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## **SCHEDULE OF NEW & UPCOMING EXHIBITIONS THROUGH FALL 2006**

This schedule is updated quarterly.  
For the latest information, please call the Marketing and Public Relations Department.

### **NEW AND UPCOMING EXHIBITIONS**

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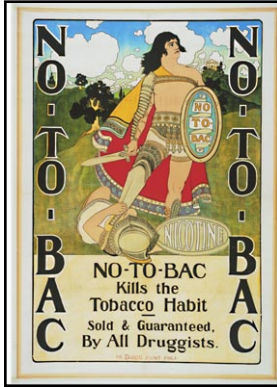
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## NEW AND UPCOMING EXHIBITIONS

### Quack, Quack, Quack: Sellers of Nostrums in Prints, Posters, Ephemera and Books

March 19, 2005 - June 26, 2005



**No-To-Bac**

Maxfield Parrish, American, 1870 - 1966  
1896

Color relief print

Sheet: 42 1/16 x 29 1/8 inches (106.8 x 74 cm)

The William H. Helfand Collection, 1981

The lively exhibition traces the history of the colorful purveyors of patent and quack medicines over the past four centuries. *Quack, Quack, Quack: The Sellers of Nostrums in Prints, Posters, Ephemera & Books* contains 75 works ranging from humorous caricatures of itinerant quacks to flamboyant advertising posters.

“The quack has long been a popular and profitable subject for artists in Europe and the United States,” said John Ittmann, Curator of Prints at the Museum. “This exhibition delves into the relationship between the bearers of this disparaging term and the artists who captured their theatrics and even helped advertise their wares. And though legislation has been enacted to eradicate the practice of quackery, the proliferation of Internet spam and advertisements of that ilk make this a rather timely exhibition.”

The exhibition includes works by such well-known artists as Jacques Callot, William Hogarth, Honoré Daumier, and Maxfield Parrish, and Jules Chéret, and some highly spirited works created by less familiar figures. These range from *Medical Confessions of Medical Murder* (c. 1840), a 12-scene wood engraving in which James Morison, a clever marketer of pills, includes a testimonial from William Shakespeare to, an 1885 color lithograph called *The Health Jolting Chair*, in which a seated woman demonstrating the ability of electricity to provide the “most highly prized Feminine Attractions.” *Nancy Linton*, a hand-colored lithograph of the same era, illustrates the dubious benefits of taking Swaim’s Panacea; and *The Travelling Quack*, an 1889 political satire, assails British Prime Minister William Gladstone for promoting an “Infallible Home Rule Ointment.”

The exhibition is organized by William H. Helfand, a noted specialist and collector in the field of Ars Medica, with John Ittmann. This is the fourth in an on-going series of topical Ars Medica exhibitions prepared for the Museum by Mr. Helfand, who has written and lectured extensively on the history of drugs and pharmacy in prints, caricatures, posters, and ephemera. He brings his customary scholarship and lively sense of humor to this exhibition.

*Quack, Quack, Quack: The Sellers of Nostrums in Prints, Posters, Ephemera & Books*, the publication by William Helfand that accompanies the exhibition, is published by the Grolier Club (2002). It is designed by the Winterhouse Studio, and printed at the Studley Press.

**Curator:** The exhibition is organized by William H. Helfand, the noted specialist and collector in the field of Ars Medica, with John Ittmann, Curator of Prints at the Philadelphia Museum of Art.

**Location:** Berman Gallery, first floor

**Publication:** *Quack, Quack, Quack*, the publication by William Helfand that accompanies the exhibition, is published by the Grolier Club (2002). It is designed by the Winterhouse Studio, and printed at the Studley Press. The book is available in the Museum Store or by calling (800) 329-4856 or via the Museum’s website at [www.philamuseum.org](http://www.philamuseum.org).

## **Contemporary Crafts from the Collection**

March 19, 2005 – September 2005



### **Continuum Chair**

Robert Whitley, American, born 1924  
1978

Maple

Height (approx.): 36 1/2 inches (92.7 cm)

Width (approx.): 25 inches (63.5 cm)

Depth (approx.): 30 inches (76.2 cm)

Height (to seat): 16 3/4 inches (42.5 cm)

Gift of Jack and Marlene Udell, 1984

This installation features 34 objects from the Museum's esteemed crafts collection, highlighting postwar and contemporary crafts from the United States and Japan. The American works will include furniture, ceramics, glass, silver, beadwork, textiles, and a banjo from an impressive selection of diverse and talented artists including Robert Arneson, Howard Ben Tre, Wendell Castle, Judy Kensley McKie, Olaf Skoogfors, Peter Voulkos, Betty Woodman, and Robert Whitley. The

Japanese works will focus on contemporary Japanese potters, who draw their inspiration from the forms, glazes, decoration, and techniques of Japan's ten-thousand-year-old native tradition.

**Curators:** David Barquist, Curator of American Decorative Arts and Felice Fischer, Luther W. Brady Curator of Japanese Art and Curator of East Asian Art

**Location:** North Auditorium Gallery, ground floor

## **At the Window: Etchings by Edward Hopper**

April 9, 2005 - July 31, 2005

Best known for his paintings that capture moments of reverie and contemplation, Edward Hopper (1882-1967) was also a highly accomplished printmaker. *At the Window: Etchings by Edward Hopper* traces the evolution of many of the signature subjects of the artist's mature style, such as the isolated figure by a window and other intimate glimpses of contemporary American life.

Hopper taught himself how to make etchings in New York City in 1915. For the next ten years, he devoted much of his attention to printmaking before concentrating fully on painting in the mid-1920s. The selection of some fifty works covers this crucial decade in the artist's creative development. In addition to illustrating the step-by-step process of executing a print, from the preparatory drawing on paper through as many as eight separate revisions on the copper plate, the exhibition reveals the unfolding development of Hopper's personal artistic vocabulary and vision. The works are drawn from the Museum's own collections, which constitute one of the most complete holdings of Hopper's prints.



### **Evening Wind**

Edward Hopper, , American, 1882 - 1967  
1921

Etching

Plate: 6 15/16 x 8 1/4 inches

Sheet: 9 5/8 x 11 inches

Purchased with the Thomas Skelton  
Harrison Fund, 1941

Hopper grew up in Nyack, New York, a small town on the Hudson River. After graduating from high school, the budding artist embarked on a profitable career as a commercial illustrator in Manhattan, studying at the New York School of Art under Robert Henri and Kenneth Hayes Miller, and supplying illustrations for *Scribner's*, *Adventure*, and other popular magazines.

Making etchings offered Hopper an escape from the commercial work that earned him his living and it was as a printmaker that he won his first successes as a fine artist. At the core of Hopper's output

as an etcher are 26 published prints, all in the Museum's collection, many of them accompanied by sets of progressive proofs that document the artist's working method.

Hopper's distinctive style emerges in *Night on the El Train* (1918), an intimate scene of a couple lost in conversation. A solitary figure gazing out a window appears in *Evening Wind* and *House Tops* of 1921 and *East Side Interior* of 1922. In nocturnal scenes, including *Night in the Park* (1921), Hopper takes full advantage of the intense contrast of light and shadow that can be achieved with etching by printing with dark ink on white paper. The bright, shadow-casting light of later paintings such as *Nighthawks* (1940, Chicago; The Art Institute of Chicago) is already evident in *Night Shadows*, an etching of 1921. Selected from the comprehensive collection of Hopper's prints assembled in 1962 by Carl Zigrosser, the Museum's first curator of prints, this exhibition offers insights into the heart and mind of one of the most admired American artists of the 20<sup>th</sup> century.

**Curator:** Christa Carroll (Print Department Fellow) with John Ittman, Curator of Prints

**Location:** Stieglitz Gallery, ground floor

## **Fashion's Favorites: From Rococo to Romantic**

*April 23, 2005 – Spring 2006*



### **Woman's Dress: Open Robe, Petticoat & Stomacher**

#### **Costume (including accessories)**

*Artist/maker unknown*

*c. 1760*

*White silk satin, brocaded with intertwining spindly curling floral branches with supplemental weft silk floss forming exotic flowers in shades of green, pink, red, taupe, yellow, and blue (Chinese export, 22 1/2 inches wide); trimmed with narrow ivory silk looped fringe with larger looped edging of ivory silk chenille with fly fringe in colors of brocade (French);*

*robe lined with white plain weave silk; petticoat, stomacher, and back bodice lined with white plain weave linen; back underbodice ties, petticoat drawstring, and petticoat waist binding of white plain weave linen tape; robings and furbelows padded with lambswool.*

*Center Back Length: 63 inches (160 cm)*

*Waist: 23 1/2 inches (59.7 cm)*

*Purchased with the John D. McIlhenny Fund, the John T. Morris Fund, the Elizabeth Wandell Smith Fund, and with funds contributed by Mrs. Howard H. Lewis and Marion Boulton Stroud, 1988*

Women's dresses underwent dramatic changes in silhouette and ornamentation between the 1750s and 1830s. This exhibition highlights their stylish evolution, from an elaborate rococo gown worn over wide panniers to a slim, high-waisted neo-classical frock to a romantic creation with large leg-of-mutton sleeves. The dresses on view follow the dictates of fashion in choice of fabric and decoration; a court gown from the late 1750s is of lustrous floral silk trimmed with serpentine ruchings and fly fringe, while a sparkling example from 1817 is of translucent gauze decorated with three-dimensional embroidery, sequins, and beads. A striped cotton dress from the late 1770s or 1780s shows the simplicity of garments suitable for informal occasions, while another dress of the same date is constructed according to the latest vogue with a false waistcoat or "zone" front.

The exhibition also features rare examples of corsets, ranging in size from a tiny example that corrected a toddler's posture to a pair with a 48 inch bust. These undergarments used baleen and wood to mold the feminine torso into the current ideal form; in the 18<sup>th</sup> century, when they were called "stays," they gave a conical shape, while in the early 19<sup>th</sup> century an hourglass figure was preferred. Some of the accessories were worn under garments. In the case of down-filled sleeve puffs that held out the large sleeves of the late 1820s and 1830s, they gave support. Other accessories, such as an exquisitely embroidered stomacher, printed kid gloves, and delicate fans, were worn to be seen and admired.



**Curator:** Kristina Haugland, Assistant Curator of Costume and Textiles

**Location:** Costume and Textile Gallery 271, second floor

## **Transformed: Uncommon Uses of Materials in Contemporary Design**

*April 23 – October 9, 2005*

This exhibition, comprised of about 25 works of furniture, lighting, textiles, and utilitarian objects, reflects the contemporary designer's interest in the physical materials they choose to employ, resulting in an array of aesthetic solutions and ongoing investigations that will delight the eye, satisfy



### **"Vermelha (Red)" Chair**

*Made by Edra s.p.a., founded 1987*

*Designed by Fernando Campana, Brazilian, born 1953*

*Designed by Humberto Campana, Brazilian, born 1961*

*Designed 1993*

*Epoxy powder-coated steel; aluminum; cotton-covered acrylic cord and metalized polyester mixed with polyamide*

*Height: 30 1/4 inches (76.8 cm)*

*Width: 34 inches (86.4 cm)*

*Depth: 28 inches (71.1 cm)*

*Height (of seat): 16 inches (40.6 cm)*

*Gift of Edra SpA, Perignano, Italy*

the intellect, engage the senses, and stimulate the social conscience.

Included in the exhibition is Japanese designer Tokujin Yoshioka's *Honey-Pop Armchair*, which is made of 120 sheets of the same type

of paper that has been used for centuries in Asia in the production of lanterns. The honeycomb construction from which the chair achieves its strength is based on the designer's observation of naturally occurring honeycomb construction. The cups and bowls from British designer Tom Dixon's *Eco Tableware Series* are made from biodegradable plastic comprised primarily of bamboo fiber that is used in place of conventional plastics. An interest in sustainability – the creation of environmentally sound products made from renewable resources – on the part of socially conscious designers like Dixon, has led to the use not only of recycled materials but also to the increased use of abundant natural materials such as bamboo. Also on view is the *Vermelha (Red) Chair*, designed by the Brazilian design team of Fernando and Humberto Campana, two of the most inventive designers working today. The chair is made from thick, soft cord that is typically used in hot-air balloons, piled spaghetti-like on a tubular metal frame. The use of the cord reflects the Campanas' interest in utilizing common materials, and even what might be considered trash, in their innovative designs. The two have also designed chairs made of garden hose and stuffed animals.

