercises and demonstrations, we will learn how the old masters layered materials and used negative space to render shapes and values. Draw in pastel and graphite, see glazing demonstrations, and make a batch of oil paint and varnish to take home.

*Includes material fee of \$30





THE MYSTERIES OF IRON

Margaret Little, Senior Conservator of Objects, Barnes Foundation

Saturdays, September 21–October 12 (4 classes); 10 am–noon

\$200; members \$180

Capacity: 25

Albert Barnes recognized the beauty of ordinary metal objects—door hinges, keyhole escutcheons, even spatulas—and integrated them into his gallery ensembles. This short course explores the ways iron is mined, refined, and used to create both utilitarian and decorative objects. We will study examples from the Barnes Foundation's extraordinary collection of metalworks, looking closely at technique and thinking about the versatility of this material. We will also discuss how the Barnes's conservation department goes about preserving and cleaning the iron objects in the galleries.

This class includes visits to a foundry and the Barnes conservation lab in Merion. Students will need to arrange their own transportation.

THE DECISIONS ARTISTS MAKE ♦

Christine Stoughton, PhD

Tuesdays, October 15–November 5 (4 classes); 1–3 pm

\$200; members \$180

Capacity: 18

How do artists create their work? Why do they do what they do? Why choose one medium or technique over another? The goal of this class is to explore how the decisions artists make while producing a work communicate their unique vision and ultimately affect the viewer's experience. We will discuss these topics while examining select works in the Barnes galleries.

Art in Context

SEURAT'S MODELS: THE ARTIST'S STUDIO AS METAPHOR ♦

Danielle Rice, PhD

Tuesdays, September 3–September 24 (4 classes); 1–3 pm

\$200; members \$180

Capacity: 50

Models (Poseuses) by Georges Seurat hangs in the Barnes's Main Gallery. Done in the pointillist style, the monumental canvas is one of Seurat's six major paintings and has a strangely static, mysterious quality. This series of four lectures held directly in front of the painting will explore Seurat's innovative technique, his engagement with optical theory, and his clever dialogue with the history of art. We will also look at some of the ambiguities of the work and its influence on later artists.

MEDIEVALISMS IN MODERN ART ♦

Amy Gillette, Research Associate, Barnes Foundation

Mondays, September 9–October 7 (no class September 30) (4 classes); 6–8 pm

\$200; members \$180

Capacity: 30

This course begins with a brief overview of Byzantine, Islamic, and Western Christian art. We will then discuss how some of the most prominent artists collected by Dr. Barnes—including Henri Matisse, Giorgio de Chirico, Paul Klee, Alexis Gritchenko, and Charles Prendergast—adapted medieval forms to interpret and shape modernity. In turn, we will consider how these modernists have affected our own understanding of the medieval past.



PAINTING WITH PISSARRO: THE JOURNEY INTO MODERNISM ♦

Leslie Bowen, MFA

Section 1: Tuesdays, September 10–October 29 (no class October 1 and October 8) (6 classes); 2–4 pm

Section 2: Tuesdays, November 12–December 17 (6 classes); 6–8 pm

\$250; members \$225

Capacity: 18 per section

A leading figure in the impressionist and neo-impressionist movements, Camille Pissarro continually pushed the boundaries of his practice by experimenting with new techniques and ideas. Not only was he a gifted painter, but he also had that rare gift of generosity, always sharing with other artists what he was discovering. Pissarro was a major influence on Monet, Cézanne, Gauguin, and Van Gogh and worked closely with Degas and Cassatt. We will explore these artistic relationships with the goal of understanding more about the evolution of modern art in the late 19th century.

INSPIRATION AND IMPACT: THE ART OF PAUL CÉZANNE ♦

Leslie Bowen, MFA

Section 1: Tuesdays, September 10–October 29 (no class October 1 and October 8) (6 classes); 6–8 pm

Section 2: Tuesdays, November 12–December 17 (6 classes); 2–4 pm

\$250; members \$225

Capacity: 18 per section

No other artist had a greater impact on 20th-century art than Paul Cézanne. What was it about his work that inspired so many artists of the period and continues to influence painters today? This course offers students the opportunity to analyze Cézanne's paintings up close and to discuss his influences on and relationships with other artists.

