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THE CENTER FOR  
emerging visual artists™

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Art is the answer

Annual Review 2004/2005



THE CENTER FOR  
emerging visual artists™

## When people have questions, The Center has answers.

If an artist can't make a living selling art, why doesn't he just get another job?

PAGES 2/3

Really, who needs to live with original art? Can't you just go see it in a museum when you feel like it?

PAGES 4/5

Doesn't our economic well-being depend on biotechnology and healthcare services, not art?

PAGES 6/7

COVER



Michael Wyatt  
"Mother's Milk"  
73.75" x 83.5"  
Oil on canvas, 2004



Maida R. Milone, President & CEO

### FROM THE PRESIDENT & CEO

Dear Friends:

Over the past several years, I have been more than happy to report to you the significant progress The Center For Emerging Visual Artists has made in offering the best in professional development services to visual artists in the Philadelphia region and our efforts to build audiences for their work. I have been proud that in our own corner of the world we have been doing for many years the kind of work that is just now being universally recognized as necessary for the continued vibrancy of the lives of artists in communities across the country.

Over the time I have been privileged to lead this organization, the staff, Board and committees of The Center have "blown the doors off the place." We have made The Center a place where visual artists and their communities intersect. The Regional Community Arts Program now supports not only the Hand-in-Hand program in the city shelters — artists teach and serve as career role models for children, teens and young adults — but also the Visiting Curator Program; Direct Dialogues business of art curriculum; Philadelphia Open Studio Tours™; Community Exhibitions in the Philadelphia's Public Schools, hospitals and rehabilitation centers, and the Artist Resource Center, an oasis of support and information for all visual artists in the region.

Our Career Development Program is delivering the goods for emerging visual artists these days in a big way. Fellows who are accepted into this two-year professional development program are finding that the skills we encourage them to develop through our programming and the opportunities we create for them are making a real and immediate difference in the course of their careers.

We have more than tripled the budget of the organization over the past three years. When I began as Executive Director in 2002, the budget was \$186,000. For fiscal year 2005-2006, our budget is \$712,000. And during that same time period, we have increased our staff from two full-time

employees and one part-time independent contractor to four full-time and two part-time employees to better serve visual artists and their audiences and communities.

**While I believe deeply that we must continue our work to empower artists in this region, we cannot make the strides we need to make if we ignore the fact that our culture generally does not understand nor value art making and art makers.** Much of what we do at The Center will not matter in the long run if the paradigm in which we work does not shift: if government, business and community decision-makers, if the consuming public, continue to see art makers and art itself as at most a pleasant addition to a community, as trimming, but not as essential elements of a thriving society. We have to face head on the beliefs people have about artists and art and debunk some of the myths that stand in the way of artists and their work being accepted as potent forces for growth and development in our communities.

Our Collecting Emerging Art Series™ was just the first small step we took in our advocacy efforts for this region's visual artists. Devoting this Annual Review to the questions raised by people who are not currently supporting artists and art making in our communities and the responses of people who understand and know well the power of art to enrich our personal and community lives is our next step. We want to encourage a discussion, a healthy debate, on the role of art and artists in our society, believing that they have a pivotal role to play in our future. And while that debate flourishes, we will continue to provide the resources visual art makers need to grow and thrive in the Philadelphia region, because we do believe that art provides solace, hope and answers to many of the questions that plague our society today.

Yours truly,

Maida R. Milone, President & CEO



Bedel Tiscareno  
"Fontinbras"  
48" x 36"  
Oil on panel, 1998



Jill Greenberg  
"Atlas"  
10" x 4" x 4"  
Starfish, bal, heel, 2002



Christopher Hartshorne  
"Go With the Flow"  
17.25" x 13.25"  
Linoleum print, 2004



## If an artist can't make a living selling art, why doesn't he just get another job?

"There are few activities that provide the opportunity for total mindful engagement the way art does. Mindfulness is the essence of psychological and physical well being. Therefore, there is little doubt that when artists discover the way to express this mindfulness that they would choose to do anything but their art."