**Curator:** Donna Corbin, Associate Curator of European Decorative Arts

**Location:** Gallery 170, first floor

## **The Academy Goes Modern**

*April 26, 2005 - Fall 2005*

This year marks the 200th anniversary of the Pennsylvania Academy of the Fine Arts, the oldest art museum and school in the United States. Located at Broad and Cherry Streets in Philadelphia, the Academy has fostered a long line of celebrated teachers and students during its illustrious history, perhaps educating more major artists than any other American school of fine arts. Historically, the artists of the Pennsylvania Academy have preferred to work in traditional, representational styles; there are, of course, notable exceptions to this rule, as can be seen in the works on view in this gallery. Robert Henri, William Glackens, George Luks, and John Sloan—who studied at the Academy during the last two decades of the nineteenth century—became part of "The Eight," a progressive group of realist painters known for their gritty depictions of urban street life. Although the Academy's commitment to pioneering styles could be described as cautious at times, famed instructors such as Arthur B. Carles, Hugh Breckenridge, and Henry McCarter paved the way for the

avant-garde by introducing their students to innovative modernist techniques, especially those utilizing color and abstraction. Among the best-known exponents of American Modernism are the one-time Academy students Morton Schamberg and Charles Sheeler, whose precisionist style sought to capture the spirit of modern technology. The Academy Goes Modern celebrates the achievements of these pioneers, whose legacy can still be felt in the work of current Academy faculty and students, who remain dedicated to the possibilities of painting.



**Abstraction (No.5)**

Arthur Beecher Carles  
(American, 1882-1952)  
c.1935

Oil on canvas  
Philadelphia Museum of Art  
Gift of R. Sturgis and Marion B. F.  
Ingersoll, 1941

**Curator:** Michael Taylor, The Philip and Muriel Berman Curator of Modern Art  
**Location:** Gallery 119, first floor

## **Mongols, Manchus, and Monks: The Art of Tibetan Diplomacy**

May 7, 2005 – October, 2005

This exhibition of about 10 works includes paintings, sculptures, and textiles that illustrate the legacy of the political and artistic triangle between Mongols, Manchus, and Tibetan Monks in the eighteenth century.



**Amitayus, the Buddha of Infinite Life**

Artist/maker unknown  
Inner Mongolia, Chahar, Dolonnor, Dolonnor style, c.  
19th century  
Silver with red and blue colors and semiprecious  
stones  
Height: 11 3/4 inches (29.8 cm)  
Made in: Inner Mongolia, Asia  
Gift of Natacha Rambova, 1962

In 1779-1780, Mongolian artists worked feverishly to paint, sculpt, and sew images of elegant Buddhist deities to adorn Xumifushou Temple in time for the Emperor's 70<sup>th</sup> birthday celebrations. The Qianlong Emperor—Manchu ruler of China—built this temple as a replica of the home of the most powerful Tibetan monk of his time, the Sixth Panchen

Lama, who would attend the birthday celebrations and preside over longevity rituals performed in honor of the Emperor. As reflected in the exhibition, this artistic production was laced with political overtones illustrating—through art—Manchu policies of employing Tibetan monks to influence Mongolian politics.

**Curator:** Katherine Paul, Assistant Curator of Indian and Himalayan Art  
**Location:** Gallery 232, second floor

## **Book Arts of India**

May 7, 2005 – October, 2005

The exquisite 'miniature' paintings of the Indian subcontinent are often seen framed on museum walls, yet most were originally created as individual pages of much larger illustrated "books" (manuscripts or unbound series). Through some 28 bound books, book covers, loose folios, and other objects from the collection, this exhibition explores facets of the region's rich tradition of book production and illustration. Several rare works recently acquired give clues to the nature of early book formats in India: a multi-page "book" made of copper (6<sup>th</sup>-7<sup>th</sup> century) and a page of a Jain religious manuscript written and painted on palm leaf (late 13<sup>th</sup> - early 14<sup>th</sup> century).

The technique for making paper first came to India from western Asia via Muslim traders, invaders,





**Portrait of a Scholar**

*Artist/maker unknown*

*Northern India, Mughal court, reign of Akbar, c. 1595*

*Ink, light wash on paper*

*Height: 9 1/8 inches (23.2 cm)*

*Width: 6 3/16 inches (15.7 cm)*

*Made in: India, Asia*

*Gift of an anonymous donor, 1959*

and settlers. By the late 14<sup>th</sup> century, paper had almost entirely replaced palm leaf and the other materials. Over the next five hundred years, illustrated paper manuscripts and series became one of the subcontinent's major art forms. Their rich variety reflects the religious, regional, temporal and financial diversity of their patrons and makers. Not only do these books differ in their choices of texts and in their painting styles, but they also exploit a host of options for the proportions and orientation of pages and for the materials

and techniques used to bind or hold those pages together. Even more fascinating are the many ways artists devised to integrate words with images on the same page, making them into visual complements and powerful story-telling partners.

**Curator:** Darielle Mason, The Stella Kramrisch Curator of Indian and Himalayan Art

**Location:** Gallery 227, second floor

**Kachō-ga: Flowers and Birds in Asian Art**

*June 2005 – December 2005*



**Hexagonal Covered Box**

*Keiko Mori, Japanese, born 1939*

*c. 2001*

*Heisei Period (1989 - )*

*Porcelain, overglaze enamel and gold design of chickadee and pomegranates*

*4 3/4 x 7 5/8 inches (12.1 x 19.4 cm)*

*Purchased with funds bequeathed by Marjorie Mathews Corr*

In Asian art, flowers and birds have long served as symbols of the cyclical renewal of the natural world, as veiled metaphors for the political and social world when direct criticism was too dangerous, as well as intrinsically beautiful subject matter. This exhibition includes paintings and decorative art from China,

Korea and Japan and shows continuity and comparisons among the East Asian cultures.

**Curator:** Kyoko Kinoshita, Project Assistant Curator, with Felice Fischer, the Luther W. Brady Curator of Japanese Art and Curator of East Asian Art

**Location:** Japanese Galleries 241, 242, 243, second floor

**Poussin to Cézanne: French Drawings from the Prat Collection**

*July 16, 2005 – September 25, 2005*

The drawings assembled by Louis-Antoine Veronique Prat of Paris over the last three decades comprises one of the finest private collections of its kind in the world, highlighting some four centuries of work by French artists active before 1900 and including drawings by great masters as well as superb examples by lesser-known artists.

Selected by Dr. Pierre Rosenberg, former director of the Louvre and guest curator for this project, the 100 drawings will reflect the panorama of French draftsmanship beginning with the late mannerist French style of Jacques Callot, extending through the work of 18<sup>th</sup> century masters Watteau, Boucher, and Fragonard, and such early 19th century figures as Ingres and Delacroix. It will conclude with the flowering of Impressionism as seen in works on paper by Manet, Degas, and



**Portrait of Mr. and Mrs. François Eugène David**  
 Jacques-Louis David (French, 1748-1825)  
 1825  
 Black chalk with traces of white on cream paper

Cézanne. Included are landscapes and portraits, red chalk and lead pencil, meticulously finished drawings and brilliant sketches hastily dashed down on paper. The collection contains more than 200 works. This exhibition will include many of its finest examples and recent additions to the collection that have not been shown before.

*Poussin to Cézanne: French Master Drawings from the Prat Collection* is organized by Art Services International, and will be accompanied by a fully illustrated, all color catalogue, with essays by Dr. Rosenberg and Mr. Prat.

The exhibition will be seen at the Los Angeles County Museum of Art (November 7, 2004-January 16, 2005) and the Toledo Museum of Art (February 5-April 3, 2005) before coming to the Philadelphia Museum of Art.

### **Itinerary:**

Los Angeles County Museum of Art (November 7, 2004 – January 17, 2005)  
 Toledo Museum of Art, Toledo, Ohio (February 5 – April 3, 2005)  
 Naples Museum of Art, Naples, Florida (April 17 – June 12, 2005)  
 Philadelphia Museum of Art (July 16, 2005 – September 25, 2005)

**Curator:** Innis Shoemaker, The Audrey and William H. Helfand Senior Curator of Prints, Drawings, and Photographs

**Organizers:** This exhibition has been organized and circulated by Art Services International, Alexandria, Virginia

**Location:** Dorrance Special Exhibition Galleries, first floor

### **Looking at Atget**

*September 2005 – November 2005*

The French photographer Eugène Atget (1857-1927) produced one of the most influential bodies of photography in the 20th century. *Looking at Atget* and its accompanying catalogue will contrast some of the compelling accounts of his photography and provide a close look at the Museum's recently acquired group of 350 works by Atget, from the estate of the influential art dealer Julien Levy.

Atget turned to photography in the early 1890s after spending a number of years as an actor in Paris and the provinces. He was a commercial photographer who began making studies for artists, but soon expanded his work to cater to a broad range of designers, as well as libraries and antiquarians eager for visual records of art and architecture in Paris and its surroundings. Atget also photographed the varied street life of Paris—shop fronts, trades people, crowds—for the same clientele.

Through a selection of some 120 works, *Looking at Atget* will focus on the responses to his work by Levy and the photographer Berenice Abbott, who together first introduced Atget's work to an American audience after the French photographer's death in 1927. Abbott purchased the contents of his workroom in Paris and brought the collection to New York, where she received Levy's financial backing. Together they promoted the work in a series of exhibitions and publications. Abbott, who took Atget's work as a model for her own photographic record of New York City, begun in 1929,



**Versailles (Bassin du Nord)**

Eugène Atget, French, 1857 - 1927  
1904

Matte albumen silver print

Image and sheet (irregular):

7 x 8 3/4 inches (17.8 x 22.3 cm)

The Lynne and Harold Honickman

Gift of the Julien Levy Collection, 2001

presented Atget as a great “styleless” photographer who recorded the world around him with humility and respect for his subjects. By contrast, Levy was a connoisseur of photography, which put him among a handful of collectors and curators who treated the medium as a serious art form. Levy was also an advocate of surrealism, and saw in Atget both a proto-surrealist and an artist who illuminated several aspects of photography. Levy’s selection of Atget’s work often reflects the very personal choices of a collector, and the self-consciousness of an aspiring surrealist.

The exhibition and the book also survey the variety of Atget’s approaches to his subjects. Among the works are three of Atget’s paper storage albums, still laden with prints, as Atget had ordered them. The organization of these albums offers further perspective on Atget’s work—the photographer’s own. Atget sometimes pursued a topic with single-minded purpose, as seen in his series on Parisian interiors, made in 1910. Other times, the many photographs he made of a particular motif seem to have little relation to one another

in terms of style or purpose. His photographs of parks such as Versailles and the Tuileries, made throughout his career, demonstrate his diversity of approaches, which seemed to shift with his subjects and clients.

Atget’s photography is heterogeneous; it requires many looks, and several modes of looking. *Looking at Atget* is designed to consider this particular group of Atgets, in the ways that they have come to us- organized by Atget, printed by Abbott, or collected by Levy.

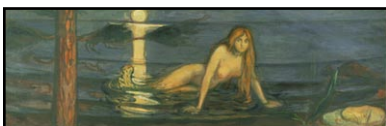
This exhibition and publication was made possible by The Horace W. Goldsmith Foundation.

**Curators:** Peter Barberie, Horace W. Goldsmith Fellow in Photography Prints, Drawings and Photographs with Katharine Ware, Curator of Photographs, Alfred Stieglitz Center Prints, Drawings and Photographs

**Location:** Berman and Stieglitz galleries, ground floor

**Munch’s Mermaid in Context**

*Mid-September 2005 – Mid- January 2006*



**Mermaid**

**Havfruen**

Edvard Munch, Norwegian, 1863 - 1944  
1896

Oil on burlap

39-1/2 x 126” (100 x 320 cm.)