JEAN-LUC GODARD: FOUR CHAPTERS OF GENIUS

Joshua Simon, Curator, Filmmaker, and Writer

Mondays, September 16–October 14 (no class September 30) (4 classes); 6–8 pm

\$200; members \$180

Capacity: 75

Jean-Luc Godard is widely considered one of the great geniuses of cinema. This course surveys Godard's career, from his groundbreaking French New Wave films of the 1960s to his experiments in television to his magnum opus *Histoire(s) du cinéma*. We will also explore the artist's most recent work in digital media and 3-D filmmaking, as he approaches age 90.

INTRODUCTION TO CONTEMPORARY ART: CRITICAL EXPLORATIONS

Jonathan Wallis, Associate Professor of Modern and Contemporary Art and Curatorial Studies & Penny and Bob Fox Distinguished Professor, Moore College of Art & Design

Tuesdays, October 15–November 19 (6 classes); 6:30–8:30 pm

\$250; members \$225

Capacity: 75

What makes art “contemporary”? The answers to this question are complex, varied, and even contradictory—much like contemporary art itself. This course examines art from 1970 to the present to highlight the shift from modern to postmodern practices. Surveying a wide range of media and artistic strategies, the course navigates thematic topics that ground contemporary art in historical, aesthetic, political, and social contexts.



VAN GOGH

Martha Lucy, Deputy Director for Research, Interpretation and Education, Barnes Foundation

Mondays, October 21–November 11 (4 classes); 6–8 pm

\$200; members \$180

Capacity: 75

Delve into the life and work of Vincent van Gogh, one of the greatest—and most mythologized—painters of the modern era. Poverty, institutionalization, and self-mutilation are all part of Van Gogh's story, but over the years these factors have had an outsize influence on how we understand his paintings—that they were simply fueled by emotion. In fact, Van Gogh's art was driven by ideas. He had carefully articulated theories about art, nature, and spirituality. Looking at dozens of key paintings, we will follow Van Gogh's career from his beginnings in Holland to his final, brilliant years at Arles and Auvers-sur-Oise.

RHYTHM IN CHINESE ART

Derek Gillman, Distinguished Teaching Professor, Art History and Museum Leadership, Drexel University

Tuesdays, October 22–November 12 (4 classes); 10 am–noon

\$200; members \$180

Capacity: 75

Albert Barnes wrote in the journal *Opportunity* that humans have “an instinctive craving for rhythm.” This modernist observation was echoed in the work of neurologist Oliver Sacks, who saw rhythm at the heart of our locomotor system. This class will explore the varied ways in which Chinese artists have expressed rhythm in sculpture, painting, calligraphy, and ceramics, along with their reasons for doing so, while also exploring parallel themes in Chinese poetry.

A JEWISH PERSPECTIVE: PISSARRO, MODIGLIANI, SOUTINE & PASCIN ♦

Marshall Portnoy, Cantor Emeritus, Main Line Reform Temple

Tuesdays, October 29–November 19 (4 classes); 1–3 pm

\$200; members \$180

Capacity: 18

Pissarro, Modigliani, Soutine, and Pascin were not only important impressionist and post-impressionist artists but also Jewish artists.

How did their faith influence their outlook and their artwork? This class explores the lives and work of four foreign-born French artists who had a profound effect on their century and our own.

THE ANCIENT WORLD: TREASURES FROM EGYPT, GREECE, AND ROME

Kaelin Jewell, Art Team Member, Barnes Foundation

Mondays, November 18–December 9 (4 classes); 6–8 pm

\$200; members \$180

Capacity: 30

From the pyramids of Egypt to the wall paintings of Pompeii, the ancient world has inspired generations of artists and architects. Using the Barnes’s fascinating and often overlooked collection of antiquities as a starting point, this class explores the major artistic and architectural moments of the ancient world with a focus on the Mediterranean cultures of Egypt, Greece, and Rome.





30 Americans: Exhibition-Related Courses

LOOKING AT AFRICAN AMERICAN ART

Tiffany Barber, Assistant Professor of
Africana Studies, University of
Delaware

Tuesdays, September 3–24 (4 classes);
6–8 pm

\$200; members \$180

Capacity: 50

Black artists have gained increasing visibility on the art market in recent decades, with stars like Kehinde Wiley and Kara Walker becoming almost household names. This class pulls back the lens to explore the rich history of African American art from the early 20th century to the present, providing a wider context for the Barnes's *30 Americans* exhibition, which opens October 27. By the class's end, students will be able to discuss the critical contributions African American artists have made to modern visual culture.