— ELLEN LANGER

Professor, Harvard University

Author, *On Becoming An Artist: Reinventing Yourself Through Mindful Creativity*, Ballantine, 2005

"In our community, we pride ourselves on the fact that we have many voices that describe what is happening and what we observe. We value the fact that some writers can express a liberal perspective or a conservative one, or a pessimistic perspective or an optimistic one. We respect the fact that different individuals can make unique contributions to our social circumstances. Visual artists can make these statements in other ways, when words alone are not enough. Visual artists are also gifted in being able to see the world in terms of line, design and color, to express ideas that may be of benefit to society. Their communications are as valuable, and sometimes more evocative, than the spoken or written word. From the artist's point of view, expression is essential to their being, and not merely a vocation. When society does not value the artist's work sufficiently for him or her to be independent financially, the choice is not giving up art for different employment, but rather finding another way of making a living sufficient to allow time and resources for the production of his or her art."

— EVE ORLOW  
Psychologist

"Today's artists are forced to earn a living by working in traditional jobs to supplement the income from the sale of their art. No longer do artists have the patrons of the past who, by supporting the arts, helped produce the masterpieces created in earlier times. Artists express the inexpressible, and bring a unique and imaginative perspective to every aspect of our world. They enrich our lives and teach us to think outside the box. From a strictly economic perspective, CFEVA helps fine artists learn the entrepreneurial skills needed to succeed. The sooner the artists gain this expertise, the sooner they will become productive contributors to the economy. Working in CFEVA's Career Development Program has given me the pleasure and the opportunity to play a small role in helping artists find the balance between making art and making a living."

— NANCY BLUM  
Career Management Consultant



Michael Wyatt  
"Boxcar Willie"  
90" x 77"  
Oil, charcoal, and graphite on canvas, 2003



Ben Schwab  
"Via San Niccolo West"  
16" x 19"  
Oil on linen, 2004



Steven Fishman  
"SculptureDrawing 2 (detail)"  
Varied dimensions  
Wax and pigment, 2004



Really, who needs to live with original art? Can't you just go see it in a museum when you feel like it?

"Art does so many things for me. It challenges me. It soothes me. It helps me question the world in a productive way. I know it does this for many other people, too. And for those reasons, I like to be surrounded by art; I love to live with it. I don't want to have to make a special trip to see it. I need it to be a part of the everyday."

— LAWRENCE S. REICHLIN  
Principal, Zuckerman Honickman, Inc.

"The reasons why most people choose to live with art are always extremely personal. Collecting is probably one of the activities that are most deeply ingrained in the human psyche, so that the very impulse to collect seems to be a fundamental trait of everyone's behavior. The objects collected certainly acquire a magic life for the person who owns them, to the point that even thinking of becoming temporarily disassociated from them becomes painful. When Louise and Walter Arensberg decided to donate their collection to the Philadelphia Museum, arrangements were made to enable the Arensbergs to enjoy the paintings for a few more years. When they finally signed the contract for the donation, Walter Arensberg said: 'I feel as if I were kissing my children good-bye.' Collecting is but establishing an extended family."

— CARLOS BASUALDO  
Curator of Contemporary Art  
Philadelphia Museum of Art

"In the words of William Morris, 'We should have nothing in our homes which we do not know to be useful or believe to be beautiful'. The purpose of art is to enrich our lives and our homes."

— JOHN LEVITTIES  
Principal, John Alexander Ltd.



Katie Baldwin  
"Salt II"  
17" x 25"  
Woodcut, 2004



Mahtab Aslani  
"Dinosaur's Tail"  
34" x 46"  
Oil on canvas



Adam Smith  
"Connecticut"  
Varied dimensions  
Doll installation with wall drawing, 2004



## Doesn't our economic well-being depend on biotechnology and healthcare services, not art?

"I think people underestimate the significant impact the arts have on our economy. And I don't mean simply as an "attraction" for employees of other businesses that we believe are more important to our region than the arts. The arts certainly do have a role to play there, but are also an important source of economic activity themselves. Many artists live and work in our communities, spending their income on goods and services here, and often helping to increase the value of real estate in the communities in which they live."

— DAVID THORNBURGH  
Executive Director, Pennsylvania Economy League

"Even in times of economic difficulty, it makes sense for communities to invest in the arts. The investment will reach a diverse population, for the arts cut through barriers of race and education and economic status. The arts employ five million Americans. The arts in the classroom have been shown in research to raise test scores. And the arts produce a greater economic impact than almost every other sector. Supporting the arts is good policy.