Partial and promised gift of anonymous donors, 2003

This intimate exhibition of about 20 objects will focus on the recently acquired painting, *Mermaid*, (1896), by the famed Norwegian proto-expressionist Edvard Munch, which was originally produced as an architectural decoration for the home of Norwegian industrialist Axel Heiberg. Munch was living in Paris at the time he made the work, and was enjoying the first accolades of the Parisian press. It is likely that Heiberg originally commissioned Munch to paint the Mermaid in 1895, when Munch was in Christiania (present-day Oslo) for an exhibition of his work at the Blomqvist Gallery. Munch finished the painting and had it sent to Oslo in the summer.

The work was of a unique format--long, narrow and triangular--because it was made to be installed in the topmost portion of Heiberg’s house where it could be seen from a distance. It depicts a mermaid emerging from the water, in a process of transformation from sea creature into human. The Norse myths of mermaids focused upon the melancholy experience of a creature that could not adapt comfortably in either the sea or on land. Munch was also influenced by Henrik Ibsen’s *The*

*Lady from the Sea*. The play in which Norway's premier dramatist opens with a scene of a painter depicting a mermaid for a wealthy Norwegian family. In Munch's canvas, the play comes to life and the mermaid herself is a beguiling beauty with glistening eyes. It is a classic Munch image, painted during the artist's most prolific and successful period.

**Curator:** John Zarobell, Assistant Curator European Painting before 1900

**Location:** European Painting Galleries

### **Jacob van Ruisdael: Dutch Master of Landscape (working title)**

*October 2005 – January 2006*



**Entrance Gate of the Castle of Brederode**

*Jacob Isaacksz. van Ruisdael*

*c. 1655*

*Oil on panel*

*11 7/8 x 14 7/8 inches (30.2 x 37.8 cm)*

*John G. Johnson Collection, 1917*

Jacob van Ruisdael is the most important landscape painter of the Dutch Golden Age in the 17th century, the moment when landscape painting first came into its own. Considered the inventor of the Romantic landscape, van Ruisdael exerted an influence on such landscape artists as John Constable as well as the French Impressionists. This exhibition will include approximately 60 paintings, 30 drawings and all 13 of van Ruisdael's rare etchings.

Although little is known of his early training, van Ruisdael's first paintings date to 1646 when he was 16 or 17. Nephew of the landscape artist Salomon van Ruysdael, his early work reflects his fascination with trees. The dense wooded scenes of his early period give way to the more spacious and diverse compositions of his later years. Van Ruisdael painted the dunes, seashore, marshes and forests of his native land, but also the more dramatic topography of Germany and even Scandinavia, a place he never

actually visited but knew from other artists' work. The tension between fiction and truth became more pronounced in his paintings than had previously appeared in the genre, creating a type of landscape rich in accurate observation of the natural world and imbued with evocative symbolism. His famous two versions of the *Jewish Cemetery*, the most stirring and monumental of his imaginary scenes, transform a humble graveyard near Amsterdam into astonishing allegories of the transience of life.

People in 17th-century Holland preferred landscapes to any other kind of painting. Everyone from kings and princes to even people of modest means seemed to have collected landscapes in one form or another. Van Ruisdael's landscapes were especially sought after and his fame in his own time is comparable to that of the French Impressionist Monet today. This exhibition will allow modern viewers to rediscover the breathtaking beauty of one of the greatest and most beloved practitioners of landscape art.

The exhibition is organized by the Royal Academy of Arts, London in collaboration with Seymour Slive, Gleason Professor of Fine Arts emeritus at Harvard University and former Director of the Harvard University Art Museums, who will contribute the catalogue that will accompany the exhibition. A world-renowned expert on Dutch art, Slive has written extensively on Rembrandt, Frans Hals and van Ruisdael.



**Itinerary:**

Los Angeles County Museum of Art (June 26 – September 18, 2005)

Philadelphia Museum of Art (October, 2005 – January, 2006)

Royal Academy of Arts, London (February 25 – June 4, 2006)

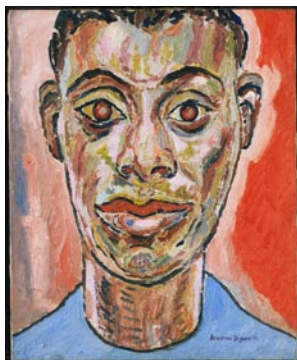
**Organizers:** This exhibition has been organized by the Royal Academy of Arts, London, the Los Angeles County Museum of Art, and the Philadelphia Museum of Art. It is supported in part by a grant from The Pew Charitable Trusts.

**Curator:** Lloyd DeWitt, Assistant Curator, European Painting before 1900

**Location:** Dorrance Special Exhibition Galleries, first floor

**Beauford Delaney: From New York to Paris**

*Mid-November 2005 - January 29, 2006*



**Portrait of James Baldwin**

*Beauford Delaney, American, 1901 - 1979*

1945

*Oil on canvas*

22 x 18 inches (55.9 x 45.7 cm)

*United States of America*

*Purchased with funds contributed by*

*The Dietrich Foundation in memory of Joseph C. Bailey and  
with a grant from The Judith Rothschild Foundation, 1998*

Beauford Delaney (1901-1979) produced works of great diversity and technical complexity during a career of more than 50 years. His pursuit of art began in his native Knoxville, Tennessee, and continued over a five-year period in Boston but it was in New York (1929 until 1953) where Delaney developed a style distinguished by its colorful and engaging urban landscape vision. During his later years in Paris (1953-1979) his work embraced abstract expressionism in his use of color and light.

The exhibition will trace the progression of Delaney's work. The introductory area offering context and a point of departure for the exhibition's main themes, will also include a pastel portrait of Delaney (c. 1940) by Georgia O'Keeffe from the Museum's collection. The second section will begin with the year 1940 when the artist embarked on his study of the streets, parks, and squares of New York's urban scene that often are composed of abstracted and emblematic imagery. Also present will be the artist's expressionistic portraits of close friends such as the writers James Baldwin and Henry Miller. The third part of the exhibition will look at works created by Delaney

between 1953 and 1959, exploring the artist's experimentation with color and his dialogue with the late work of Claude Monet. Delaney's work between 1960 and 1968 will be the focus of the final phase of the exhibition, an era which saw the mounting of two major solo gallery exhibitions in Paris. This final stage includes subtle abstractions of color and light as well as some of the most innovative portraits of the artist's career.

The exhibition will consist of approximately 40 paintings and 10 works on paper borrowed from institutional and private collections in America and Europe. It will be accompanied by a fully illustrated catalogue including essays by Henry Louis Gates, Jr., Ann E. Gibson, Patricia S. Canterbury and Michael D. Plante.

**Itinerary:**

Minneapolis Institute of Arts (November 21, 2004 – February 20, 2005)

Knoxville Museum of Art (April 16 – June 25, 2005)

Greenville County Museum of Art (July 30 – October 8, 2005)  
Philadelphia Museum of Art (Mid-November, 2005 – January, 2006)

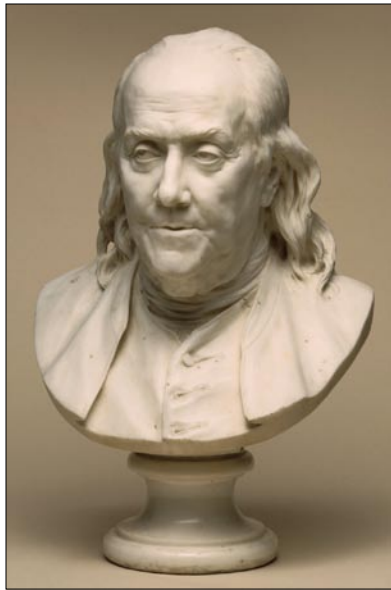
**Organizers:** This exhibition is organized by The Minneapolis Institute of the Arts and supported by The Henry Luce Foundation, Inc., and The Judith Rothschild Foundation

**Curator:** Melissa Kerr, Modern and Contemporary Art

**Location:** Dorrance Special Exhibition Galleries, first floor

## **In Pursuit of Genius: Jean-Antoine Houdon and the Sculpted Portraits of Benjamin Franklin**

*Mid-May 2005 – July 2006*



**Bust of Benjamin Franklin (1706-1790)**

*Jean-Antoine Houdon, French (active Paris), 1741 - 1828  
1779*

*Marble*

*21 x 13 1/2 x 10 inches (53.3 x 34.3 x 25.4 cm)*

*Purchased with a generous grant from The Barra Foundation, Inc., matched by contributions from the Henry P. McIlhenny Fund in memory of Frances P. McIlhenny, the Walter E. Stait Fund, the Fiske Kimball Fund, and with funds contributed by Mr. and Mrs. Jack M. Friedland, Hannah L. and J. Welles Henderson, Mr. and Mrs. E. Newbold Smith, Mr. and Mrs. Mark E. Rubenstein, Mr. and Mrs. John J. F. Sherrerd, The Women's Committee of the Philadelphia Museum of Art, Marguerite and Gerry Lenfest, Leslie A. Miller and Richard B. Worley, Mr. and Mrs. John A. Nyheim, Mr. and Mrs. Robert A. Fox, Stephanie S. Eglin, Maude de Schauensee, Mr. and Mrs. William T. Vogt, and with funds contributed by individual donors to the Fund for Franklin, 1996*

As part of a celebration of the 300th anniversary of the birth of Benjamin Franklin (1706 – 1790), the Museum will present an exhibition focusing on its marble portrait bust of Franklin's likeness (dated 1779), by the French sculptor Jean-Antoine Houdon (1741-1828). It is considered the finest version of the most familiar image of this famous Philadelphian and Founding Father.

The exhibition will assemble for the first time the best versions of the Franklin bust in a range of media, from terracotta to bronze, examples of Houdon's two later, revised portraits of Franklin, and significant sculpted portraits of Franklin by other French artists. A selection of related paintings, drawings, prints and documents will also be included. The exhibition will address Houdon's choice of Franklin as a subject, the competition among artists for the creation and control of Franklin's image in sculpture, and the reaction to and influence of Houdon's portrait. A group of other portraits by Houdon that are contemporary to the Franklin bust will also be exhibited to elucidate its place within Houdon's career at a moment of intense creativity during which he was recognized as transforming portrait sculpture. A related publication will also treat such issues as the traditions of representing doctors and intellectuals, the circumstances in which sculpted portraits were exhibited publicly, and Franklin's reactions to his portraits. The exhibition will explore the nature of Houdon's famous image of Franklin as a distinguished artistic creation and illuminate its place within French Enlightenment sculpture.

**Curator:** Dean Walker, The Henry P. McIlhenny Senior Curator of European Decorative Arts and Sculpture

**Location:** European galleries on the second floor



## **Andrew Wyeth: Memory and Magic**

April 2006- July 2006



**Groundhog Day**

1959T

Andrew Newell Wyeth

American, born 1917

tempera on masonite

31 3/8" x 32 1/8" Gift of Henry F. du Pont  
and Mrs. John Wintersteen

The Museum will present a retrospective exhibition surveying seven decades of the achievement of Andrew Wyeth.

Approximately 100 tempera paintings, watercolors, and drawings, many from the personal collection of Andrew and Betsy Wyeth, will be seen or shown together for the first time. The exhibition will explore in depth Wyeth's frequently unadorned and often haunting images—ranging from meditative, softly lighted vessels and containers to scenes of stark rooms, windows with curtains lifted in the breeze, barren hills, and people lost in deep introspection. The works will be organized both chronologically and thematically to demonstrate how these subjects were born in Wyeth's early career, became distinct in his middle period, and have been revisited in new and startling ways in recent years.

Born in 1917 in Chadds Ford, Pennsylvania, southwest of Philadelphia, Andrew Wyeth is one of America's most highly regarded living artists. The youngest of five children, Wyeth received his artistic training from his father—the famed illustrator Newell Convers (N.C.) Wyeth. During annual vacations in Maine, Andrew Wyeth explored watercolor and tempera; both would

become signature mediums for his work. Subject matter for Wyeth's painting and drawing came primarily from his surroundings in Pennsylvania and Maine. In 1939, Wyeth married Betsy James and they had two sons, Nicholas and James (Jamie). Jamie Wyeth, a much-exhibited painter and watercolorist, is the third-generation artist in the family.

