

Contact: Norman Keyes, Jr.  
Director of Media Relations  
215.684.7862  
nkeyes@philamuseum.org

Rachel Udell  
Press Relations Coordinator  
215.684.7365  
rudell@philamuseum.org

## **SCHEDULE OF NEW & UPCOMING EXHIBITIONS/INSTALLATIONS THROUGH SPRING 2006**

Please Note: The Rodin Museum will begin a year-long celebration of its 75th anniversary beginning with the upcoming exhibition *Echoes: Celebrating 75 Years of Rodin in Philadelphia* (see page 29)

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## NEW AND UPCOMING EXHIBITIONS

### **African Art, African Voices: Long Steps Never Broke a Back**

October 2, 2004 - January 2, 2005



**Ga Wree Wree Mask**, early 20<sup>th</sup> century, Dan, Liberia, Guinea and Côte d'Ivoire. Wood, cloth, bells, leopard teeth, hairpins, cowry shells, and twine, 19 ¾ inches. Seattle Art Museum: Gift of Katherine White and the Boeing Company.

A broad-ranging exhibition of African art is the centerpiece of a lively celebration of African culture at the Museum. *African Art, African Voices* presents about 200 works of art from the perspectives of the Sub-Saharan cultures in which they were created, utilizing music, movements, staging, and conversation to span a period of creativity from the 19<sup>th</sup> century to the present. The exhibition gives full expression to the stories behind many of these works of art and enables visitors to appreciate them in close relation to their original functions. *Long Steps Never Broke a Back*, alludes to a Yoruba proverb and may also refer to the distance American museum visitors must travel in their imaginations to connect an African artwork with its origins.

*African Art, African Voices* features carved masks and sculptures from Western Africa, beaded jewelry from Kenya, gold weights from Ghana, elaborate costumes from the Yoruba, Dan and Mende, powerfully encrusted Mende hunters' shirts, and a rare royal throne room—with carved wood stools and sculptures of

ancestral leaders—from the Kom Kingdom of Cameroon. Also on view will be contemporary works including photographs of Mali by Malick Sidibe (b. 1936) and the late Seydou Keita (b. c. 1921-d. 2001), as well as works by Yinka Shonibare (b. Nigeria, 1962), Magdalena Odundo (b. Kenya, 1950), and Kane Quaye (b. Ghana 1922 - 1992) that function in dialogue both with African traditions and current international tendencies in art.

The works on view are drawn largely from the noted Katherine White Collection that was formed in the 1960s and '70s and acquired by the Seattle Art Museum in 1981 as a gift of Katherine White and the Boeing Corporation. In addition, the exhibition includes loans from public and private collections from the United States and abroad.

*African Art, African Voices* includes a lively multi-media component that gives immediacy to historical and contemporary contexts and amplifies the social or ritualistic meanings of works on view. Vibrant video installations help to bring the energy of the objects out of their silent display cases. One video documents the funeral of a late Asante king in Ghana and the first public procession of his successor; drums, linguists, court officials and crowds of followers accompany it. Another video features masquerade performances from Nigeria, Cameroon, Liberia, and Sierra Leone. Among the distinguished collaborators are Robert Farris Thompson, professor of African and African American Art History at Yale University; Koo Nimo Amponsah, a native of Ghana and master of West African palm-wine guitar music; Fu-Kiau Bunseki, a philosopher and lecturer documenting Kongo culture; Babatunde Lawal, professor of art history at Virginia Commonwealth University; and Won Ldy Paye, a professional Dan storyteller and accomplished musician.

A recorded tour narrated by collaborating African artists and scholars, with an introduction by Anne d'Harnoncourt, Director of the Philadelphia Museum of Art, is available to visitors to the exhibition. This Antenna audio guide is being offered free of charge, through the generosity of Target Corporation.



**Organizers and Sponsors:** This exhibition was organized by the Seattle Art Museum with generous funding provided by Washington Mutual. It was also supported by generous grants from The Pew Charitable Trusts and The Jessie Ball duPont Fund, and by the Robert Montgomery Scott Endowment for Exhibitions at the Philadelphia Museum of Art. Additional funding was provided by The Neubauer Family Foundation and the Pennsylvania Council on the Arts/Pennsylvania Humanities Council. Promotional and media support was provided by The Philadelphia Tribune and NBC 10 WCAU. The audio tour will be made available to visitors without charge through the generosity of Target Corporation.

The performances and colloquium are supported by the *Humanities-and-the-Arts* initiative, administered by the Pennsylvania Humanities Council and funded principally by the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts.

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

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

**Publication:** The exhibition will be accompanied by the book, *Art from Africa: Long Steps Never Broke a Back* (2002), published by the Seattle Art Museum in association with Princeton University Press and written by Pamela McClusky and Robert Farris Thompson, professor of African and African American art history at Yale University. (\$49.95; cloth, and \$35.00; paper)

## **Italian Master Drawings: 1540 to the Present**

*October 30, 2004 - February 20, 2005*



Italy Francesco Clemente, *Italian*, born 1952 1983 Pastel with charcoal on cream wove paper 660 x 482 mm (26 x 19 inches)  
Purchased for the Hunt Manufacturing Co. Arts Collection Program, 1984-8-1

This exhibition surveys more than 100 of the Museum's Italian drawings from around the period of 1540 to the present. Many of the drawings on view come from two complementary collections: the Anthony Morris Clark Bequest, received in 1978, of primarily 18th-century Roman drawings, and the much larger and more diverse holdings of European old master drawings that were acquired from the Pennsylvania Academy of the Fine Arts in Philadelphia in 1984, through the generosity of the late Muriel and Philip Berman. The major regional schools are represented—Milan, Bologna, Florence, Venice, Genoa, Rome, and Naples—and the works date from the 16<sup>th</sup> through the mid-19<sup>th</sup> century, with special strengths in the 17<sup>th</sup> and 18<sup>th</sup> centuries. In addition, the Museum has been able to purchase or has received by gift or bequest many fine early modern and contemporary works, so that the selection for the exhibition and book includes outstanding drawings by artists such as Francesco de' Rossi (Salviati), Girolamo da Carpi, Guercino, Pietro Testa, Giovanni Benedetto Castiglione, Giambattista and Giandomenico Tiepolo, Pompeo Batoni, Giuseppe Cades, Giovanni Boldini, Vincenzo Gemito, Amedeo Modigliani, Francesco Clemente, Carlo Maria Mariani, and Giuseppe Penone.