— CHRIS VELASCO  
Vice President, Consulting and New Projects  
Artspace

"The great commercial centers in history have been marked by a conjunction with robust arts communities which made the regions salutary nesting place for the kinds of creative and culturally sensitive entrepreneurs, executives, and employees who fuel commercial growth."

— STEPHEN GOODMAN  
Partner, Morgan, Lewis & Bockius

"In the 21st century creative economy, it's not an either/or proposition between the arts and biotech. The cities and communities that will survive and thrive will have to support both. An increasing part of our economic well-being comes from the design content of our goods, services, companies, networks, and communities. In everything from architecture to entertainment, art creates real added value. In recent research, we're also seeing that the aesthetics of a city have as much to do with peoples' locational decisions as do economic opportunity. Both are important, and it will be the task of cutting edge places to marry the two harmoniously."

— RICHARD FLORIDA  
Author, *The Rise of the Creative Class*, Basic Books, 2002

## Art makers can make it in this region because The Center has answers for them, too.

Through the programs at The Center, artists can gain the skills and connections necessary to pursue art as a vocation as well as a calling...By connecting artists with audiences, exhibiting affordable art and creating confident collectors, The Center works to make art appreciation and collecting possible for everyone...

The Center allows promising emerging artists to make it in Philadelphia, helping advance not only their financial well-being, but the region's economic development as well.

The Center's **Career Development Program** encourages a selected group of visual artists to put serious effort into career building and community involvement, and provides incentives for talented graduates of the region's art schools and other artists to remain in the area. The program currently includes:

- a two-year fellowship period and lifelong alumni affiliation
- career counseling sessions
- one-on-one sessions with respected mentors
- opportunities to meet gallerists and curators
- Direct Connections™ professional development seminars
- participation in a rigorous exhibition schedule in spaces throughout the region
- assistance with the marketing and sale of artwork
- alumni travel grants up to \$5000
- opportunities to gain career experience while giving back to the community
- monthly newsletters updating fellows and alumni on regional, national and international opportunities for artists
- alumni exhibitions in the Felicity R. "Bebe" Benoliel Gallery and other alumni career enhancement activities

Our **Regional Community Arts Program** gives a broad audience of emerging artists the tools they need to advance their own careers, provides opportunities for artists to be active participants in their communities and seeks to bring arts education to community members throughout the region. The program currently includes:

### Community Participation for Career Development Fellows >

As of this year, artists entering The Center's Career Development Program agree to perform 20 hours of community service through the Regional Community Arts Program in each year of their fellowship. This initiative strengthens the links between our two programs and reflects our mission to help artists function as active members of healthy communities.

**Philadelphia Open Studios Tours™** > The Center For Emerging Visual Artists served as Fiscal Agent for Philadelphia Open Studios Tours (POST) in 2004 and joined forces with POST beginning in 2005 to present the tours every autumn. For two weekends in October, POST will allow the public to meet artists in their own workspaces and to explore Philadelphia's vibrant art community behind the scenes.



Career counselor Nancy Blum works with Career Development fellows.



Career Development fellows Berendina Buist and Adam Smith Parker work together at an exhibition.



Sidney Goodman, Don Camp and James Mundie discuss their careers as artists as part of the Direct Dialogues Lecture Series.



Visitors explore artist Carol Cole's studio during Philadelphia Open Studio Tours™.

Second photo from left: Tom Levy; third photo from left: Chad Hughes.

**Visiting Curator Program** > Our Visiting Curator Program, now in its fifth year, allows us to collaborate with other organizations and individuals to create opportunities for emerging curators and artists alike. Kate Moran, Curator of Photographs at the Philadelphia Museum of Art, curated an exhibition of all visual media of artists participating in POST in our Felicity R. "Bebe" Benoliel Gallery in September.

**Resource Center** > Currently, in our Center City office, all artists in the region are welcome to receive guidance from staff members about exhibitions, grants, residencies and other opportunities that advance their career goals. We are purchasing new equipment in FY 2006 to provide artists with digital access that might otherwise be difficult for them to obtain. The updated Resource Center will be especially useful for lower income artists who need to bridge the digital divide (i.e. scan slides, burn CDs, use expensive software to design postcards, websites, etc.).