In 1936, at the age of 19, Andrew Wyeth held his first solo exhibition, at the Philadelphia Art Alliance. In 1963, President Kennedy awarded Wyeth the Presidential Medal of Freedom—the first visual artist to be honored with the nation's highest civilian award. Opened in 1971, the Brandywine River Museum, in Chadds Ford, Pa., became closely associated with the Wyeth family and is among the largest repositories of the Wyeth artists' work. In 1990, Andrew Wyeth was awarded the Congressional Gold Medal, again the first artist to receive this honor.

In 1959, the Philadelphia Museum of Art acquired *Ground Hog Day* (1959), one of Wyeth's best-known tempera paintings, in which pale sunlight rakes across a windowsill and strikes the flowered golden wallpaper of a kitchen in the Kuerner farm, Chadds Ford, where a table is set for one. The Museum has since added to its collections other important works by Wyeth, including *Cooling Shed* (1953), acquired in 1998, and the early tempera *Public Sale* (1943), acquired in 2001. Both were included in the exhibition celebrating the Museum's 125<sup>th</sup> anniversary in 2002. These three works are currently on view in Gallery 119 of the American Wing.

The exhibition is organized by the High Museum, Atlanta with the collaboration of the Wyeth family and the Philadelphia Museum of Art.

The curatorial team for *Andrew Wyeth: Memory and Magic* includes guest curator Ann Knutson for the High Museum of Art, and, at the Philadelphia Museum of Art, Kathleen L. Foster, the Robert L. McNeil Curator of American Art, and Michael Taylor, the Muriel and Philip Berman Curator of Modern Art.

## **Catalogue**

In the fully illustrated catalogue, published by the High Museum of Art, guest curator Anne Knutson will explore the central role of objects in Wyeth's art and situate these works in the larger context of American art. Kathleen Foster will discuss the artist's tempera painting *Ground Hog Day* (1959) in terms of its meaning and technique and related works in tempera, watercolor, and drawing; and Michael Taylor will write about Wyeth's relationship to currents in Realism and Surrealism in the 1930s and 1940s. Christopher Crozman, the Director of the Farnsworth Art Museum, will examine the role of Betsy Wyeth in the artist's life and art.

## **Itinerary:**

High Museum of Art, Atlanta (November 2005 to February 2006)

Philadelphia Museum of Art (March-July 2006)

**Organizers:** This exhibition is made possible by Ford Motor Company. In Philadelphia, the exhibition is also generously supported by Lincoln Mercury Division; GlaxoSmithKline; and PECO, and Exelon Company. Additional support has been provided by an endowment from The Annenberg Foundation for major exhibitions at the Philadelphia Museum of Art. Promotional support is provided by NBC 10 WCAU. The exhibition is co-organized by the High Museum of Art, Atlanta, and the Philadelphia Museum of art. The catalogue is supported by a generous grant from the Davenport Family Foundation.

**Curators:** Kathleen Foster, The Robert L. McNeil, Jr. Curator of American Art and Michael Taylor, The Muriel and Philip Berman Curator of Modern Art

**Location:** Dorrance Galleries, first floor

## **The Arts in Latin America, 1492 - 1825**

*Fall 2006*

The comprehensive exhibition will offer a cohesive view of colonial Latin American art, transcending national boundaries to trace Pan-American connections and exchanges as well as important regional differences. It will feature some 400 works of painting, sculpture, featherwork, furniture, metalwork, ceramics and textiles from North, South, and Central America, and the Caribbean. Many of the works are largely unknown to United States and European audiences.

The encounter that began with Columbus's voyage in 1492 joined the existing trade routes between Asia, Africa and Europe to the complex systems of North, Central and South America, and resulted in momentous aesthetic and socio-political implications. By the sixteenth century, Japanese and Chinese trade with Mexico was well established, while Africans, (both free and enslaved) accompanied even the earliest Spanish and Portuguese expeditions. The richly diverse art forms subsequently produced throughout this vast region not only reflected these seismic changes but actually helped to forge new identities. The movement of Catholic missionaries throughout Latin America had an equally profound influence on artistic traditions. With Rome's approval, Spanish and Portuguese monarchs undertook the Christianization of this region through the construction of missions and churches. Every church, from magnificent cathedral to rustic hacienda chapel, required ritual objects such as chalices, candlesticks and censers, as well as more elaborate furnishings including altars, paintings and sculptures of the Christ, the Virgin and saints. Viceroy and crown officials were also important patrons of luxury goods, public pageantry and civil projects.

The exhibition will be both thematic and chronological, beginning in 1492 with Christopher Columbus's first encounter with the people of the Caribbean and closing during the final moments of the colonial era, a period marked not only by the independence movements and formation of national states but also by the rise of academic art movements. The exhibition will include manuscripts and maps that illustrate how the earliest contact between Europeans and indigenous

populations created a crisis in identity and self-representation. On view will be superb examples of craftsmanship—elaborate vestments decorated with colored feathers, exquisite furniture inlaid with tortoise shell, mother-of-pearl and ivory, lacquered screens and chests—that reflect the interchange between diverse Asian, African, European and Latin American cultures.

### Catalogue

A comprehensive catalogue will accompany the exhibition. Essays will discuss the history of the complex cultural encounters and the transmission of styles, materials, and techniques from Europe, Asia, Africa and Latin America. This will be the first publication of its kind to gather arts in a variety of media and from a variety of cultures in one in-depth study.

**Curator:** Joseph Rishel, The Gisela and Dennis Alter Senior Curator of European Painting before 1900, and Senior Curator of the John G. Johnson Collection and the Rodin Museum

**Location:** Dorrance Galleries, first floor

## ONGOING EXHIBITIONS

### **Woven for Comfort and Joy: Nineteenth-Century American Coverlets**

*Through April 11, 2005*

During the nineteenth century, coverlets not only kept sleepers warm in cold and drafty houses but enlivened middle-class interiors with their bright colors and bold patterns.

These loom-woven bedcoverings, in their styles and methods of production, reflected the changing tastes and technological innovations of the period. *Woven for Comfort and Joy: Nineteenth-Century American Coverlets* features a dozen of

these bedcoverings selected from the Museum's collection, with designs ranging from dazzling repeat patterns to a Centennial coverlet with an image of Memorial Hall, the Museum's first home. The repeat patterns favored early in the century gave way to the elaborate figured and fancy motifs fashionable in the 1830s to the late 1850s, when coverlets were most popular.

#### **Coverlet Draft and Pattern Sample**

*Siefert and Company, Cumberland County, Pennsylvania,*

1823 - 1849

c. 1835-45

*Cotton and wool*

45 x 34 1/2 inches (114.3 x 87.6 cm)

Made in: Cumberland, Pennsylvania

Purchased with funds from the

Bequest of F. Hesketh Wertham, 1990



The coverlets illustrate the characteristics of various weaving techniques of the period, including the overshot weave, indicated by lively geometric patterns made through the use of wool floating wefts, and the double weave, which results in warm, heavy coverlets with sharply delineated geometric or figurative motifs. Some double cloth coverlets, as well as those woven in the "tied Beiderwand" technique, were made using the Jacquard mechanism, introduced to the United States in the 1820s. The installation also features rare early manuscripts of weaving patterns.

Early coverlets with geometric all-over patterns were made on simple handlooms, and thus could be woven at home as well as by professionals. However, the Jacquard attachment soon revolutionized coverlet production, allowing elaborate bedcoverings to be produced more quickly and easily. Perfected in France in 1801 and introduced in the United States in the late 1820s, the Jacquard mechanism was expensive and required technical skill, which made coverlet weaving the exclusive province of professionals. The Jacquard coverlets on view boast elaborate designs of flowers, trees, birds, buildings, and patriotic symbols, and sometimes include the name of the weaver or client and the place and date the coverlet was made. As the century progressed, other forms of textile production converted to power looms, but the weaving of coverlets remained only partially mechanized, due to the exorbitant price of the automated looms capable of producing such ornate weaves.

Professional coverlet weavers were virtually all men; only two females are included in the over seven hundred identified weavers working in the United States during the period. Many American weavers emigrated from Germany, England, or Scotland, and tended to settle in isolated places, where they combined weaving with farming or other occupations. As these weavers continued their native traditions among other emigrants who shared similar aesthetics, distinct regional styles and preferences developed.

Despite regional differences, most nineteenth-century bedcoverings consisted of cotton and wool threads woven in compound weaves. Cotton was usually used for the warp (the threads that run lengthwise) and for the primary weft (the threads that pass across and between the warps, interweaving with them). Wool, which was both warm and easy to dye, was used for the supplementary weft, allowing the introduction of bright colors.

**Curator:** Kristina Haugland, Assistant Curator of Costume and Textiles

**Location:** Costume and Textile Gallery (271), second floor

### **Florence Knoll Bassett: Defining Modern**

*Through April 10, 2005*



**Settee with beige fabric**

*Florence Knoll*

*.Photo courtesy of Knoll, Inc.*

Florence Knoll Bassett (b. 1917), who defined the look and market for modern design in corporate America in the 1950s and, in the process, made modern American design an international style, has designed her first Museum gallery exhibition at the Philadelphia Museum of Art, entitled *Florence Knoll Bassett: Defining Modern*. The concise installation includes some eleven pieces of the furniture she designed for Knoll Inc., as well as photographs of interiors that demonstrate the designer's ability to relate interior design to the building, and furniture and textiles to the interior. The opening of the exhibition coincides with her receipt of the 2004 Design Excellence Award from Collab: The Group for Modern and Contemporary Design at the Philadelphia Museum of Art.

As an architect, interior space planner, and furniture designer, Knoll Bassett (b. 1917) profoundly influenced post-World War II design with her pioneering interiors. Her reductive aesthetic of light, open spaces discretely furnished with elegant woven fabrics, furniture grouped for informal conversation, and brightly colored wall panels made the company founded by her first husband Hans Knoll (1914-1955) one of the most influential design firms of the time.

Her notable projects include the interior design of the CBS, Seagram's and Look Magazine offices in New York City and the Heinz Company headquarters in Pittsburgh. Her work is represented in the collections of the Philadelphia Museum of Art, The Museum of Modern Art, The Metropolitan Museum of Art, and the Musée des Arts Décoratifs in Paris. A recipient of the 2002 National Medal of Arts, Knoll Bassett has received four Museum of Modern Art Good Design Awards, the American Society of Interior Designers' Total Design Award, and the American Institute of Architects' Industrial Arts Medal.

The exhibition is supported by *Collab*, a non-profit organization founded in 1970 that raises funds for the Philadelphia Museum of Art's modern and contemporary design collection, which now includes over 1,000 works. The collection ranges from appliances and furniture to ceramics, glass, and lighting. *Collab* presents its prestigious Design Excellence Award to a design professional who has made a significant contribution to the field. Past honorees include Milton Glaser, Michael Graves, Jonathan Ive, Maya Lin, Ingo Maurer, Richard Meier, George Nakashima, Karim Rashid, Philippe

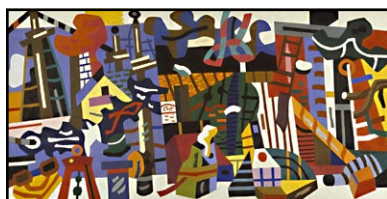
Starck with Ian Schrager, and Robert Venturi. *Collab* also promotes a better public understanding and appreciation of contemporary design through its educational initiatives, including sponsorship of symposia, lectures, tours, and a citywide, college-level student design competition.

**Curator:** Kathryn Hiesinger, Curator of European Decorative Arts After 1700

**Location:** Contemporary Decorative Arts Gallery (170), first floor

## **Stuart Davis and American Abstraction: A Masterpiece in Focus**

*Through April 17, 2005*



**Swing Landscape**, 1938, Stuart Davis  
(American, 1894-1964). Oil on canvas,  
86 3/4 x 172 7/8 inches. Indiana  
University Art Museum, Bloomington,  
IN. Estate of Stuart Davis/Licensed by  
VAGA, New York, NY

*Swing Landscape*, the great mural of 1938 by Stuart Davis that represents the waterfront of Gloucester, Massachusetts, will be the centerpiece of this exhibition. This special loan from the Indiana University Art Museum, where the mural has been housed since 1941, offers a rare opportunity to appreciate Davis's masterpiece in the context of American abstract painting of the mid-twentieth century.