The exhibition is accompanied by a major publication, *Italian Master Drawings at the Philadelphia Museum of Art* (November 2004). It is written by Ann Percy, Curator of Drawings at the Philadelphia Museum of Art, and by Mimi Cazort, retired Curator of Prints and Drawings at the National Gallery of Canada in Ottawa. The book contains discussions of each drawing, biographies of the artists, and an essay that describes the history and nature of Philadelphia's collection (300 pages; 80 color, 60 black-and-white reproductions.) The English edition is published by the Philadelphia Museum of Art in association with Pennsylvania State University Press. The Italian edition is published by Arti Grafiche Amilcare Pizzi s.p.a., which for more than 30 years has produced the highly lauded *Grandi disegni italiani* series. The inclusion of the Philadelphia Museum of Art's collection follows volumes dedicated to many other illustrious collections, including those of the Fogg Art Museum, the Lehman Collection at the Metropolitan Museum of Art, the Albertina, the Palazzo Rosso, the Hermitage, the Pushkin Museum, the Teylers Museum in Haarlem, and the Kupferstichkabinett in Berlin.



*Italian Master Drawings at the Philadelphia Museum of Art* will be available in the Museum Store or by calling (800) 329-4856 or online at [www.philamuseum.org](http://www.philamuseum.org).

**Curator:** Ann Percy, Curator of Drawings

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

**Sponsors:** The exhibition and publication are supported by a generous grant from the J.J. Medveckis Foundation. The book is also supported by an endowment for scholarly publications established at the Philadelphia Museum of Art in 2002 by The Andrew W. Mellon Foundation and matched by generous donors.

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

*November 17, 2004 – mid-March, 2005*



*Florence Knoll Bassett in a publicity shot during her days as director of the Knoll Planning Unit at Knoll, Inc. 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, will design her first Museum gallery exhibition at the Philadelphia Museum of Art in fall 2004. *Florence Knoll Bassett: Defining Modern* will include 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 will coincide 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





## **Pontormo, Bronzino, and the Medici: The Transformation of the Renaissance Portrait**

November 20, 2004 - February 13, 2005



Portrait of Cosimo I de' Medici as Orpheus  
*Bronzino, Agnolo (Agnolo di Cosimo di Mariano)*  
*Italian, active Florence 1503-1572*  
*c. 1538-40*  
*Oil on panel*  
*36 7/8 x 30 1/16 in.*  
*Gift of Mrs. John Wintersteen*

This exhibition will address the public and private nature of portraiture and the elevation of drawing in 16<sup>th</sup> century Florentine art through a careful selection of paintings and drawings from both American and European collections as well as coins, medals, and prints. It presents some 45 works and will include 16 drawings lent by the drawing and print department of the Uffizi in Florence, which holds the world's greatest cache of drawings by Pontormo and Bronzino.

Central to the exhibition's focus are two portraits from the Museum's collection by the great 15th-century Florentine masters Pontormo and Bronzino, depicting the Dukes Alessandro and Cosimo I de' Medici. These two paintings have inspired an explanation of the ways in which the Renaissance portrait was transformed by these two Florentine masters in the decade that spanned the fall of the Florentine Republic in 1529, the brief reign of Alessandro, and the beginning of the reign of his cousin Cosimo I, who became duke in 1537 after the assassination of his cousin Alessandro. Bronzino's striking portrait of Cosimo I shows the duke in the guise of Orpheus, and is often thought to be an allegorical commentary on his future marriage to Eleonora da Toledo. In his masterful painting

of Alessandro of 1534-35, Pontormo depicts the duke in the unusual task of making a metalpoint drawing, demonstrating not only the importance of drawing as a cultivated activity for privileged Florentines, but also the status it was given in the hierarchy of the arts. The portrait celebrates the duke's own abilities as a draftsman, and drawing itself as a humanist activity and the basis of all art. The work by Pontormo has undergone a delicate restoration and technical study, the results of which are celebrated in this exhibition.

**Curator:** Carl Brandon Strehlke, Adjunct Curator of the John G. Johnson Collection

**Location:** European Painting Galleries, second floor

**Publication:** The catalogue published in conjunction with the exhibition will contain an essay by Elizabeth Cropper, Dean of the Center for the Study of the Visual Arts (CASVA) at the National Gallery of Art and a renowned expert on Pontormo and Cinquecento painting. Mark Tucker, Senior Paintings Conservator of the Philadelphia Museum of Art, and Irma Passeri, Assistant Project Conservator, will write a technical study concentrating on Pontormo's methods of planning his portraits. The exhibition's organizer, Carl Brandon Strehlke will write the entries of the exhibited works. *Pontormo, Bronzino, and the Medici: The Transformation of the Renaissance Portrait in Florence* is published by the Philadelphia Museum of Art in association with The Pennsylvania State University Press (Publication date: November 2004). It contains 188 pages as well as 70 color, and 70 black-and-white reproductions. It is available in the Museum Store or by calling (800) 329-4856 or online at [www.philamuseum.org](http://www.philamuseum.org).

