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SCHEDULE OF NEW & UPCOMING EXHIBITIONS THROUGH WINTER 2008

This Schedule is updated quarterly.
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NEW AND UPCOMING EXHIBITIONS

Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492–1820

Through December 31, 2006

This pan-national exhibition includes some 250 works of art created in the Spanish viceroyalties of New Spain (which today comprises Mexico and the countries of Central America) and Peru (now the countries of Ecuador, Uruguay, Paraguay, Colombia, Chile, Argentina, Bolivia and Peru), and in the Portuguese colony of Brazil. Drawn from public and private collections throughout the Americas and in Europe, it spans the centuries from the arrival of Columbus to the emergence of national independence movements and contains spectacular examples of painting, sculpture, feather-work, shell-inlaid furniture, objects in gold and silver, ceramics and textiles.

Asiel Timor Dei, Artist/maker unknown (Bolivian), c. 1680. Oil on canvas, 160.5 x 110.5 cm. Museo Nacional De Arte La Paz, Bolivia.

The panorama is both thematic and chronological, beginning with Columbus's first encounter with the people of the Caribbean and concluding with the final moments of the colonial era, a period marked not only by the independence movements and formation of national states but also by the rise of academic art. The richly diverse art forms subsequently produced throughout this vast region reflected the seismic changes that took place during the colonial era, and were central to the development of new identities.

The exhibition presents magnificent, sometimes startling, works of art in a variety of mediums, among them paintings, sculpture and decorative arts. It includes manuscripts and maps that illustrate how the earliest contact between Europeans and indigenous populations created a crisis in identity and self-representation, eventually leading to a new culture born of a mix of creative energies confidently expressed in the arts in novel mediums and styles. On view are superb examples of craftsmanship—elaborate vestments decorated with colored feathers, exquisite furniture inlaid with tortoise shell, mother-of-pearl and ivory, lacquered screens and chests—that reflect the interchange between diverse Asian, African, European and Latin American cultures. Although many of the objects were created by indigenous, mestizo and European artists and craftsmen whose names have been long forgotten, visitors will also become familiar with artists whose oeuvres are well known in their native lands (Cristóbal de Villalpando in Mexico, Diego Quispe Tito in Peru, José Campeche in Puerto Rico, Aleijadinho in Brazil among them), but who will be new to the majority of exhibition visitors.

Catalogue

The exhibition is accompanied by a comprehensive illustrated catalogue (650 pages; 500 color, 250 black-and-white reproductions). Published by the Philadelphia Museum of Art in association with Yale University Press, it will include essays by distinguished scholars that will address the development of styles of painting and sculpture throughout Latin America. Other essays will individually address the styles and techniques of the various decorative arts: furniture, ceramics, silver in the Spanish viceroyalties, silver and gold in Brazil, and textiles (carpets and tapestries, lace and embroidery). The essays will offer a comprehensive survey of the visual arts in Latin

America over the period of three hundred years, while the catalogue entries documenting the objects in the exhibition will bring to light our scholarly understanding of each with regard to style, technique and iconography.

Sponsors: The international tour of the exhibition is made possible by Fundación Televisa. The exhibition is also supported by an indemnity from the U. S. Federal Council on the Arts and the Humanities and funding from the Mexico Tourism Board. Initial scholarly research was supported by a Collaborative Research Grant from The Getty Foundation; funding for conservation was provided in part by the Huber Family Foundation and the Ceil and Michael E. Pulitzer Foundation.The catalogue is made possible by the Davenport Family Foundation. In Philadelphia, the exhibition is supported by The Annenberg Foundation Fund for Major Exhibitions, the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation, The Pew Charitable Trusts, Barbara B. and Theodore R. Aronson, Popular Financial Holdings, the National Endowment for the Arts, the Connelly Foundation, The Women's Committee of the Philadelphia Museum of Art, Martha Hamilton Morris and I. Wistar Morris III, Paul K. Kania, Marilynn and Carl Thoma, The Brook J. Lenfest Foundation, Vivian W. Piasecki, and other generous individuals. Promotional support is provided by NBC 10 WCAU; *The Philadelphia Inquirer*, *Daily News*, and Philly.com; and Amtrak. *Al Día* is the print media sponsor.
Organizers: The exhibition was organized by the Philadelphia Museum of Art in collaboration with the Antiguo Colegio de San Ildefonso, Mexico City, and the Los Angeles County Museum of Art. The Antiguo Colegio de San Ildefonso is supported by a tri-partite Mandate comprising the National Autonomous University of Mexico (UNAM), the National Council for Culture and the Arts (CONACULTA), and the Government of the Federal District of Mexico (GDF). The organizers are grateful for the special collaboration of the National Council for Culture and the Arts (CONACULTA), the National Institute of Anthropology and History (INAH), and the National Institute of Fine Arts (INBA), Mexico.

Curators: Joseph J. Rishel, The Gisela and Dennis Alter Senior Curator of European Painting before 1900, and Senior Curator of the John G. Johnson Collection and the Rodin Museum and Suzanne Stratton-Pruitt
Location: Dorrance Galleries, first floor

Itinerary:
Philadelphia Museum of Art (Through December 31, 2006)
Antiguo Colegio de San Ildefonso in Mexico City (February 3–May 6, 2007)
Los Angeles County Museum of Art (June 10–September 3, 2007)

Celebrating American Craft: 30 Years of the Philadelphia Museum of Art Craft Show

Through Fall 2007

Featuring 33 masterworks from the Museum's craft collection, the exhibition commemorates a milestone anniversary of the Philadelphia Museum of Art Craft Show. Since its debut in 1977, the event has become one of the most highly anticipated art events of the season. The outstanding objects on view demonstrate the vitality of local craft movements and celebrate the important role of the Craft Show, organized annually by the Women's Committee. Every year a percentage of the Craft Show's profits are designated for acquisitions of contemporary crafts at the Museum.