Originally commissioned by the Works Progress Administration (WPA) for the Williamsburg Housing Project in Brooklyn, New York, *Swing Landscape* (oil on canvas, 86 3/4 x 172 1/8 inches) is considered one of the artist's most important works, a synthesis of color and form, space and flatness, and ultimately of realism and abstraction. The artist had spent numerous summers in Gloucester

and had already amassed a significant body of work on this subject when he began to embark on his ambitious *Swing Landscape*. He found this fishing village to be "the place I had been looking for. It had the brilliant light of Provincetown, but with the important additions of topographical severity and the architectural beauties of the Gloucester schooner." *Swing Landscape* conveys his interest in the nautical details of this waterfront area through the juxtaposition of sails, masts, and girders, which gyrate back and forth with a tempo comparable to the syncopated beat of jazz music.

In the 1930s, the artist enlarged his canvases to fulfill the ever-growing need for mural painting. Besides the Williamsburg Housing Project commission, which led to the creation of *Swing Landscape*, Davis also painted murals for Radio City Music Hall (1932) and the New York World's Fair (1939).

*Swing Landscape* was deemed too abstract for a popular audience, and was never installed at the Williamsburg Housing Project. It was placed in storage in Manhattan until 1941, when The Cincinnati Modern Art Society borrowed it for the two-person show, *Marsden Hartley, Stuart Davis*. One of the society's members was a graduate student at Indiana University and the curatorial assistant to the new director of the University Art Museum, Henry Hope. Hope, a dedicated modernist who had come to Indiana from Harvard, sent a truck to pick up the painting after the exhibition closed, and negotiated a long-term loan for the painting.

In addition to *Swing Landscape*, the exhibition will feature about 15 prints, drawings and paintings by Davis from the Philadelphia Museum of Art, including Davis's early nautical work *Boats Drying, Gloucester* (c.1916) as well as his late tour de force painting, *Something on the Eight Ball* (1953-54). Also on view will be work by Davis's contemporaries, such as Arshile Gorky's *Abstraction with a Palette* (c. 1930), Ad Reinhardt's *Abstraction* of 1940, and Francis Criss's *Words and Music of Two Hemispheres*, (ca. 1940). These paintings illustrate the spirit and variety of American abstract painting in the era of *Swing Landscape*, setting Davis's masterpiece in context.



Davis was born in Philadelphia into an artistic family in 1892. His mother was a sculptor, and his father was art editor of the now defunct *Philadelphia Press*, a newspaper that included among its employees several of the artist-reporters now known as “The Eight” (e.g., Robert Henri, John Sloan, George Luks, and William Glackens). Davis became a close friend of Sloan and moved to New York in 1909 to attend Henri’s school, where he studied until 1912. In the following year, Davis became one of the youngest artists to exhibit in the landmark *International Exhibition of Modern Art*, known as the Armory Show, which introduced European avant-garde art to many Americans for the first time.

**Curators:** Kathleen Foster, The Robert L. McNeil, Jr. Curator of American Art and Michael Taylor, The Muriel and Philip Berman Curator of Modern Art

**Location:** American Art Gallery (119), first floor

### **Masterpieces of Indian Painting from the Alvin O. Bellak Collection. A Tribute** Through mid-April 2005



**The Poet Bihari Offers Homage to Radha and Krishna**

Opening page of the *Satasai* (Seven Hundred) of Bihari

Artist/maker unknown

c. 1760-1765

India, Himachal Pradesh, Basohli or Guler

Opaque watercolor, gold, and silver-colored paint on paper

Attributed to nainsukh

9 7/8 x 13 inches (25.1 x 33.0 cm)

Alvin O. Bellak Collection (promised gift)

Twenty “miniature” paintings from the Rajput courts of India, dating from the 17<sup>th</sup> through the 19<sup>th</sup> century, form this memorial tribute to the late psychologist, connoisseur and collector of Indian painting, Dr. Alvin O. Bellak (1928-2004). The Hindu Rajput kings ruled a number of independent kingdoms that spread from the plains of western and central India into the foothills of the Himalayan Mountains. Pious devotion, poetic love, the play of the gods, and the pleasures and intrigues of courtly life are all reflected in the richly hued paintings that make up the exhibition. From Rajasthan in the plains comes the wickedly comical portrait pair of a disgraced courtier, *Baba Bharath Singh, Dressed and Undressed*. Paintings from the Himalayan mountain kingdoms include the vibrant 17<sup>th</sup>-century *Bhadrakali within the Rising Sun* and the elegantly idealized 18<sup>th</sup>-century image of “*The Poet Bihari offers Homage to Radha and Krishna*,” attributed to the master painter Nainsukh.

The Alvin O. Bellak collection is comprised of 88 paintings and drawings, each of superlative quality, that span 400 years of India’s artistic history, from the adoption of paper making technology in the late 14<sup>th</sup>-century to the advent of photography in the late 19<sup>th</sup>. Painted on paper with vivid, opaque watercolors, the works are often highlighted with gold and polished to a smooth, lustrous surface. Most were created in royal painting workshops, often as pages for larger illustrated manuscripts or series, and so provide a unique window into the idylls and intricacies of daily life at court. Through delicate details and lively stories, each one evokes an intimate world of enchantment and delight.

When he began collecting Indian “miniature” paintings in the mid-1970s, Dr. Bellak set out to illustrate the history of the genre. Over the next 25 years, he succeeded in developing one of the world’s finest private collections. It was first shown in its entirety in 2001 in the acclaimed exhibition, *Intimate Worlds: Indian Painting from the Alvin O. Bellak Collection*. Dr. Bellak promised the collection as a bequest to the Museum and his philanthropy has now transformed the Philadelphia Museum of Art into one of the world’s major repositories of Indian painting.



**Curator:** Darielle Mason, The Stella Kramrisch Curator of Indian and Himalayan Art  
**Location:** William P. Wood Gallery (227), second floor

## **Himalayan Texts and Charms**

*Through mid-April 2005*



### **Scorpion Charm Used to Prevent Illness**

*c. 1971*

*Artist/maker unknown*

*Tibet; printed in India or Nepal*  
*Woodcut*

*Image: 10 3/8 x 8 1/8 inches*  
*Philadelphia Museum of Art:*  
*Purchased with the Print Revolving Fund and the Suspense-Paolozzi Fund, 1972*

In the Himalayas, the written word is not only a means of communication, but is imbued with magical power considered worthy of veneration. Particular books are worshipped with offerings, processed during festivals to give blessings, and are held by deities as a symbol of knowledge and power. Beautifully illustrated paper and palm-leaf pages carefully wrapped in luxurious silks and/or sandwiched between wooden covers that may be elegantly carved and painted with pigments made from precious stones and metals characterize

many Hindu and Buddhist Himalayan books traditionally and currently. Paper charms that combine mystic texts with lively images are encased in jeweled amulets and prayer wheels or pasted to the walls of a temple or home to promote the well being of people and their animals. This installation showcases diverse examples of books, book covers, illuminated manuscripts, and printed charms, as well as paintings and sculptures of book-holding deities to explore the art and the power of the written word in Nepal and Tibet.

**Curator:** Katherine Anne Paul, Assistant Curator of Indian and Himalayan Art  
**Location:** Himalayan Gallery (232), second floor

## **Libations: Wine and Tea in East Asia**

*Through April 2004*

For centuries, the drinking of tea and wine in China, Korea and Japan has been an act imbued with ritual and ceremonial importance. Displaying objects from distant places across both time and geography, this exhibition reveals the sources and the migration of forms and decorations of tea and wine vessels across national borders and illustrates the essential qualities that tea and wine have brought to East Asian art and thought.

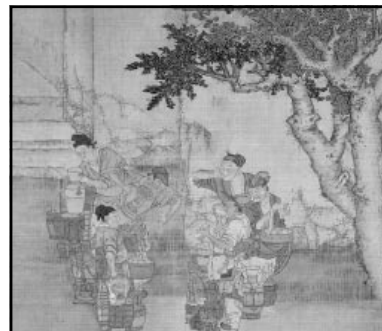
### **Tea Merchants**

*19th century (Qing Dynasty, 1644-1911)*

*Ink, gold, and color on silk; mounted as an album leaf*

*China*

*Purchased with Museum funds*  
*1929-40-78*



Ancient and modern offerings of wine have been given to please gods and ancestors, while tea has long been brewed for its medicinal properties and as an aid in meditation towards the pursuit of truth and enlightenment. However, these beverages have their pleasurable and frivolous aspects as well. Drinking parties and tea ceremonies have necessitated and inspired a wealth of art objects, both rustic and elite. Tea and wine have left an indelible impression- beyond the stimulation of caffeine or alcohol- as reasons to gather friends, write poetry, and expand one's perception of the world.

This exhibition explores the art and artifacts of tea and wine, from the most ancient Chinese ritual wine vessels to a contemporary Korean teapot. The exhibition features works from over three

thousand years of East Asian art in bronze, jade, crystal, ceramics, glass, precious metals, and lacquer, as well as paintings and calligraphy. The selection from the collection includes examples of practical and functional traditions, such as Chinese teacups with covers to keep the tea warm, or stout Japanese sake bottles. There are as well stylized pieces elevated by their artistry like the melon-shaped wine ewers from Korea with pale green celadon glaze.

**Curator:** Felice Fischer, Luther W. Brady Curator of Japanese Art and Curator of East Asian Art

**Location:** Japanese Galleries 241, 242, 243, second floor

## **Salvador Dalí**

*Through May 15, 2005*



**My Wife, Nude, Contemplating  
her own Flesh Becoming Stairs,  
Three Vertebrae of a Column,  
Sky and Architecture, 1945**  
Salvador Dalí (1904-1989)  
Oil on panel, 24 x 20.5  
Private Collection c/o The San  
Francisco Museum of Modern Art

Salvador Dalí (1904-1989), among the most influential artists of the 20<sup>th</sup> century, is the subject of the first retrospective of his paintings, drawings, and sculpture to be seen in the United States in more than 60 years. The exhibition embraces every aspect of his creative life as painter, writer, object-maker, designer of ballets and exhibitions, filmmaker, theorist and publicist. It is composed of more than 200 works, placing Dalí's famous surrealist canvases of the 1920s and 1930s in context with his early and later work and reassessing his position in modern art. The exhibition includes 150 paintings, the largest number of Dalí's pictures ever to be assembled together, accompanied by sculpture, works on paper, photographs of the artist and a documentary section. These works are drawn from public and private collections in the United States, Europe, Brazil, Mexico, and Japan.

Dalí is one of the best-known artists of all time and yet 15 years after his death and despite such remarkable public recognition, his achievement has yet to be fully understood. This exhibition provides a splendid opportunity for scholars, artists, and visitors to encounter a complete and complex picture of the artist's oeuvre."

Since the artist's death in 1989, Dalí has remained one of the best known and most instantly recognizable artists in the world, and his lasting importance has been much debated and discussed in recent years as exhibitions and scholarly studies have begun seriously to re-examine the breadth and intelligence of his work over seven decades. The curatorial team for this project, led by the eminent Dalí scholar, Dawn Ades, has built upon these insights to create a thorough account of Dalí's art and ideas, while also exploring its impact on subsequent generations of artists. Surrealism has been the essential context for the understanding of Dalí's work, and his relationship with this movement will be a significant focus within the exhibition.

The exhibition will be organized chronologically, beginning with the Catalan-born artist's earliest efforts from his art school days in Madrid where he quickly absorbed the techniques of such Spanish masters as Zurbarán, Velázquez, and Goya, before assimilating more recent developments in painting such as Impressionism and Cubism. Included among the early works in the exhibition are astonishingly realistic paintings such as *Basket of Bread*, 1926, and portraits of family members, as in *Figure at a Window*, 1925, as well as his first contributions to the European avant-garde in the 1920s, when he rapidly reacted to the work of his contemporaries, Miró and Picasso. Other early works reflect his friendships with the poet Federico García Lorca and the filmmaker Luis Buñuel, with whom he developed the wholly individual mode of "anti-art"- seen in works such as *Unsatisfied Desires*, 1928 and the *Cecinitas (Little Ashes)*, 1927-1928.