**Sponsors:** *Pontormo, Bronzino, and the Medici: The Transformation of the Renaissance Portrait in Florence* was made possible by an indemnity from the Federal Council on the Arts and the Humanities and by a grant from the Philadelphia Exhibitions Initiative, a program funded by The Pew Charitable Trusts and administered by The University of the Arts. It was also generously supported by a grant from The Samuel H. Kress Foundation; by the Robert Montgomery Scott Endowment and the Kathleen C. and John J. F. Sherrerd Endowment for Exhibitions; and by gifts from Theodore and Barbara Aronson in honor of Doris S. Berger, from Martha J. McGeary Snider, from Felicia and Jeffrey Weiss, and from Doris S. Berger in honor of Carl Brandon Strehlke. Conservation assistance was provided by Save Venice, Inc. The accompanying publication was supported by a



generous grant from The Robert H. Lehman Foundation, and by an endowment for scholarly publications established at the Philadelphia Museum of Art in 2002 by The Andrew W. Mellon Foundation, and matched by generous donors.

## **Lewis and Clark Revisited: A Trail in Modern Day. Photographs by Greg Mac Gregor**

*December 11, 2004 - February 6, 2005*



*Saint Charles, Missouri by Greg Mac Gregor*

Captivated by the extensive journals of Meriwether Lewis and William Clark, photographer Greg Mac Gregor embarked on a journey in their footsteps across the United States to capture with his camera the contemporary legacy of the explorers' famous 1804-1806 expedition. Mac Gregor's stunning visual chronicle will be on view at the Philadelphia Museum of Art as part of a citywide bicentennial celebration of the Lewis and Clark expedition.

The exhibition presents sixty of the artist's black-and-white photographs of sites along the Corps of Discovery's original route, made over a six-year period from 1993-1999.

Excerpts from the explorers' original writings about their encounters and impressions are included, paralleling Mac Gregor's own focus on the human presence in the landscape and his documentation of the American West's transformation during the past 200 years.

Mac Gregor is professor of photography at California State University, Hayward. He received a Master of Arts in photography from San Francisco State University in 1970 and a Master of Science in physics from The South Dakota School of Mines and Technology in 1964. He has taught both photography and physics at the university level and worked as an astrophysicist. His work is in the permanent collection of over twenty major museums including the Museum of Modern Art, New York, the Los Angeles County Museum of Art, and the bibliothèque nationale de France.

**Organizers:** The exhibition is organized by Smith Kramer Fine Art Services. The exhibition is part of a city-wide celebration of the centenary of the Lewis and Clark expedition.

**Curator:** Katharine Ware, Curator of Photographs

**Publication:** Lewis and Clark Revisited: A Photographer's Trail, by Greg MacGregor. (Center for Documentary Studies in association with the University of Washington Press, 199 pages, \$50 cloth, \$29.95 paper) The book will be available in the Museum Store, by calling (800) 329-4856 or via the Museum's website, [www.philamuseum.org](http://www.philamuseum.org).

**Location:** Levy Gallery, ground floor

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

*January 2005 – April 2005*

*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 ¾ x 172 1/8 inches) is considered one of the artist's most important works, a synthesis of color and form, space and





*Stuart Davis, Swing Landscape, 1938.*  
*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*

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* (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* (ca. 1930), Ad Reinhardt's *Abstraction* of 1940, and Francis Criss's *Words and Music of Two Hemispheres*, (ca. 1940). These paintings will 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, Associate Curator of Modern & Contemporary Art

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



## **Salvador Dalí**

February 16, 2005 - May 15, 2005



*Salvador Dalí (1904-1989) My Wife, Nude, Contemplating her own Flesh Becoming Stairs, Three Vertebrae of a Column, Sky and Architecture, 1945*  
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 will be the subject of a major retrospective opening next February at the Philadelphia Museum of Art. *Salvador Dalí* is the first comprehensive exhibition to be organized since the artist's death. The exhibition will embrace every aspect of his creative life as painter, writer, object-maker, designer of ballets and exhibitions, filmmaker, theorist and publicist. It will include 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 will be composed of 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.

*Salvador Dalí* is organized by the Palazzo Grassi, Venice and the Gala-Salvador Dalí Foundation, Figueres, Spain (which has commissioned a world-wide Dalí Centennial year of exhibitions and events), in collaboration with the Philadelphia Museum of Art. The

retrospective exhibition will be seen first in Venice (September 12, 2004-January 16, 2005) and will be traveling only to Philadelphia where it will be on view from February 16 through May 15, 2005.

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 will provide 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 pre-eminent 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 and 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 will also examine 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 will be 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 Hypercubus*, 1954, Dalí attempted to reconcile Christian iconography with images of dematerialisation 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, Associate Curator and Acting Head of the Modern and Contemporary Art Department 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:** The exhibition is made possible by **ADVANTA**. Additional funding was provided by an endowment from The Annenberg Foundation for major exhibitions at the Philadelphia Museum of Art, and by a generous contribution from Gisela and Dennis Alter. Promotional support provided by Amtrak, the Greater Philadelphia Tourism Marketing Corporation, the Pennsylvania Convention and Visitors Bureau, and NBC 10 WCAU, Greater Philadelphia Tourism Marketing Corporation, Philadelphia Convention & Visitors Bureau, and Amtrak.

**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.

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

*March 19 - June 26, 2005*

The Philadelphia Museum of Art will present a lively exhibition tracing the history of the colorful purveyors of patent and quack medicines over the past four centuries. *Quack, Quack, Quack: Sellers of Nostrums in Prints, Posters, Ephemera and Books* contains 75 works ranging from humorous caricatures of itinerant quacks, flamboyant advertising posters, and promotional pamphlets for rival panaceas (each supported by extravagant claims of efficacy), to prints that document the first governmental attempts to curtail the more flagrant abuses.