**Direct Dialogues™** > Our Direct Dialogues series, in existence since 1988, was so well attended in 2004 - 2005 that it will begin functioning as a full two-year curriculum of public seminars in Philadelphia designed to help artists who are building their careers. Members of the community will be able to pick and choose seminars or sign up to attend all 18. The Dialogues are designed to serve the need identified in our own discussions with artists as well as in the recent Urban Institute study *Investing in Creativity: A Study of the Support Structure for U.S. Artists*. The goal of the Direct Dialogues curriculum is to expand artists' visions for their own careers while providing them with tools for the nuts and bolts business of surviving as artists. Learning how to manage their professional lives will help artists do the work that is so important to the quality of all of our lives.

**Collecting Emerging Art™ Series** > Recognizing that many of our efforts to assist artists developing their careers will be less than successful in the long run if there are no art patrons in the region to appreciate and collect their works, we launched our Collecting Emerging Art Series. The goal of the series is to help people who are interested in art build the self-confidence they need to begin to collect it. In 2004-2005, we held one panel discussion and one smaller, single-

speaker lecture on issues associated with collecting and preserving photography. And we intend to grow this program for the benefit of budding collectors and artists throughout the region.

**Community Exhibitions** > The Community Exhibitions program was launched in March, 2005 with simultaneous exhibitions in three of Philadelphia's public schools. The program brings a combination of educational and artistic programming to often underserved people and locations by creating art exhibitions in hospitals, clinics, parks, community centers and other public spaces in and around Philadelphia. In addition, we use the occasion of these exhibitions to present hands-on workshops, discussions or other related educational pieces. In FY 2006, we will present up to six Community Exhibitions in the Philadelphia public schools, and may expand the program to serve Philadelphia's New Courtland residential facilities and Einstein Medical Center.

**Hand-in-Hand** > Our Hand-in-Hand art classes often provide an introduction to art for children and youths whose experience has been limited. Activities such as drawing, painting, T-shirt making, photography, mask-making and origami, to name a few, bring immediate rewards to the children while potentially instilling a life-long interest in art. In addition to providing an essential creative outlet for the children, Hand-in-Hand classes provide Career Development fellows with valuable opportunities to earn stipends, develop their teaching credentials, and engage meaningfully in the lives of the region's children. Staff additions and support from regional foundations recently allowed The Center to expand this program. In FY 2006 we will be able to reach twice as many individuals as in years past.

## Current and Alumni Fellows and Achievements (2004-2005)

Nancy Adler  
Candida Alvarez  
Pat Bacon  
Howard Beaver  
Yarrott Benz

### { Rita Bernstein }

- Received Independence Fellowship in The Arts
- Tom Birkner
- Mary Blackey

### { Ava Blitz }

- Piece entitled “Moby Dick” was installed at Grounds For Sculpture in Hamilton, NJ
- Christina Bothwell
- Robin Braun
- Bill Brayton
- Joseph Brenman
- David Burns
- Charles Burwell
- Joseph Chapuk
- Anthony Checcia
- Kathy Cogan
- William Culbertson
- Susan Curtin
- Mania Dajnak
- Michael Davis
- Sandra C. Davis
- Taryn Day

### { Michael DeLuca }

- Selected for feature in the magazine “New American Paintings”

### { Vincent Desiderio }

- Art in America article featuring the work of Vincent Desiderio, “Allegories of Painting,” appeared in February 2005

Jerry Di Falco  
Kenneth Dirsa  
Steven Donegan  
John Dorchester  
Randell Dumas  
Dominic Episcopo  
Elaine M. Erne

### { Vincent Feldman }

- Received The Center For Emerging Visual Artists’s Alumni Travel Grant
- Cheryl Foster
- Trey Friedman
- Michael W. Froio
- Jackie Fugere
- Marty Fumo

### { Judy Gelles }

- Completed her documentary film, “From Philadelphia to the Front,” which premiered at the Philadelphia Jewish Film Festival
- Work entitled, “He/She,” was purchased by the Houston Museum of Art
- Alumni Exhibition at The Center
- Dan Gheno
- Jane Golden Heriza
- Lauren Goodrich
- John Greig
- Christine Hiebert
- Thom Hoffman
- Lauren Litwa Holden
- Jeff Hurwitz
- Mario Francois Isenmann