Dalí is perhaps best known for the Surrealist paintings he made between 1929 and 1939, in which he transformed personal desires and obsessions into some of the most arresting images of the 20<sup>th</sup> century. Paintings like *The First Days of Spring*, 1929, and *The Enigma of Desire: My Mother...*, 1929, executed with the minute realism that he called “hand made color photography”, led André Breton to welcome the artist into the ranks of the Surrealist movement in 1929. That same year Dalí met Gala Eluard, then the wife of Surrealist poet Paul Eluard. She became his lifelong companion, artistic muse and alter ego, and the exhibition will include numerous portraits of her, among them *Gala and the Angelus of Millet Preceding the Imminent Arrival of the Conical Anamorphoses*, 1933.

Dalí invented what he called the “Paranoiac-Critical method” to investigate the mysteries of the subconscious. Influenced by Freudian psychoanalysis, the artist invested myths and legends with disturbing psychological meanings, often related to his own estranged relationship with his father, a formidable notary, and his beloved mother, who died when he was 16 years old. Paintings such as *William Tell*, 1930, and the *Spectre of Sex Appeal*, 1934, show how Dalí transformed existing myths to create his own unique visual language. The “Paranoiac-Critical method” was also the source of the double images that are such a striking aspect of his work of the late 1930s, as seen in *The Metamorphosis of Narcissus*, 1937, and *Apparition of Face and Fruit Dish on a Beach*, 1938.

The exhibition also examines Dalí’s response to the convulsive politics of Europe in the 1930s, seen in such landmark paintings as *Soft Construction with Boiled Beans: Premonition of Civil War* and *Autumnal Cannibalism* (both 1936). These works are poignant allegories of the Spanish Civil War, which Dalí viewed as a “delirium of auto-strangulation.” It was partly Dalí’s ambivalent reaction to the conflict in his homeland that led to his expulsion from the Surrealist group in 1939.

Another aspect of the retrospective is a thorough examination of Dalí’s less known post-World War II period, which is marked by technical virtuosity and an interest in optical illusions, science and religion. His apparently contradictory allegiances include a revival of epic scale history painting and technological inventions such as holograms, as well as a complex relationship with the Catholic Church. In paintings such as *The Madonna of Port-Lligat (first version)* of 1949 and *Corpus Hypercubicus*, 1954, Dalí attempted to reconcile Christian iconography with images of dematerialization inspired by the discoveries of particle physics and atomic energy. Dalí described this new phase of his art as “Nuclear Mysticism”, which led him to create such monumental works as *La Gare de Perpignan*, 1965, and *Hallucinogenic Toreador*, 1968–1970. The exhibition will conclude with Dalí’s final painting *The Swallow’s Tail - Series on Catastrophes*, 1983.

Although often dismissed during his lifetime, Dalí’s late work had a strong impact on emerging artists in the 1960s and 1970s, reflected in the contemporary imagery of Andy Warhol, Roy Lichtenstein, Sigmar Polke, and Jeff Koons. As Michael Taylor, the Muriel and Philip Berman Curator of Modern Art at the Philadelphia Museum of Art and one of the contributing curators of the retrospective, said: “Dalí’s enormous impact on contemporary art has yet to be properly assessed. His late work, which embraced psychoanalysis, modern science and religious mysticism, redefined the boundaries of art, fashion, and popular culture in ways that we are only now beginning to understand. Our role as curators of the centennial retrospective is to give Dalí, the painter, writer, filmmaker, sculptor, mythmaker and performance artist, the proper recognition he deserves.”

As the only American venue of this landmark exhibition, the Philadelphia Museum of Art provides an appropriate context. The Museum owns two major Dalí paintings, *Agnostic Symbol*, of 1932, and *Soft Construction with Boiled Beans - Premonition of Civil War*, of 1936, as well as a delightful drawing of *Harpo Marx*, made in 1937. Long considered one of the most important paintings Dalí ever made, *Soft Construction...* looks back to the work of his compatriot Francisco Goya, whose

*Saturn Devouring One of his Children*, of 1820, may have inspired Dalí to embrace his own nightmarish vision of Spain on the brink of self inflicted annihilation. It entered the Museum in 1954 as part of the famous collection of Louise and Walter Arensberg in Hollywood, California, who had purchased it through their close friend and supporter, Marcel Duchamp.

For complete information about the Dalí centennial year exhibitions celebrations, including a calendar of international events, commissioned by the Gala-Salvador Dalí Foundation, visit [www.dali2004.org](http://www.dali2004.org)

**Organizers:** The exhibition has been organized by Palazzo Grassi, Venice, with the Gala-Salvador Dalí Foundation, Figueres, Spain, in collaboration with the Philadelphia Museum of Art and with the support of the Salvador Dalí Museum of St. Petersburg, Florida, in celebration of the centennial of Dalí's birth.

**Sponsors:** In Philadelphia, the exhibition is made possible by **ADVANTA**.

Additional funding has been provided by an endowment from The Annenberg Foundation for major exhibitions at the Philadelphia Museum of Art, by an indemnity from the Federal Council on the Arts and the Humanities, by grants from The Pew Charitable Trusts and the National Endowment for the Arts, and by a generous contribution from Gisela and Dennis Alter. Promotional support provided by NBC 10 WCAU, Greater Philadelphia Tourism Marketing Corporation, Philadelphia Convention & Visitors Bureau, and Amtrak. The print media sponsor is *The Philadelphia Inquirer* and *Philly.com*.

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**Curators:** Professor Dawn Ades, General Artistic Curator; Sra. Montse Aguer Teixidor, Director of the Centro des Estudios Dalinianos, Gala-Salvador Dalí Foundation, Assistant Artistic Curator; Michael Taylor, the Muriel and Philip Berman Curator of Modern Art and Curator in Charge of the Exhibition for the Philadelphia Museum of Art

**Location:** Dorrance Special Exhibition Galleries, first floor

**Publication:** The exhibition will be accompanied by a major two-volume catalogue published by Bompiani Arte, Milan, which will offer a definitive account of his life and work. The first volume will consist of catalogue entries on each work along with an illustrated chronology, bibliography, and an introductory essay by Dawn Ades, FBA OBE, the distinguished English Dalí specialist. She is a Professor of Art History at the University of Essex, and is currently the Director of the Research Centre for Studies of Surrealism and its Legacies in England. She has written numerous books, catalogues and essays on Dalí including most notably her acclaimed critical study entitled *Dalí* (London: Thames on Hudson, 1982). She has curated and co-curated several Dalí exhibitions, including *Salvador Dalí: A Mythology* for the Tate Gallery, Liverpool; and *The Salvador Dalí Museum*, St Petersburg, Florida, in 1998 and *Dalí's Optical Illusions*, which was shown at the Wadsworth Atheneum, Hartford, Connecticut; Hirshhorn Museum and Sculpture Garden, Washington; Scottish National Gallery of Modern Art, in 2000. The second volume will publish new essays by notable Dalí scholars, as presented at the international conference, *Persistence and Memory: New Critical Perspectives on Dalí at the Centennial*, held at the Salvador Dalí Museum, St. Petersburg, Florida, in March 2004

Itinerary: Palazzo Grassi, Venice, September 12, 2004-January 16, 2005; Philadelphia Museum of Art, February 16 to May 15, 2005.

## **Chinese Snuff Bottles from the Permanent Collection**

*Through Summer 2005*



### **Heron in Lotus Pond (Snuff Bottle with Stopper and Spoon)**

*Chinese, Qing Dynasty (1644-1911), Qianlong Period (1736-1795)*

*Cameo glass; green and white jade and red glass stopper; ivory spoon*

*3 1/8 x 1 5/8 inches*

*Philadelphia Museum of Art: Gift of Major General and Mrs. William Crozier, 1944*

In the eighteenth century, Chinese emperors and other elites began collecting snuff bottles, which they valued both as precious objects and as containers for powdered tobacco (snuff). They first used cylindrical medicine bottles to hold this new “medicine”-introduced from Japan in the late seventeenth century-and then experimented with new bottle

shapes and added stoppers with ivory spoons attached. The Qianlong Emperor (reigned 1736 to 1795) was particularly fond of these miniature containers, favoring the carved glass bottles made in the Imperial Glassworks that his grandfather, the Kangxi Emperor, had established in 1696. With the encouragement of the Qianlong ruler, snuff bottle production reached new aesthetic and technological heights, and their popularity continued through the late nineteenth century.

The bottle shown here, with its white-flecked glass background (called “lotus root powder” in Chinese) and ruby-red glass overlay, exemplifies the glass overlay wares made at the Imperial Glassworks during the early eighteenth century. It was probably intended as a gift for an official: the high-relief carving of herons in a lotus pond symbolizes purity and the incorruptible statesmen. The 137 snuff bottles on view in gallery 236 encompass many decorative designs, including floral, figural, and landscape motifs, auspicious symbols, and poetry. Made from glass, porcelain, gourds, seeds, semiprecious stones and hard stones, these bottles represent the versatility and expertise of the artisans who produced them and show the richness of the Museum’s holdings.

**Curators:** Felice Fischer, The Luther W. Brady Curator of Japanese Art and Curator of East Asian Art, Dr. Maris Gillette, Research Associate

**Location:** Gallery 236, second floor

## **The Silver Garden**

*Through July 17, 2004*

The enduring fascination with flowers and plants as a subject for the photographer’s lens is the focus of *The Silver Garden*, a choice bouquet of more than 60 photographs from the collection of the Philadelphia Museum of Art. The exhibition brings together works by masters like Ansel Adams, Harry Callahan, Imogen Cunningham, Paul Strand, Josef Sudek, Edward Steichen, and Brett Weston, among many others. The exhibition coincides with the 176<sup>th</sup> Philadelphia Flower Show, produced by the Pennsylvania Horticultural Society at the Pennsylvania Convention Center from March 6-13, 2005.

Roses, peonies, lilacs, dahlias, ferns, roots and even weeds can be found in *The Silver Garden*. A highlight of the exhibition is the inclusion of more than a dozen recent additions to the Museum’s photography collection by internationally known contemporary artists such as Tom Baril and Maria Martinez-Cañas, as well as Philadelphia-area artists Andrea Baldeck and Roger Matsumoto, shown here for the first time.





**Still Life with Peonies**, c. 1864  
 Charles Aubry  
 Albumen silver print  
 17 3/16 x 14 3/16 inches  
 (43.7 x 36 cm)  
 Purchased with funds  
 contributed  
 by the American Museum of  
 Photography, 1971

“As pastimes, photography and gardening share similar frustrations and satisfactions,” noted Katherine Ware, the Museum’s Curator of Photographs, who chose the images for the exhibition. “Both offer delayed gratification, in that the results of creative toil is usually deferred and sometimes unexpected. In the darkroom tray, a photographic image blossoms forth from the interaction of silver and chemicals as astonishingly as a bud issues from a bare twig in springtime and as magically as a stem emerges from a small, hard seed in the soil.”

The artists’ varied approaches to photographing flowers and plants create a broad landscape for visitors. Cunningham made many of her famous plant pictures in her own backyard while she looked after her young sons, while Adams and Callahan tended to photograph in forests and fields. Strand was so drawn to making plant studies that in 1976 he created a portfolio of images titled The Garden.

The artists take visitors to gardens and fields across the world. Robert Frank glimpses a *Backyard* in California, from his 1955 series The Americans; Ansel Adams goes to Honolulu for *Roots of a Banyan Tree*, *Foster Botanical Garden*, Honolulu (1947-48), then travels to Alaska for *Leaves and Horsetails* (1947-48); Edward Steichen captures the classic beauty of *Heavy Roses*, *Voulangis, France* (1914 negative), while Harry Callahan finds charm in *Weeds on Glass*, *Chicago* (c. 1952, printed later).

The exhibition title *The Silver Garden* refers to the presence of silver salts in most photographic materials, which is why black-and-white photographs are referred to as “gelatin silver prints.”