30 AMERICANS: BLACK ART ACROSS TIME, SPACE, AND PRACTICE

Li Sumpter, PhD, Founder and Director,
MythMedia Studios

Tuesdays, October 29–November 19
(4 classes); 6–8 pm

\$200; members \$180

Capacity: 25

Inspired by the Barnes's fall exhibition *30 Americans*, this class explores the dynamic intersection of race, identity, and sexual politics in the work of several influential black artists featured in the show. Discover recurrent aesthetics and resonant issues connecting these key artists across time, space, and discipline, from Jean-Michel Basquiat and Wangechi Mutu to William Pope.L and Mickalene Thomas. Engage in weekly gallery discussions around the stereotypes, myths, and legends of black art and culture that *30 Americans* so powerfully illuminates and complicates for the viewer and the world at large.

Fall Workshops

Workshops are immersive, daylong experiences that give participants the chance to explore an artist or idea in-depth.

BLURRED LINES: INTERSECTIONS OF PAINTING, SCULPTURE, AND ARCHITECTURE

Matthew Palczynski, PhD

Saturday, September 21
10 am–4 pm

\$150; members \$135

Capacity: 75

This workshop focuses on modern artists and architects whose work pushes the limits of traditional painting, sculpture, and architecture. How are paintings by Ellsworth Kelly and sculptures by Mark di Suvero grounded in architectural concerns? Did Mies van der Rohe make a distinction between pictorial and spatial issues? Is Frank Gehry a sculptor-architect? Trace the history of this line of inquiry, and ask key questions about what the future holds for the concept of medium specificity.

INSIDE THE MIND OF MATISSE

Camran Mani, PhD Candidate in
History of Art and Architecture,
Harvard University

Saturday, October 19
10 am–4 pm

\$150; members \$135

Capacity: 75

If Henri Matisse were your guide at the Barnes, he would likely discuss how much his own work was influenced by what Albert Barnes collected. Using examples from the collection, we will explore the art and objects that mattered to Matisse at different phases of his career, what he had to say about the works, and how his ideas compare to recent interpretations. This class is designed to feed your imagination and deepen your understanding of Matisse's art. The next time you tour the Barnes or similar collections, you will almost hear the artist's voice in your ear (on Goya, Cézanne, Renoir, African sculpture, and more) and be able to put his ideas in dialogue with your own.

AFRICAN ART IN THE BARNES FOUNDATION: CONTEXT AND MEANINGS

Dwaune Latimer, Jean Friendly Keeper
of African Art, Penn Museum

Saturday, November 9
10 am–4 pm

\$150; members \$135

Capacity: 75

This class will discuss the traditional meanings and uses of the African sculpture collected by Dr. Barnes. We will also consider the impact of colonialism and imperialism, which resulted in the dissemination of African material culture and popularized the cultures that are represented in the Barnes collection.



The Barnes-de Mazia Certificate Program

A special track offering an immersion in the Barnes method and an introduction to more contemporary interpretive approaches.

The Barnes-de Mazia Certificate Program is appropriate for anyone interested in an extended learning experience or seeking a credential representing the completion of a rigorous course of study. A college degree is not required, and a majority of our students with degrees have completed them in fields unrelated to the arts.

Students may finish the certificate program at their own pace, and courses can be taken in any order. Students who take one course each semester can earn the certificate in two years, although some take several classes at once, completing the certificate sooner. The requirements for the program are outlined below.

CERTIFICATE REQUIREMENTS:

- The Elements of Art (14 weeks) - The Barnes Method
- The Traditions of Art (14 weeks) - The Barnes Method
- Collections Concentration (14 weeks) - The Barnes Method
The topic of this class changes each semester.
- One 4-week class from Understanding Materials and Techniques
- One 4-week class from Art in Context

BARNES-DE MAZIA CERTIFICATE PROGRAM SCHOLARSHIPS

The Barnes has received important support to establish the Violette de Mazia Scholarship Program and the Richard J. Wattenmaker Scholarship Fund and is most grateful to the donors who have made this possible.

Students and Alumni

As a student or alum, you know better than anyone how transformative a Barnes course can be. It's an experience like no other that stays with you for life. Be inspired again and again.