The quack has long been a popular and profitable subject for artists in Europe and the United States. 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 a 17<sup>th</sup>- century Dutch engraving, *Hyacum et Lues Venera*, showing the use of a new cure for syphilis to *Medical Confessions of Medical Murder* (c.



1840), a 12-scene wood engraving in which James Morison, a clever marketer of pills, even includes a testimonial from William Shakespeare. *The Health Jolting Chair*, an 1885 color lithograph of a seated woman, demonstrates the ability of electricity to secure 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’s 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, Curator of Prints at the Philadelphia Museum of Art. This is the fifth 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.

**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).

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

*Mid-April, 2005 to mid-July, 2005*

Best known for his paintings that capture moments of reverie and contemplation, Edward Hopper (1882-1967), was also a highly accomplished as a printmaker. *At the Window: Etchings by Edward Hopper* traces the evolution in his prints 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



**Evening Wind**

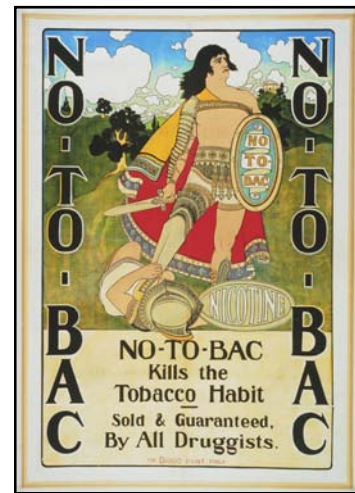
*Edward Hopper, American, 1882 - 1967*  
1921

*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*



**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*

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.





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

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

*Mid-July to mid-September, 2005*



Portrait of Mr. and Mrs. François Eugène David  
Jacques-Louis David (French, 1748-1825)  
1825

*Black chalk with traces of white on cream paper*

The collection of drawings assembled by Louis-Antoine Prat of Paris over the last three decades is 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 19<sup>th</sup> century figures as Ingres and Delacroix, and will conclude with the flowering of Impressionism as seen in works on paper by Manet, Degas, and Cézanne. Included are landscapes and portraits, red chalk and lead pencil, meticulously finished drawings and

brilliant sketches hastily dashed down on paper. The collection begun by Louis-Antoine and Veronique Prat in 1974 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.

*From 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.

**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

## **Jacob van Ruisdael: 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 single most important landscape painter of the Dutch Golden Age in the 17th century, the moment where 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 in any previous landscape art, creating a kind 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.

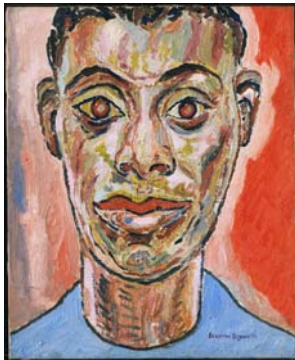
**Organizers:** This exhibition has been organized by the Royal Academy of Arts, London, the Los Angeles County Museum of Art, and the Philadelphia Museum of Art

**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 through January, 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) was a gifted artist who produced works of great diversity and technical complexity. His pursuit of art began in his native Knoxville, Tennessee, and continued over a five-year period in Boston. The years that followed (1929-1979) were the most innovative and productive of the artist's life. His career is generally broken into two parts: the New York Years (1929-1953), during which time Delaney produced his colorful and highly-engaging compositions of the city's urban landscape; and the Paris years (1953-1979) when the artist, known as the dean of American African American painters in Paris, embraced abstract expressionism in a study of color and light.

The exhibition will trace the progression of Delaney's work. The introductory area will offer biographical information on the artist as well as objects that provide context and a point of departure for the main themes in the exhibition. Included in this section will be a pastel portrait of Delaney (c. 1940) by Georgia O'Keeffe from the Philadelphia Museum of Art. The second section will begin with the year 1940 when

the artist embarked on his sometimes abstracted and emblematic, sometimes naive portrayal of streets, parks, and squares of New York's urban scene. Also present will be the artist's expressionistic portraits of close friends such as 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 one-man gallery shows 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. The exhibition 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.

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

**Curator:** Michael Taylor, the Muriel and Philip Berman Curator of Modern Art

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



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

Spring, 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 the Philadelphia consortium's celebration of the 300th anniversary of the birth of Benjamin Franklin (1706 – 1790), the Philadelphia Museum of Art will present an exhibition focusing on the Museum's marble portrait bust of Franklin (dated 1779), the finest version of the most familiar image of this famous Philadelphian and Founding Father,

by Jean-Antoine Houdon (1741-1828). This show 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 the place of the Franklin bust 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 aim of this project is to explore the nature of Houdon's famous image of Franklin as a distinguished artistic creation and to 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 (TBD)



## NEW AND UPCOMING INSTALLATIONS

### Himalayan Text and Charms

October 23, 2004 – mid-April, 2005



Scorpion Charm Used to Prevent Illness

Artist/maker unknown

Tibet, c. 1971

Woodcut

Image: H: 10 3/8 x W: 8 1/8

Image and sheet: H: 26 x W: 19.5

Frame: H: 28 x W: 22

Printed in: India or Nepal

Purchased with the Print Revolving Fund  
and the Suspense-Paolozzi Fund, 1972

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

### Masterpieces of Indian Painting from the Alvin O. Bellak Collection, A Tribute

October 9, 2004 – mid-April, 2005

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>-



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)





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.