**Curator:** Katherine Ware, Curator of Photographs

**Location:** Julien Levy Gallery, ground Floor

## **Paradise Found: Buddhist Art of Korea**

*Through October 2005*

This exhibition celebrates the varied and little known Buddhist art of Korea. It features ancient art objects from the Three Kingdoms period (57 BC-AD 668) to the Chosŏn period (1392-1910) in various media: sculpture, painting, metalwork and ceramics. A group of Buddhist paintings from the Chosŏn period, which were used to decorate the walls of temple halls, includes a rare painting of the Third King of the Underworld and the Seven Star Buddha, who is the cosmic representation of the Big Dipper.

Since the introduction of Buddhism to the Korean peninsula in the late fourth century AD, via the northern kingdom of Koguryŏ (37 BC-AD 668), Buddhist art flourished over the centuries and took many forms. While the Three Kingdoms period saw the development of Buddhist iconic statuary art, the Koryŏ period (918-1392) witnessed the production



**Portrait of a Buddhist Monk**

*Artist/maker unknown*

*Korean, Chosŏn Dynasty (1392-1910), 18th century*

*Ink and color on silk*

*39 1/4 x 30 3/4 inches (99.7 x 78.1 cm)*

*Mount: 42 7/8 x 34 3/8 inches (108.9 x 87.3 cm)*

*Made in: Korea, Asia*

*The Samuel S. White 3rd and Vera White Collection, 1967*



of fine and elaborate Buddhist paintings under royal patronage. During the subsequent Chosŏn period, Neo-Confucianism gained prominence in the 15<sup>th</sup> century. Without the support of the royal court, Buddhism gradually declined, and paintings were produced mainly by monks in their temple precincts. Until the eighteenth century, Buddhist paintings were generally intended as backgrounds for statues in temples and were viewed as religious objects. Their functions were to explain ideas that could not be conveyed in sculptural form and to imbue the building with an atmosphere appropriate for a temple. Today the Buddhist heritage has endured in Korea and inspires contemporary artists such as Yoon Kwang-cho and Son Man Jin.

**Curator:** Felice Fischer, The Luther W. Brady Curator of Japanese Art and Curator of East Asian Art Felice Fischer

**Location:** Baldeck Gallery 238, second floor

## **Scenes from the Shahnama and Khavarannama**

*Through October 2005*



### **King Jamshid's Messenger Delivers a Letter to King Tahmasp**

Page from a manuscript of the *Khavarannama* (The Book of Eastern Regions)  
c. 1476-86 (Turkman Period, 1440-1500)  
Persia (Tabriz, Iran)  
Ink, tempera, and gold on paper  
Philadelphia Museum of Art: Bequest of William P. Wood

This exhibition features seven 15<sup>th</sup>, 16<sup>th</sup>, and 17<sup>th</sup>- century miniatures, originally made for bound books of the *Shahnama* and *Khavarannama*. The *Shahnama*—a long poem written by Abu ol-Qasem Mansur (c. 935–1026) under the pen name Firdawsi—follows the exploits of legendary and historical Persian kings and their advisors. Written by the Persian poet Firdawsi (ca. 935-1026), the influential poem called the *Shahnama* (*The Book of Kings*) has come to be known as Persia's

national epic. The poem is based on a history of the kings of Persia from their mythical beginnings through the 7<sup>th</sup> century. A major figure in the *Shahnama* is the legendary hero Rustam, who served as advisor and champion to eight kings during his six-hundred-year life span. Rustam can be seen in a number of the images on view in this installation, wearing a leopard's head for a helmet and a tiger skin as his coat, and riding Rakhsh, his pinkish-orange dappled horse.

A wide range of artists- from those employed in royal ateliers to craftsmen who made manuscripts for sale at bazaars- produced colorful illustrations and elegant calligraphy for *Shahnama* manuscripts, which were made up of individual pages bound together into books. In this installation, the pages are mounted as separate paintings. Following the fundamental conventions of Persian painting, the colors are applied in flat layers, with little use of shading to make things appear three-dimensional, recession in space is achieved by overlapping objects, and distant objects are placed toward the top of the picture. The artists have combined these techniques with great attention to detail and color, creating lively and vivid depictions of famous events from this complex narrative.

The early 15<sup>th</sup>- century *Khavarannama* (*The Book of Eastern Regions*), written by Ibn Hisam (c. 1380-1470), is similar in structure to the *Shahnama* but chronicles both the fantastic and historical exploits of Ali, cousin and son-in-law of the Prophet Muhammad, and his partisans. The colorful array of tempera, silver, and gold illustrations depicting kings and heroes acting out these ancient stories are complemented in these works as well by lithe, ornamental calligraphy.

**Curator:** Dr. Adriana Proser, former Assistant Curator, East Asian Art  
**Location:** Gallery 228, second floor

## **The Arts of Korea: Selections from the Permanent Collection**

*Ongoing*



### **Vase (Maebyeong)**

12th century  
Korean, Koryŏ Dynasty (918-1392)  
Height: 16 inches  
Porcellaneous stoneware with celadon glaze and incised decoration  
Philadelphia Museum of Art: Purchased with the Fiske Kimball Fund and the Marie Kimball Fund, 1974

The recent acquisition of major works of Korean painting, sculpture, ceramics, metalwork, lacquer, and furniture has provided the impetus for an expanded installation of the Museum's Korean art collections. Among the works on display is a rare chest elaborately decorated with phoenixes. These beautiful pieces dating from the Choson Dynasty are prime examples of Korean lacquerware,

one of the most expensive and desirable of East Asian luxury goods. Lacquer is made by applying numerous thin coatings of sap from the Asian sumac tree over a prepared core of wood, metal, or fabric and is often decorated with inlays of mother-of-pearl, tortoise shell, gold, or silver.

Also featured in the installation are outstanding examples of the Korean potter's art, including fine examples of celadon wares, and several screen paintings. The eight-panel calligraphy scrolls by the contemporary calligrapher Son Man Jin "He who tries to travel two roads at once will arrive nowhere" offers a modern interpretation of traditional calligraphy by deconstructing and distorting the characters making them seen more like abstract figures than characters. Another screen, *Six Poems on Flowers*, was written by twentieth-century calligrapher Lee Mi-kyung, in the classical style (*sijo*) in the Korean *hangul* script.

**Curators:** Dr. Felice Fischer, The Luther W. Brady Curator of Japanese Art and Curator of East Asian Art, and Ariane Perrin, the Andrew W. Mellon Curatorial Fellow for Korean Art

**Location:** Gallery 237, second floor

## **Irish Silver**

*Ongoing*



### **Two-Handled Cup with Lid**

1706-8  
*Workshop of David King (Irish [Dublin], active from 1690, died 1737)*  
Silver  
Height: 13 inches  
Philadelphia Museum of Art: *The Henry P. McIlhenny Collection in memory of Frances P. McIlhenny, 1986*  
*The coat of arms is that of Hayes St. Leger, Viscount Doneraile of County Cork, Ireland.*

The period from the closing decades of the seventeenth century until the years shortly after the Act of Union of 1800, which merged Ireland into the single kingdom of Great Britain and Ireland, was the great age

of Irish domestic silver. At that time, Dublin, the second largest city in the British Empire, was the political, economic, and social center of Ireland. The Protestant gentry who came to prominence under the reign of William III (1689-1702) entertained lavishly, and like their English counterparts they sought to accumulate possessions, including silver that demonstrated their wealth and status. Due to the obvious political and geographical connections in this period, Irish silver relied heavily on English styles; however, Irish silversmiths originated a number of their own forms and types of

decoration. Two-handled cups, which by this period were reserved for ceremonial occasions, were a favorite among Irish silversmiths, and the installation includes a number of monumental examples of this form. One gilded example features handles in the shape of harps, a common symbol of the Irish nation.

**Curator:** Donna Corbin, Assistant Curator of European Decorative Arts

**Location:** Gallery 281, second floor

## IN THE VIDEO GALLERY

### Dalí and the Cinema

*Un Chien Andalou*, 1929 (16 minutes)

Written by Salvador Dalí and Luis Bunuel

Directed by Luis Bunuel

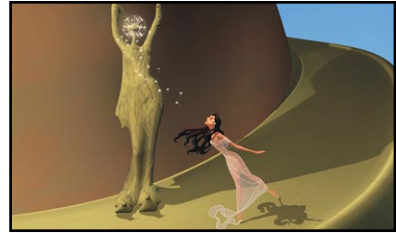
Courtesy Kino International

*Destino*, 1946; completed 2003 (6 minutes, 40 seconds)

Directed by Dominique Monferey

Story by Salvador Dalí and John Hench

Courtesy Disney Enterprises



Digital film still from **Destino**

Courtesy of Disney Enterprises, Inc.

These films play consecutively and continuously through May 15, 2005

Few artists have experimented more with the medium of film than Salvador Dalí. He During his career, he collaborated with Luis Buñuel, the Marx Brothers, Alfred Hitchcock, and Walt Disney to create fantastic visions that played out on the big screen. In conjunction with the retrospective exhibition *Salvador Dalí*, the Museum offers daily showings of *Un Chien Andalou* and *Destino* in the video gallery (179).



Film still from **Un Chien Andalou**

Gelatin silver print

Philadelphia Museum of Art:

The Lynne and

Harold Honickman Gift of the

In 1929 Luis Buñuel visited Dalí at his home in Figueres, Spain, to recount a dream he had of a slender cloud cutting the moon in half, "like a razor blade slicing through an eye." Dalí shared with Buñuel his own dream about a hand covered in ants, and the two set about drafting a film script based on their visions. The script would go on to become *Un Chien Andalou* (1929, DVD, 17 minutes), widely considered one of the finest pieces of Surrealist cinema.

In his 1983 autobiography, Buñuel recalled that the two established one important rule for their collaboration: that no idea or image with any rational explanation would be included in the work. Themes of love, sex, death, and decay are present but the film has no recognizable structure to connect them. This disconnect leaves viewers to examine their own reactions to the piece, demonstrating that this film should be experienced rather than analyzed.

Although *Destino* premiered in June 2003 at the Annecy International Animation Film Festival, the origins of the film date to 1945, when Dalí met Walt Disney at a dinner party hosted by Jack Warner, then head of Warner Bros., and the idea for a collaborative project was hatched. *Destino* was initiated when Disney, who owned the rights to the Mexican love ballad of the same name, commissioned Dalí to create a story treatment based on the song. Though the film was abandoned due to financial difficulties arising from World War II, the project was revived in May 2001 at

Disney's Paris-based animation studio. Using Dalí's original storyboards, sketches, and paintings as a blueprint, a team of 25 animators worked to bring the artist's vision to fruition.

Set to the ballad – written by Armando Dominguez and sung by Dora Luz – *Destino* is a love story as only Dalí could envision, complete with melting clocks, tuxedo-clad eyeballs, ballerinas, ants that turn into bicycles, and a surprising homage to baseball, which signals Dalí's fascination with American pop culture.

**Curator:** Melissa Kerr, Assistant Curator, Modern and Contemporary Art

**Location:** Video Gallery (179), first floor

## AT THE RODIN MUSEUM

### **Echoes: Celebrating 75 Years of Rodin in Philadelphia**

*Through May 31, 2005*



**Eternal Springtime**, 1884,  
Auguste Rodin (French, 1840-  
1917). Plaster, 26 x 27 5/8 x 16  
5/8 inches. The Rodin Museum,  
Philadelphia: Gift of Jules E.  
Mastbaum.

A Philadelphia landmark and one of the world's most important collections of 19th-century sculpture, the Rodin Museum opened its doors to the public on November 29, 1929, one month after the stock market crash that signaled the beginning of the Great Depression. On the occasion of the 75<sup>th</sup> Anniversary of this celebrated showcase of works by the great French sculptor Auguste Rodin (1840-1917), the Museum presents series of special events, programs and a new installation featuring provocative pairings of Rodin's sculptures, including the plaster and bronze versions of Rodin's most lyrical work on the theme of human love, *Eternal Springtime* (1884).