### { Scott Jackson }

- Alumni Exhibition at The Center
- Helen S. Johnson
- Ben Johnson
- Harry Kalish
- Tania Karpowitz
- Anki King
- Smokie Kittner
- Barbara Klein
- Irena Konova
- Germaine Ledford
- Diana Lehr
- Taliah Lempert
- Barbara Lewis

### { Quimin Liu }

- Participated in the Nelson Shanks Workshop, West Palm Beach, FL
- Served as a Visiting Professor in the Department of Arts and Design, Tianjin University of Commerce, Tianjin
- Is working on a book entitled, “American Contemporary Figurative Painters,” featuring the works of Sidney Goodman, Vincent Desiderio and others
- Had a solo show at Artist’s House Gallery in Philadelphia and the Windham Arts Center Gallery in Willimantic, CT
- Michael Lynn
- Lynnette Mager
- Daniel N. Marder
- Shalya Marsh
- Douglas Martenson

### { Brian McCutcheon }

- Visiting Artist at Dennison University, Granville, OH
- Visiting Artist at University of Wisconsin, Green Bay, WI
- Received Pennsylvania Council on the Arts Individual Artist Fellowship
- Artist in Residence at Sculpture Space, Utica, NY
- Arthur Mednick

### { Nick Micros }

- Received a Guggenheim Fellowship
- Dana J. Miller

### { Lesley Mitchell }

- Alumni Exhibition at The Center
- James Moss
- Robert Motes
- Patty Mullins
- James G. Mundie
- Erin Murray
- Kristin Noblette
- Ann Northrup
- Soji Okutani
- Pedro Opsina
- Andrea Packard
- Anna Paik
- Jay Pastelak
- Jim Paulsen
- Richard Prigg
- Tim Rice
- Debra Rosenblum
- Jill Rupinski
- Arlene Rush
- Brigitte Rutenburg
- Jill Sablosky
- Csilla Sadloch

### { Hiro N. Sakaguchi }

- Selected for 2005 Challenge Exhibition, Samuel S. Fleisher Art Memorial, Philadelphia
- Received The Center For Emerging Visual Artists’s Alumni Travel Grant
- Nicky Santore
- Julie Schindler
- Wade Schuman
- Sandra Scicchitani
- Sarah Sears
- Keith Sharp
- John Shipman
- Tim Simboli
- Robert Simon
- Lauren E. Simonutti

### { Nancy Sokolove }

- Chosen to present her paper, “The Flag Has Been Liberated: Patriotic Imagery in African American Art During Civil Rights,” at The College Art Association’s Annual Conference
- Kurt Solmssen

### { Nancy Sophy }

- Received The Center For Emerging Artists’s Alumni Travel Grant
- Anthony Sorcini
- Leslie Speicher
- Taylor Spence
- Cynthia Stone
- Michelle Strader

### { Julia Stratton }

- Chosen to participate in the Art/Industry Residency at the Kohler Arts Center in Wisconsin
- Was a visiting artist at Alfred University
- Received The Center For Emerging Visual Artists’s Alumni Travel Grant
- Satre Stuelke
- Timi Sullivan
- Beth Sutherland
- Mary Veronica Sweeney
- Ron Tarver
- Judith Taylor
- Carol C. Thompson
- Diane Tomash
- Matthew Urban

### { Josette Urso }

- Accepted into the Stock 20 Residency in Taichung, Japan
- Received a full fellowship at The Vermont Studio Center in Johnson, VT
- Participated in Art in Embassies’ American Artists Abroad Program
- Is teaching at Cooper Union in New York
- R. L. Washington
- Lee Wilkinson
- Scott Williams

### { Shawn Williams }

- Was given a solo exhibition at the Woodmere Art Museum as part of their Emerging Series
- Douglas Takeshi Wolfe

### { Charlotte Yudis }

- Accepted into National Association for Women Artists
- Alumni Exhibition at The Center
- Julie Zahn
- Carter Zervas

## Current Fellows

Mahtab Aslani  
Katie Baldwin  
Jill M. Bell  
Berendina Buist  
Susan Cunningham  
Hoppi Emberson  
Steven Fishman  
Jill Greenberg  
Christopher Hartshorne  
Songyi Kim  
Serge J-F. Levy  
Beth Livensperger  
Mike Mergen  
Ben Schwab  
Adam Parker Smith  
Bedel Tiscareno  
Michael Wyatt  
Laura Jean Zito