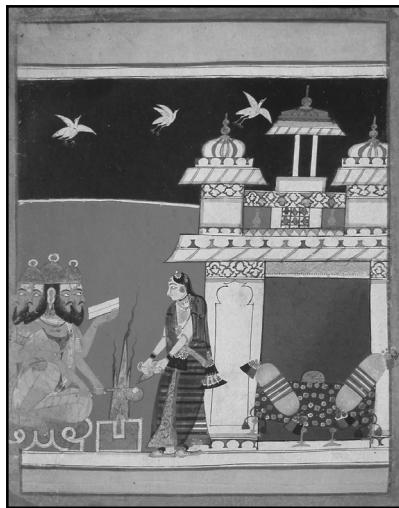
When he began collecting Indian “miniature” paintings in the mid-1970s, Dr. Bellak set out to illustrate the history of the genre. Over the next 25 years, he succeeded in developing one of the world’s finest private collections. It was first shown in its entirety in 2001 in the acclaimed exhibition, *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

## ONGOING EXHIBITIONS AND INSTALLATIONS

### Primary Colors: Paintings from 17th-Century Central India and 18th-Century Nepal Through September 2004



Khambhavati Ragini  
Page from a dispersed Ragamala series  
Artist/maker unknown  
c. 1650  
India, Madhya Pradesh, Malwa region

The interplay between indigenous Indian painting traditions and imported Persianate influences invigorated painting on the Indian subcontinent for over 300 years. *Primary Colors*, featuring some 30 works from the Museum’s collection, juxtaposes two intriguingly similar groups of paintings: one from 17th-century Central India and another from 18th-century Nepal. These works reflect indigenous painting traditions characterized by expanses of intense red, blue, and yellow, and figures seen in sharp profile, but also include imagery of costume and architecture drawn from Islamic prototypes.

Dynamic painting traditions flourished in Central India under Hindu, Jain, and Muslim patronage even before Mughal rulers imported Persian painters in the early 16th century. In the 17th century, the Hindu rulers of Malwa (an area of Central India) developed active workshops that re-emphasized pre-Mughal forms. In the 18th century, Nepalese painting took a surprising turn, leading to forms closely related to those produced in 17th-century Malwa. The installation explores why patrons and painters, separated by distance and time, chose a closely related aesthetic.

Among the highlights of the installation are two recently acquired Nepalese paintings that will be seen in Philadelphia for the first time. *The Celestial Abode of Shiva and Devi* is a great sunburst-like



representation of a divine palace surrounded by courtly and ascetic devotees, while *Pilgrimage to Gosainkund*-a fourteen-foot-long scroll-illuminates a meandering path through cities and towns, peppered by pilgrims and animals, ultimately leading to a sacred lake in the high Himalayas.

**Curators:** Darielle Mason, The Stella Kramrisch Curator of Indian and Himalayan Art and Katherine Anne Paul, Assistant Curator of Indian and Himalayan Art

**Location:** William P. Wood Gallery of Indian Art (Gallery 227) and Gallery of Himalayan Art (Gallery 232), second floor

## **Underfoot: Photographs by Irving Penn**

*Through November 28, 2004*



*Underfoot V, From the series Underfoot, 1999 (printed February 2, 2001), Irving Penn (American, born 1917). Gelatin silver print. Image: 19 1/4 x 19 1/2 inches; Sheet: 22 x 19 3/4 inches*

Master photographer Irving Penn (American, b. 1917) continues to find beauty and meaning in the discarded objects of the everyday landscape. The Museum will exhibit a recent body of 32 photographs for the first time in *Underfoot: Photographs by Irving Penn*.

In 1999, Penn turned his attention to patches of chewing gum on the sidewalks of New York City, a mundane subject explored with a poetic spirit in this exhibition. The power of his perception is immediately evident in the series' first image, *Underfoot I*, a silver print that observes a folded, twisted wad of gum. Penn's portrait of its fleshy form evokes his photographs of female nudes in the 1940s and 1950s, which were celebrated for their sensitive focus on the subjects' torsos.

The work is reminiscent of the startling images Penn created in the early 1970s, when he turned away from fashion and portrait photography to focus his attention on photographing street trash. His large, stately photographs of cigarette butts, crushed paper cups, used ticket stubs, and other debris transformed inconsequential subject matter into high art.

Now in his seventh decade of work, Penn is renowned as one of the most versatile and influential contemporary photographers, excelling in portraiture, advertising and editorial photography while building a legacy as one of the great fashion photographers of the 20<sup>th</sup> century. Born in Plainfield, N.J. in 1917, he studied advertising design at the Philadelphia Museum School of Industrial Art from 1934-1938 with Alexey Brodovitch. While training for a career as an art director, Penn worked for two summers at *Harper's Bazaar* as an assistant illustrator and art designer. After taking time off to paint in Mexico, Penn began working at *Vogue* with art director Alexander Liberman. His first cover appeared in October 1943 and Penn continues to work with the magazine today. Penn's first book was *Moments Preserved* (1960), and he is also widely known for *Worlds in a Small Room* (1974).

An expert in the use of cameras of virtually every type and format, Penn has photographed in color and black-and-white and used different printing processes and techniques such as multiple exposure and platinum. His work is included in many important photographic collections, including those of The Museum of Modern Art, the Metropolitan Museum of Art, The Art Institute of Chicago, and the Philadelphia Museum of Art.