*Echoes* illuminates the artist's working process and how he developed his themes. A central focus of the installation is *Danaïd* (1902), one of Rodin's most admired marbles, which was acquired by the Philadelphia Museum of Art in 2003. Among the artist's most touching evocations of despair, *Danaïd* represents the arched form of a young woman fallen to her knees over a broken vessel from which water flows gently, commingling with her hair. The sculpture was given to the Pennsylvania

Academy of the Fine Arts in 1902 by the Philadelphia artist Alexander Harrison (1853-1930), who acquired *Danaïd* directly from Rodin through an exchange of his own marine pictures. The American artist wrote to Rodin that *Danaïd* would be a "patriotic artistic gift to the city of Philadelphia."

*Danaïd* is shown with a number of related sculptures of the female form. The wonderful marble *Aurora and Tithonus* (1906) is an anniversary loan from the Musée Rodin in Paris. In Philadelphia, it is united with another of Rodin's depictions of a female figure mourning over the body of her beloved, the plaster *Death of Adonis* (1888). The marble *Andromeda* (1885) depicts the despairing beauty of Greek mythology at a point in her tale just after her father, King Cepheus, chained her to a rock, sacrificing her to a sea monster to save his people. The plaster *Sorrow* (c. 1887) is closely related in feeling to *Andromeda*, each showing female figures so overcome with grief that they fling themselves forward and fold their arms around their heads. Also paired in the installation are *Adam* (1880) and *The Shade* (1880, enlarged c. 1902), two towering bronze figures that reveal the impact Michelangelo had on Rodin's art; as well as *The Cathedral* (1908) and *The Hand of God* (1898), two of Rodin's larger studies of hands. Other pairings are made with sculptures from the Rodin Museum collection, the John G. Johnson Collection at the Philadelphia Museum of Art, and loans from public and private collections.



**Curator:** John Zarobell, Assistant Curator, European Painting before 1900  
**Location:** The Rodin Museum, Benjamin Franklin Parkway, Philadelphia, PA

## AT THE FLEISHER ART MEMORIAL

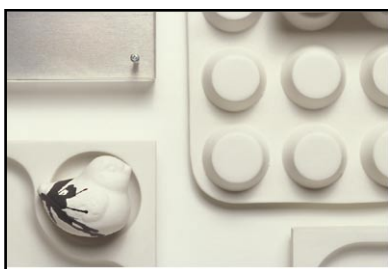
The Samuel S. Fleisher Art Memorial is best known as the country's oldest and largest free and low-tuition visual arts program for adults and children. Founded as the Graphic Arts Sketch Club in 1898, Fleisher has been a vital educational resource that includes instruction in the visual arts, exhibitions, concerts, and interpretation of its historic buildings and permanent collection. The Fleisher Art Memorial has been administered by the Philadelphia Museum of Art since 1945. More information about Fleisher can be found at [www.fleisher.org](http://www.fleisher.org).

### Fleisher Exhibitions for Spring 2005

#### CHALLENGE EXHIBITIONS

##### Challenge 3

*Through April 16, 2005*



**"Inkblot: Plate VII"**  
*Julie York*  
*Mixed Media*  
2004  
7" x 34" x 4"

The third exhibition of the twenty-seventh season features sculpture by Ephraim Russell, abstract paintings by Kate Stewart, and sculpture by Julie York. Carolyn Pyfrom will show a series of new paintings in the Faculty Gallery.  
Opening Reception: Friday, March 18, 5:30–7:30 p.m.

**Location:** Dene M. Lochheim Galleries, 1719 Catharine Street

**TalkAbout:** Saturday, April 2, 1:30 – 2:30 p.m.

##### Challenge 4

*April 22, 2005 – May 21, 2005*

The last of the four-part series of exhibitions features the sculpture of Norman Paris, prints by Daniel Heyman, and ceramic sculpture of Lindsay Feuer. Sharon Hildebrand will be showing a collection of book structures in the Faculty Gallery.

Opening Reception: Friday, April 22, 5:30–7:30 p.m.

TalkAbout: Saturday, May 7, 1:30–2:30 p.m.



*Lindsay Feuer*

**Location:** Dene M. Lochheim Galleries, 1719 Catharine Street

### Rochelle Toner/ Larry Spaid: Visual Dialogue on Abstraction

*Through April 16, 2005*

The two artists in this exhibition highlight a dialogue of styles that approaches both, visual and emotional content. Rochelle Toner and Larry Spaid have been colleagues for many years at



**Marbles**  
 Rochelle Toner  
 10" X 8"  
 watercolor drawing, 2004

Temple University. They both work in an abstract fashion - Rochelle works more organically while Larry works with more geometric forms. Both draw upon personal experience and emotions to produce their work. Toner is premiering a series of book pages containing screen printed images with text as well as a series of watercolor/drawings. Spaid will be showing a suite of mixed media works on paper based on study and travel in Vietnam and Cambodia. In his travels he gleans visual information from traditional fabric coloring techniques, crafts, utilitarian devices, and objects of ritual that bring color and form to the work.

The exhibition will continue through April 16 and gallery hours are: Tuesday and Thursday 1 to 5:00 p.m., Saturday 10 a.m. to 5:00 p.m. or by appointment, (closed Saturday March 26<sup>th</sup>). Evening hours are: Tuesday through Thursday 6:30 to 9:30 p.m.

**Location:** Suzanne Fleisher and Ralph Joel Roberts Gallery, Center for Works on Paper, 705 Catharine Street.

### **Rochelle Toner/ Larry Spaid: Visual Dialogue on Abstraction**

*Through April 16, 2005*

In conjunction with the exhibition the public is invited to view the work, meet the artists, and participate in a public dialogue about how the two artists develop their images. The gallery talk will be held **Wednesday March 23<sup>rd</sup>, 7 to 8:00 p.m.** and is free and open to the public.

Also in conjunction with the exhibition Ms Toner and Mr. Spaid will offer a **Master Workshop** on moving your work forward, in Fleisher's studios at **705 Christian Street, Sunday April 10, 1 to 4:00 p.m.** The artists will focus on ways for artists to bring a forceful direction to their work. Both artists have a long history of developing ideas for their images through note taking, drawings, travel, and life experience. They will share their studio documents with those in the workshop. In addition participants are invited to bring one current piece of work and any materials they would like to work with. Toner and Spaid will view each person's images and consult with them on potential directions the work might take conceptually as they work hands on in the studio during the session. This will be followed by a review and feedback by the two artists. Space is limited so sign up now for this great opportunity soon. The cost for Fleisher members is \$40 nonmembers \$60. Register for this special event by calling 215-922-3456 ext. 328.



**V/C-F#42**  
 Larry Spaid  
 30" X 22"  
 acrylic on paper

Gallery discussion and dialogue with the artists Wednesday March 23<sup>rd</sup>, 7 to 8:00 p.m. and Master Workshop for Artists Sunday April 10, 1 to 4:00 p.m.

**Location:** Center for Works on paper, 705 Catharine Street.

### **Community Partnerships Student Exhibition**

*May 6 – May 21*

This is the fourth exhibition devoted to Fleisher's Community Partnerships in the Arts program, which carries on Fleisher Art Memorial's commitment to reaching families who lack access to high quality arts education programs. Fleisher collaborates with local public schools, human services agencies, community organizations, and professional artists to draw on the unparalleled capacity



of the arts to engage the hearts and minds of South Philadelphia's children and youth, while integrating their academic learning and social development. The works on display were created by students who worked with artists-in-residence in four South Philadelphia public schools during the autumn of 2004.

Opening reception: May 6, 5:30-7:30 p.m.

**Location:** Center for Works on paper, 705 Catharine Street.

**Gallery Hours at Fleisher are:**

Monday–Friday, 11:00 a.m.–5:00 p.m.

Additional hours when school is in session:

Monday–Thursday, 6:30–9:30 p.m.

Saturday 10:00 a.m.–3:00 p.m.

## **GENERAL INFORMATION**

### **PHILADELPHIA MUSEUM OF ART**

For additional information contact the Marketing and Public Relations Department of the Philadelphia Museum of Art at (215) 684-7860. The Philadelphia Museum of Art is located on the Benjamin Franklin Parkway at 26th Street. For general information call (215) 763-8100 or visit the Museum's website at [www.philamuseum.org](http://www.philamuseum.org).

**Hours:**

Closed Mondays and holidays

Tuesday through Sunday, 10:00 a.m.–5:00 p.m.

Friday evenings until 8:45 p.m.

**Admission:**

Pay what you wish on Sundays, all day, from 10:00 a.m. until 5:00 p.m.

\$10 for adults; \$7 for students with I.D., children 13-18, and senior citizens (62 and over); children 12 years old and younger are admitted free at all times.

### **RODIN MUSEUM**

The Rodin Museum is located on the Benjamin Franklin Parkway at 22nd Street. For information, call (215) 763-8100. Hours are Tuesday through Sunday, 10:00 a.m. – 5:00 p.m., except legal holidays. A donation of \$3.00 is suggested.

The Rodin Museum houses the largest Rodin collection outside Paris, including 124 sculptures and bronze casts of the artist's greatest works. The Thinker, among the most famous sculptures in the world, may be found in front of the Museum, and the imposing Gates of Hell stands at the Museum's entrance.

### **FAIRMOUNT PARK HOUSES**

The Fairmount Park Houses, located to the north and west of Center City along the Schuylkill River, were built in the 18th and 19th centuries within a leisurely horseback ride from the commercial center of one of the most prosperous cities in the American colonies. Some of the properties functioned as working farms, while others provided elegant, fashionable retreats.

Fiske Kimball (1888-1955), the distinguished architectural historian who became director of the Philadelphia Museum of Art in 1925, was the prime mover behind establishing these rare architectural treasures as house museums. Under his auspices, the Museum assumed administration of Mount Pleasant (built 1762-1765), which had been built for a Scottish sea captain and privateer and was briefly owned by Benedict Arnold, and Cedar Grove (built 1748), a simpler structure that is fascinating for its innovative interior features and its original furnishings that remain in pristine condition. Both houses offer rare and authentic contexts in which to present works from the Museum's American Art and Decorative Arts collections and extend into the park Kimball's vision of the Museum as a place to "walk through time."

The Park House Guides of the Philadelphia Museum of Art, organized in 1960 and now numbering some 60 highly trained volunteers, offer detailed tours of Fairmount Park homes, all located within a 10-minute drive of each other. In addition to Mount Pleasant (currently closed for renovation) and Cedar Grove, other historic homes include: Laurel Hill (1764-1767), Lemon Hill (1800), Strawberry Mansion (1788-1789) (also closed for renovation), Sweetbriar (1797) Woodford (1756)

Trolley Tours of the Park Houses: (April 1-December 11, 2005)  
Wednesday-Sunday, 10:45 a.m. and 1:45 p.m.

Riders can board a Victorian-style trolley at the Museum's West Entrance and be whisked away for an informative and enthralling trip through Philadelphia's Colonial history. Tours include a guided tour led by a trained Park House Guide and admission to the houses visited (two houses will be featured on a rotating schedule). Trolleys also depart and return to Sixth and Market streets in Philadelphia, across from the Independence Visitor's Center.

#### Tickets

\$20 for adults and \$13 for seniors, children and Museum members.

Day-of tickets are available at the Museum's admission desks and on the trolley.

Advanced tickets may be purchased by calling Philadelphia Trolley Works at (215) 925-TOUR.

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**The Philadelphia Museum of Art** is among the largest art museums in the United States, showcasing more than 2,000 years of exceptional human creativity in masterpieces of painting, sculpture, works on paper, decorative arts and architectural settings from Europe, Asia and the Americas. The striking neoclassical building, housing more than 200 galleries and standing on a nine-acre site above the Benjamin Franklin Parkway, is an oasis of beauty and enriching activities-including programs for children and families, lectures, concerts and films.

For additional information, contact the Marketing and Public Relations Department of the Philadelphia Museum of Art at (215) 684-7860. The Philadelphia Museum of Art is located on the Benjamin Franklin Parkway at 26<sup>th</sup> Street. For general information, call (215) 763-8100, or visit the Museum's website at [www.philamuseum.org](http://www.philamuseum.org).

3/22/05