# People who believe The Center’s work makes a difference for working artists and our community.

## CONTRIBUTORS

### Fiscal year ending June 30, 2005

#### \$100,000 and above

The William Penn Foundation  
(Three-Year Grant)

#### \$50,000 – \$100,000

Philadelphia Cultural Management  
Initiative (Two-Year Grant)

#### \$25,000 – \$50,000

Peter & Willo Benoliel\*  
Coles House  
Independence Foundation

#### \$10,000 and \$24,999

Arcadia Foundation  
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Francis M. & Maida R. Milone\*  
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Albert T. Olenzak  
Ashraf Osman  
A. Lee Osterman & Elissa G. Topol  
Allan Pack, Jr.  
Maxwell & Sandra Paul  
Barbara Deptula  
Robert & Meredith Patterson  
Pentimenti, Inc.  
Stephen Perloff & Naomi S. Mindlin  
Ed Peterson  
Christine Pfister  
PNC Foundation  
Veniese A. Pommer  
Michael & Hope Proper  
Dr. Benjamin Ramirez  
Richard & Susan Ravenscroft  
Ann B. Ritt  
John Thomas & Anne T. Rogers  
Bruce Rosenfield & Bonnie Brier  
Kenneth & Linda Rothweiler  
Andrew M. Rouse  
Tony Rubel  
Alan & Louise Reed  
Paul & Linda Richardson  
Martin & Phyllis Rosenthal  
Jill Sablosky  
Salon Royale Court  
S. Valence Sauri  
Diane Scannapieco  
Neil Schlossler  
Terry Sciolla  
Isadore & Joan Scott  
Michael E. & Patti Scullin  
Jeffrey Seder  
Elissa Shanley  
Keith Sharp  
Lone Shillard  
Craig & Elizabeth Snider  
Something New\*  
Sidney & Jill Steinberg  
Immi Storrs  
Julia Stratton  
Dierdre Summer  
Tyler & Nadine Tedford  
Temple University Health System  
Eleanor D. Thompson  
Linda Walters  
Marvin Weiner  
Jonathan Weinstein & Sarah Jordan  
David & Jayne Weinstock  
Steven & Anne Weiss  
White Dog Café\*  
Whole Foods\*  
Willard Whitson  
Kenneth & Harriet Wiseman  
Charlotte Yudis  
Laura Zito  
Jo-Ann Zoll

#### Annual Review Contributors

George & Edith (“Bonnie”) Barnes  
Jon & Lane Miller  
Leslie Anne Miller  
Michael & Sheri Milone  
Michael Milone & Stacy Duca

\*Including in-kind contributions

# How we used this year’s funding to make that difference.

## STATEMENT OF ACTIVITIES\*

June 30, 2005

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
<b>Support and revenue</b>				
Art sale donations	\$ 20,905			\$ 20,905
Corporate contributions	8,715			8,715
Foundation contributions	97,200	405,959		503,159
Government unit contributions	18,830			18,830
In-kind contributions – annual benefit	8,794			8,794
Individual contributions	69,239			69,239
In-kind contributions – other	74,319			74,319
Other income	5,370			5,370
Program service fees	32,599			32,599
Special events	71,782			71,782
Interest income	1,395			1,395
Change in beneficial interest	-		3,370	3,370
Net assets released from restrictions:				
Satisfaction of program or time restrictions	185,095	(183,487)	(1,608)	
<b>Total support and revenue</b>	<b>594,243</b>	<b>222,472</b>	<b>1,762</b>	<b>818,477</b>
<b>Expenses</b>				
Program services	286,681			286,681
Management and general	55,578			55,578
Fundraising	65,476			65,476
<b>Total expenses</b>	<b>407,735</b>	<b>-</b>	<b>-</b>	<b>407,735</b>
Change in net assets	186,508	222,472	1,762	410,742
Net assets, beginning of year	266,238	48,500	40,350	355,088
Net assets, end of year	\$ 452,746	\$ 270,972	\$ 42,112	\$ 765,830

\*Excerpted from The Center For Emerging Visual Artists, Ltd., Financial Statements, June 30, 2005.