DAY TRIP: CREATIVE VOICES IN NEW YORK

Wednesday, September 25

\$125 per person

Experience the artistry of textile designer Vera Neumann at the Museum of Arts and Design, and explore a formative chapter in Jean-Michel Basquiat's career at the Guggenheim Museum.

TRAVEL: ALUMNI COLLECTIONS IN ATLANTA

Friday, October 4–Saturday, October 5

\$800 per person

Journey to Atlanta, Georgia, with fellow students and alumni for intimate visits to the private collections of four Barnes alumni families. These collections include treasures of American impressionist and African American art.

DAY TRIP: ART AND DISCOVERY IN BALTIMORE

Wednesday, December 4

\$125 per person

Tour *Generations: A History of Black Abstract Art* and the new site-specific installation by Mickalene Thomas at the Baltimore Museum of Art along with other artistic treasures of Charm City.

REGISTER BY PHONE: 215.278.7110.
MORE DETAILS TO FOLLOW AT BARNESFOUNDATION.ORG.

Horticulture Certificate Program

Horticulture classes are held at the Barnes Arboretum at Saint Joseph's University, at 50 Lapsley Lane in Merion, Pennsylvania, unless noted otherwise.

The three-year Barnes Horticulture Certificate Program takes a comprehensive approach to horticultural science, methods, and design. Students spend one day per week during the 28-week academic year attending courses. Upon successful completion of the program, students receive a certificate of merit in horticulture. Students and graduates may elect to sit for the Pennsylvania Certified Horticulturist exam.

The tuition rate below applies to students pursuing the full curriculum to earn the Horticulture Certificate. Courses may also be taken individually, space permitting; see the full curriculum online for individual class tuition. Visit sju.edu/barnesarboretum or call 610.660.2801/2802 for more information.

YEAR 1

Mondays, September 9, 2019–May 11, 2020

8:30 am–4:15 pm

\$2,750; members \$2,475

Areas of study include:

- Herbaceous Plants and Bulbs
- Soil Science
- Elements of Art
- Ecology
- Botany
- Landscape Analysis: Field Study and Observation

YEAR 2

Tuesdays, September 10, 2019–May 5, 2020

8:30 am–4:15 pm

\$2,750; members \$2,475

Areas of study include:

- Cultivated Trees and Shrubs
- History of Gardens and Landscape Architecture
- Introduction to Plant Taxonomy
- Garden Practicum
- Landscape Design I
- Landscape Design II