**Curator:** Katharine Ware, Curator of Photographs, Alfred Stieglitz Center

**Location:** Levy Gallery, first floor





## **One or Many: Modern Design and Craft from the Permanent Collection**

*Through mid-October 2004*



**Bottle with Stopper**

*Maurice Marinot*

1924

*Blown glass with acid-etched decoration*

*Philadelphia Museum of Art*

This installation, comprised of nineteen objects from the Museum's permanent collections, challenges traditional categories of artmaking by juxtaposing works of industrial design and craft in thought-provoking and occasionally whimsical ways. Included in the exhibition are two pieces of glass, one entitled "Ancient Summer" made by the American, Robert Willson (1912-2000), and one designed by the Swedish designer Edvin Öhrström (1906-1994). Willson considered himself an artist who worked in glass, as opposed to a craftsman. Because his complex sculptures required the machinery and technical control of a factory, Willson produced his sculptures in a centuries-old glass factory in Murano, Italy. Öhrström was a sculptor who designed for the glass industry; his "Ariel" vase, which was produced using techniques similar to those employed by Willson, was manufactured in a series by the Orrefors glass factory in Sweden. Two chairs by Katsuhei Toyoguchi (b.1905) and George Nakashima (1905-2000) in the installation are updated versions of the eighteenth- and nineteenth-century Windsor chair. The "Spoke" chair, which takes its name from the vertical supports of its fan-shaped back, was designed for factory production by the Japanese industrial designer, Katsuhei Toyoguchi. Toyoguchi may have been influenced in the design of his chair by Scandinavian furniture designers who at the time were looking at earlier vernacular styles. Nakashima, a Japanese-American, was influenced by both American furniture like the Windsor chair and by Japanese woodwork; he designed and made his furniture in his studio in New Hope.

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

**Location:** Contemporary Design Gallery (170), first floor

## **Glorious Harvest: Photographs from the Michael E. Hoffman Tribute Collection**

*Through October 3, 2004*

Nearly 90 photographs by many of the major talents in the field, assembled in honor of the late curator and publisher Michael E. Hoffman (1942-2001) will be seen together for the first time in a comprehensive exhibition on view at the Philadelphia Museum of Art. *Glorious Harvest: Photographs from the Michael E. Hoffman Tribute Collection* brings together a group of photographs donated by artists and estates in honor of Hoffman, with whom each had collaborated during his long career. Included are images by such international figures as Henri Cartier-Bresson (French, b. 1908), Flor Garduño (Mexican, b. 1957) and Eikoh Hosoe (Japanese, b. 1933); masters of American photography such as William Christenberry (b. 1936), Irving Penn (b. 1917), Ray Metzker (b. 1931), Bruce Davidson (b. 1933), and Ralph Gibson (b. 1939); and posthumous prints from the estates of Robert Capa (American, 1913-1954) and Robert Mapplethorpe (American, 1946-1989). Among the contemporary artists who have contributed work are the Starn Twins (American, b. 1961), Lynn Davis (American, b. 1945), Donna Ferrato (American, b. 1949),



*Serbia, 1995, Sebastião Salgado (Brazilian, born 1944). Gelatin silver print. Image: 11 7/8 x 17 3/16 inches; Sheet: 15 3/4 x 19 3/4 inches. Gift of Sebastião Salgado for the Michael E. Hoffman Tribute Collection.*



collaborators Nicholas Kahn (American, b. 1964) and Richard Selesnick (British, b. 1964), Sally Mann (American, b. 1951), Richard Misrach (American, b. 1949) and actor-photographer Jeff Bridges (American, b. 1949).

Hoffman served as Adjunct Curator of Photographs at the Philadelphia Museum of Art from 1968 to 1998 and was executive director of the Aperture Foundation from 1965 until his death. In a 30-year collaborative program between the Museum and Aperture, Hoffman exerted an impact on innumerable photographers, exhibiting their work at the Philadelphia Museum of Art with publications produced by *Aperture*, which he founded. He organized the first retrospective exhibition of Mexican photographer Graciela Iturbide (b. 1942) to be shown in the United States, and major traveling retrospectives devoted to the work of master American photographers Minor White (1908-1976), Robert Adams (b. 1937), Robert Capa (1913-1954), and Mary Ellen Mark (b.1940), examples of which will be on view.

**Curator:** Katherine Ware, Curator of Photographs, Alfred Stieglitz Center

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

**Publication:** In conjunction with the exhibition, the Aperture Foundation will produce the book *Michael E. Hoffman: Outside The Ordinary - A Tribute in Pictures*, edited by Melissa Harris. The 96-page book, organized by Mary Ellen Mark, Lynne Honickman, and Melissa Harris, includes an essay by Anne d'Harnoncourt, The George D. Widener Director and CEO, Philadelphia Museum of Art. The publication will be available for \$25 in the Museum Store or by calling (800) 329-4856 or via the Museum's website at [www.philamuseum.org](http://www.philamuseum.org).

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

*Through December, 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 tea-cups 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



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

*Through December, 2004*



**King Jamishid's Messenger  
Delivers a Letter to King  
Tahmas**

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 installation features seven 15th, 16th, and 17th-century miniatures, originally made for bound books of the *Shahnama* and *Khavarannama*. The *Shahnama*—a long poem written by Abu al-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 7th 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 15th-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, Assistant Curator, East Asian Art

**Location:** Gallery 228, second floor



## **Korea Now!**

*Through February, 2005*



**Eight Views of the Xiao and Xiang Rivers**

*Late 18th - early 19th century*

*Artist/maker unknown (Korean, Choson Dynasty, 1392-1910)*

*Ink on paper; mounted as an eight-fold screen*

*5 feet 10 inches x 14 feet*

*Philadelphia Museum of Art: Purchased with funds contributed by Mr. and Mrs. Warren H. Watanabe, the Korean Heritage Group, and Mrs. Howard H. Lewis, 1997*

*Poems on Flowers*, depicted on several screens, elucidates the beauty and simplicity of these delicate poems.

This regularly changing installation features recent acquisitions of Korean contemporary art in a variety of media. Functionality, simplicity, a respect for nature, and an avoidance of artifice have long been hallmarks of the Korean concept of beauty. Both traditional and contemporary Korean artists also share an appreciation of natural materials and the concept of the "beauty of omission." These values are evident in the Korean ceramics, furniture, and calligraphies on view.

Many of these works share an affinity with language and the intimate way it can be visually expressed. Dominating one wall of the gallery is Son Man Jin's dynamic *He Who Tries To Travel Two Roads*, mounted as eight hanging scrolls. Yoon Kwang-cho's *Kaos* pays tribute to the Korean language Han'gul, while Lee Mi-Kyung's *Calligraphy of Six*

Also among the disparate works on display are a ten-fold screen of calligraphy given by Dr. and Mrs. Manuel Lee and a number of impressive works by women artists working in Korea today.