YEAR 3

Wednesdays, September 4, 2019–May 6, 2020

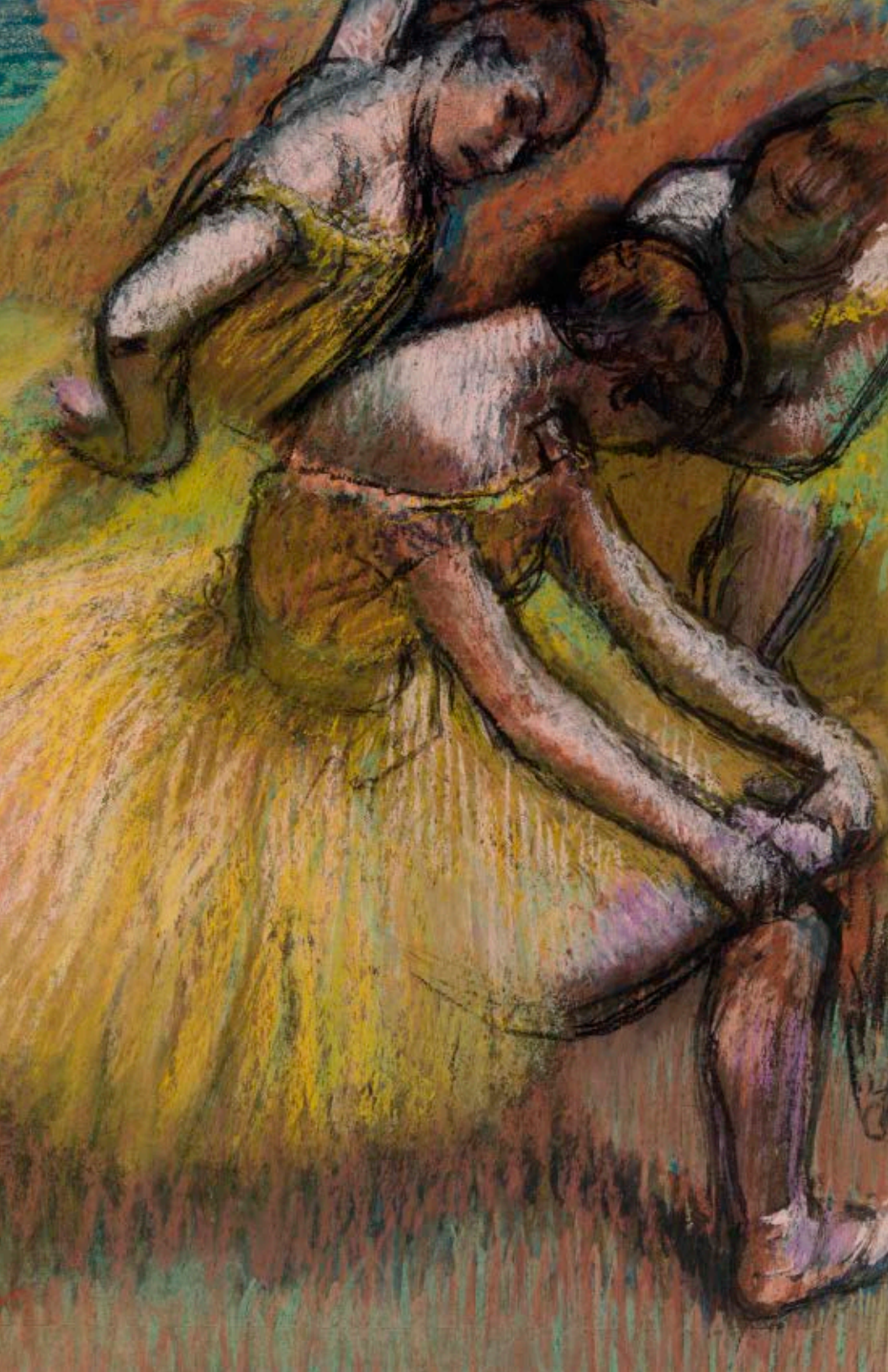
8:30 am–4 pm first semester; 8:30 am–3:30 pm second semester

\$2,750; members \$2,475

Areas of study include:

- Advanced Horticulture Practices
- Landscape Design III
- Plant Pathology
- Conifers
- Weed Science
- Entomology





Get more from your Barnes experience
by becoming a member:

barnesfoundation.org/support

Consider joining the Barnes 1922 Legacy Society.
To stay involved or to discuss ways to support
the Barnes, contact 215.278.7110.

FRONT COVER: Vincent van Gogh. *Houses and Figure*, 1890. BF136

INSIDE COVER: Angelo Pinto. Photograph. Violette de Mazia teaching in
the Cret Gallery in Merion, undated. Pinto Family Donation. Photograph
Collection, Barnes Foundation Archives

PAGE 4: Ensemble view, Room 3, west wall, Philadelphia, 2012. Photo
© 2019 The Barnes Foundation

PAGE 6: Unidentified Maker. *Hinge*, 19th century. Iron. 01.21.38

PAGE 7: Charles Prendergast. *Two Figures on a Mule*, c. 1917–1920. BF297

PAGE 9: Paul Cézanne. *The Courtesans (Les Courtisanes)*, c. 1867–1868.
BF796; Vincent van Gogh. *The Smoker (Le Fumeur)*, 1888. BF119

PAGE 11: Unidentified artist. *Head of a Bodhisattva*, c. 710–720. A142

PAGE 12: Jean-Michel Basquiat. *Bird on Money*, 1981. Courtesy of Rubell
Family Collection, Miami

PAGE 15: Unidentified artist. *Female Figure*, 19th–early 20th Century. A139

Page 20: Edgar Degas. *Group of Dancers*, c. 1900. BF121

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ethnic origin, disability, age, citizenship, veteran status, or any other
legally protected class status in admissions, financial aid, participation
in its programs, or employment. For further information about this
policy, contact: General Counsel of the Barnes Foundation, 2025
Benjamin Franklin Parkway, Philadelphia, PA 19130.

The Barnes is committed to making its educational programs available
to individuals with disabilities. If you are interested in enrolling in any
educational program held at the Philadelphia campus and you use a
mobility device or require an accommodation to participate in the
program, please call 215.278.7300 to discuss how the Barnes can meet
your needs.



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The Barnes Foundation welcomes visitors
with disabilities. Service animals welcome.