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

**Location:** The Baldeck Gallery ( 238), second floor

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

*Through February, 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*, on view through

February 2005, 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

## **The Poetry of Clay: The Art of Toshiko Takaezu**

*Through March 6, 2005*

This exhibition exploring the artistic vision of Toshiko Takaezu highlights works from the 1970s to the present with a special focus on her recent explorations in ceramics. A selection of about 20 ceramics with additional works in weaving and bronze are on view, many on loan from the artist, as well as private collectors.

Like other American artists of her generation, she challenged preconceptions about ceramic art, eroding the notion that ceramics are necessarily functional and decorative. The exhibition suggests the range of her achievements, giving emphasis to the shapes, textures, and colors of works that vary in scale from palm-sized pieces to objects over six feet tall. Her pieces are sculptural and painterly, infused with poetic impulses, often embracing the unforeseen crack or the runaway drip as welcome elements of the overall design. Takaezu employs all of the glazing techniques in a ceramist's repertory, including brushing, dripping, pouring, dipping, as well as working with her fingers.



**Mongolia**

*Toshiko Takaezu, American, born 1922  
1990*

*Glazed stoneware*

*H: 46 inches (116.8 mm) Diam: 31  
inches (78.7mm)*

*Gift of the Women's Committee of the  
Philadelphia Museum of Art, 1992*



Toshiko Takaezu was born in 1922 in Hawaii. She studied ceramics, design and weaving at the University of Hawaii from 1948 to 1951 before enrolling at the Cranbrook Academy of Art in Bloomfield Hills, Michigan. She was especially influenced by the celebrated Finnish ceramist Maija Grotell, who emphasized the importance of technical skill in achieving artistic expression and believed that ceramics can equal painting in its artistic possibilities. Takaezu, who is of Japanese descent, blends Grotell's standards of craftsmanship and design with the forms and philosophy of Japanese folk ceramics, which were gaining influence on many young American ceramists of the period. She was also influenced by the Japanese-educated English artist Bernard Leach, author of *A Potter's Book* (1940), which contributed to the revival of Japanese and other Asian ceramic traditions in an international context.

Around 1958, Takaezu made a dramatic change in her work: she closed the openings in these useful objects, denying their function and creating the domed columns and spheres for which she has become widely known. Takaezu has explored the expressive potential of these "forms" for more than forty-five years, subtly modifying shape and scale and painting on glazes in infinite variety to produce ceramic sculpture of compelling mood and presence. "You are not an artist simply because you paint or sculpt or make pots that cannot be used. An artist is a poet in his or her own medium," the artist has said. "And when an artist produces a good piece, that work has mystery, an unsaid quality; it is alive."

In 1992, Takaezu concluded a distinguished career in the Program in Visual Arts of Princeton University, where she taught for twenty-five years. She maintains a studio and a famous garden in Quakertown, New Jersey.

Takaezu's work is in numerous public collections, including the Smithsonian Institution, The Metropolitan Museum of Art, the Philadelphia Museum of Art, and National Museum in Bangkok, Thailand. In addition, she has received many honors and awards, among them the Gold Medal of the American Craft Council, being named a Living Treasure of Hawaii, and receiving the Human Treasure Award from the University of North Carolina, as well as several honorary doctorate degrees. She will also be the 2004 recipient of the Women's Committee of the Philadelphia Museum of Art Craft Show Award.

**Curators:** Darrel Sewell, Curator Emeritus of American Art, Felice Fischer, Luther W. Brady Curator of Japanese Art and Curator of East Asian Art, and Kathleen Foster, The Robert L. McNeil, Jr. Curator of American Art

**Location:** North Auditorium Gallery

**Publication:** An exhibition publication with full color illustrations and an introductory essay by Darrel Sewell, Curator Emeritus of American Art, will be available for purchase. The exhibition and accompanying publication are made possible by Andrea Baldeck and William Hollis.

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

### *Ongoing*



**Vase (Maebiyong)**

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*

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



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.

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

### **Museum Highlights: A Gallery Talk**

(Betacam SP, 30 minutes)

**Andrea Fraser (American, b. 1965)**

*Through October 3, 2004.*

Best known for her series of “gallery talks” – enactments highlighting gender and class relations in the structures and histories of arts organizations – New York performance artist Andrea Fraser began making her critiques when she was asked to contribute to a 1986 exhibition organized by the New Museum of Contemporary Art in New York. Instead of making an object, Fraser offered a tour, serving as a fictional docent named Jane Castleton. The present work by Fraser was filmed at the Philadelphia Museum of Art in 1989 and has been acquired by the Museum.



Still from Museum Highlights: A Gallery Talk 1989

*Andrea Fraser (American, born 1965)*

*Betacam SP, 30 minutes*

*Philadelphia Museum of Art:*

*Purchased with funds*

*contributed by the members of the Committee on Modern and Contemporary Art, 2004*

*Still courtesy of Kelly & Massa Photography*

It shows visitors gathering in the Museum’s West Entrance, waiting for an afternoon tour titled *Contemporary Viewpoints Artist Lecture by Andrea Fraser*. Instead, Castleton, sporting her signature silver and brown houndstooth suit, greets the unsuspecting visitors, ready to talk to any who will listen. Castleton leads the guests on a tour of the galleries, as well as the Museum’s restrooms, store, and cafeteria, as she talks about art, corporate and private sponsorship, and the role volunteers play at the Museum. In addition to the Museum, Fraser has given similar performances at Artists Space in New York (1986) and the Wadsworth Atheneum in Hartford, Connecticut (1991).

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

### **Bill Viola: The Greeting**

*November 16, 2004 - February 2005 (tentative dates)*

In conjunction with *Pontorno, Bronzino, and the Medici: The Transformation of the Renaissance Portrait in Florence*, the Museum will present *The Greeting*, 1995, by Bill Viola (b. 1951), one of the foremost video artists of his generation. The artist’s inspiration for this absorbing video/sound installation is Pontorno’s painting, *The Visitation* (1528-29), which is located in the parish church of Carmignano, north of Florence, and portrays the Virgin Mary telling Elizabeth that she is expecting a child. Viola adapts Pontorno’s subject into a contemporary urban setting, with several women acting out the scene. In *The Greeting*, a 45-second encounter is slowed to 10 minutes, intensifying the movements, gestures, and emotions of the figures into a subtle but powerful choreography.



*The Greeting* (1995)

**Bill Viola**

*Video/sound installation*

*Production still courtesy of the artist*

*Photo: Kira Perov*

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

**Location:** Modern and Contemporary Galleries, location TBD



## AT THE RODIN MUSEUM

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

September 10, 2004 – 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 will present a 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).

"We are delighted to celebrate the 75<sup>th</sup> Anniversary of the Rodin Museum, home to the spectacular collection amassed by a native Philadelphian which continues to captivate generations of visitors from throughout the world," said Anne d'Harnoncourt, Director of the Philadelphia Museum of Art, which has cared for and administered the Rodin Museum

since 1939. "The Rodin Museum is, more than ever, one of the city's great cultural attractions and a key element of our growing campus along the Benjamin Franklin Parkway."

The Rodin Museum's 75<sup>th</sup> Anniversary celebration will feature a lively series of public programs, including family and children's activities, lectures, school programs, and concert performances, as well as a 75<sup>th</sup> Anniversary Gala planned for Thursday, October 14. A French-language audio guide and a new children's guide to the Museum will also debut during the anniversary year.

*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 will be 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).

**In the Dene M. Louchheim Galleries of the Fleisher Art Memorial, 719 Catharine Street, Philadelphia, PA:**

### **Challenge Exhibitions**

#### **Challenge 1**

*September 4–October 6, 2004*

The first exhibition of the 26th season features paintings by Steve Cope, copper enamel sculpture by Veleta Vancza, and video installation by Sarah Zwerling. Francis Galante will show a series of new paintings in the Faculty Gallery. In the Student Gallery, members of the summer class "In the Market" will display pastels and paintings done on site at the 9<sup>th</sup> Street Italian Market.

Opening Reception: Saturday, September 4, 5:30–7:30 p.m.

TalkAbout: September 21, 5:30–6:30 p.m.

#### **Challenge 2**

*October 15–November 13, 2004*

The second of the four-part series of exhibitions features the sculpture of Stephen Binasiewicz, a sculpture installation by Rachel Clark, and paintings by Hiro Sakaguchi. In the Faculty Gallery, Elaine Erne will be showing his most recent drawings. Works in the Student Gallery will be from Portrait Drawing workshops.

Opening Reception: Friday, October 15, 5:30–7:30 p.m.

TalkAbout: Thursday, November 4, 5:30–6:30 p.m.

### **Early-Evening TalkAbouts**

Bring your brown bag dinner, enjoy seasonal beverages (provided by Fleisher), and contemplate and converse about the work in the Challenge exhibition. Artist/teacher Mary Murphy moderates these informal and informed discussions that offer a chance to learn, exchange, and express different opinions. All are invited to attend this free event.

#### **Dear Fleisher, 4x6 Inches of Art:**

An invitational exhibition and sale of original art postcards to benefit Fleisher's exhibition programs.



*Sunday, October 10, 3:00 to 6:00 p.m.*

Hundreds of professional artists will present works of original art, each measuring 4x6 inches.

These art postcards will be presented anonymously and will be offered for sale at \$50.00 each. The identity of each artist will be revealed upon purchase.

**In the Suzanne Fleisher and Ralph Joel Roberts Gallery, 705 Christian Street:**

### **Walkway Exhibition**

*September 17- October 23, 2004*

This is an exhibition of sculptural proposals for Fleisher's walkway connecting the Catharine Street and Christian Street buildings. Stacy Levy, Jody Pinto, and Jennie Shanker are the three finalists who will be presenting their respective proposals for this project.

### **50/50 Exhibition**

*October 29- December 11, 2004*

See it, buy it, and take it home - it's yours (with cash/charge) on the spot! This unique "cash and carry" exhibition will feature artwork at prices ranging from \$40 to \$400. Visit again and again, enhance your viewing pleasure and expand your private art collection with the work of regional artists from Fleisher's Challenge Exhibition series, prizewinners of past Student Members Exhibitions, faculty and staff. Selection of work changes weekly as sold work is replaced. Proceeds benefit Fleisher's free-tuition art programs which serve more than 850 adults and 450 children each term.

Opening Reception: Friday, October 29, 5:30 – 7:30 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 Philadelphia Museum of Art administers two 18<sup>th</sup> century historic houses, Cedar Grove and Mount Pleasant, in Fairmount Park. Cedar Grove is was built in 1748-50, reflects the lifestyle of a single family over five generations. It is open Tuesday through Sunday from 10:00 a.m. to 4:45 p.m. Mount Pleasant, completed in 1765, is decorated with fine examples of Philadelphia furniture of the 18<sup>th</sup> century. It is currently closed for renovations and will reopen in Fall/Winter 2004.

Admission is \$2.50 per person per house. (Trolley tours also available: \$10 adult; \$5 child. Depart from the West Entrance of the Museum).

Call the Park Houses directly at the following phone numbers: Mount Pleasant - 215/763-8100 ext. 7926. Cedar Grove - 215/ 763-8100 ext. 4013.

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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).

4/27/04