The works are arranged chronologically and underscore the dramatic scope of styles in postwar crafts, beginning in the east end of the gallery with examples of classic, functional postwar-era works like George Nakashima's walnut *Chair* (1945) and Fred A. Miller's sterling silver *Tureen* (1960). Among the show's highlights is Wendell Castle's *Table with Gloves and Keys* (1980),

inspired by Federal, neoclassical furniture, but containing an original twist in the carefully carved, trompe l'oeil objects resting atop the surface.

For centuries Philadelphia has been home to artists working in wood, glass, fiber, ceramics, and metal; contemporary crafts were among the first objects to enter the Museum's collections when it was founded in 1876. In the years after World War II, artists increasingly emphasized the individual, handmade character of their work as an alternative to mass-produced consumer goods. By the mid-1960s, Philadelphia had become a major center for the contemporary crafts movement, inspired in part by local innovators such as the woodworker Wharton Esherick, whose extraordinary library, fireplace and music room of 1936–37 from the Curtis Bok house are preserved at the Museum through the help of the Women's Committee. Over the past thirty years, their generous annual contribution, combined with gifts of objects by individual Committee members, has transformed the Museum's collection of American crafts into one of the finest in the nation.

Table with Gloves and Keys, 1980
Wendell Castle, American
Mahogany
34 1/2 x 40 1/2 x 16 inches (87.6 x 102.9 x 40.6 cm)
Gift of Mrs. Robert L. McNeil, Jr., 2001
2001-15-1

Curator: David Barquist, Curator of American Decorative Arts
Location: North Auditorium Gallery, ground floor

Modern People: A Tribute to Arnold Newman

Through March 4, 2007

Arnold Newman (1918–2006), who died at age 88 on June 6, 2006, was one of the major portrait photographers of his time. He photographed many notable figures, particularly from the worlds of art and politics. He lived and worked in Philadelphia from 1938–46, and in 1945 his first solo museum exhibition, *Artists Look Like This*, was organized by the Philadelphia Museum of Art. It consisted of portraits of living visual artists, sometimes paired with a work by the subject.

Drawn from the Museum collections in honor of Mr. Newman, this exhibition includes a number of photographs that were part of his 1945 show. Accompanying them is a selection of portraits by Newman's contemporaries that serves to contextualize Newman's style within the larger scope of modern portrait photography. In addition to numerous artist portraits, the exhibition includes photographs of writers such as Zora Neale Hurston, Truman Capote and Theodore Dreiser, and performers such as Ina Claire, Cab Calloway, and Dame Judith Anderson. Among more than 30 photographers represented are August Sander, Richard Avedon, Robert Mapplethorpe, Barbara Morgan, W. Eugene Smith, and James VanDerZee, as well as Dorothy Norman and Carl Van Vechten, two artists whose work the Museum holds in depth.

Curator: Peter Barberie, Horace W. Goldsmith Curatorial Fellow in Photography
Location: The Julien Levy Gallery, ground floor

Ellsworth Kelly

Through February 2007

In 1948, following his military service in World War II, the 25-year-old American artist Ellsworth Kelly (b. 1923) moved to Paris, where he lived for six years before moving to New York in 1954. The paintings in this exhibition illustrate the significant changes in his work during this formative period, when the artist experimented with strategies that would prove to be instrumental to his artistic development. It was in Paris that Kelly abandoned figuration and easel painting, made his first shaped wood cutout canvases, embraced white monochrome and then primary colors, and developed the intensely felt abstraction for which he is known.

Study for Four Color Panels, 1952, Ellsworth Kelly. Collage on paper, 9 1/2 x 19 5/8 inches. Private collection

Although Kelly's works do not appear at first glance to make any reference to reality, they are rooted in his close observation of the world, as seen in his drawings of plant forms and in his renderings of the buildings and bridges of Paris. Kelly began to employ chance in the composition of his works, and at the same time started to use the grid—devices evident in his collages from 1951. In the painting Seine he creates a tension between systematic and chance procedures in his abstract evocation of shifting light and shadow on the river surface. In the 1950s, Kelly made an important shift from small object-like works toward larger-scale paintings that command a wall. The titles of these later works often reflect the artist's growing emphasis on the formal qualities of his compositions.

Kelly's work resonates with earlier painting and sculpture in the Museum's collection by artists he knew and admired. His playful use of the grid and black, white, and primary colors in his compositions recall those of Piet Mondrian, and his interest in chance connects to the work of Marcel Duchamp and Jean (Hans) Arp. While in Paris, Kelly visited Constantin Brancusi's studio, among many others, and he was particularly drawn to the sculptor's abstract interpretations of observed reality, which have clear connections with his own work. The Museum's fine collection of Juan Gris paintings has particular importance for Kelly, who once saw a number of Gris's small compositions hung together in a manner that suggested the possibility that a single painting might consist of several separate panels. The works in this installation trace Kelly's remarkable artistic path in the early stages of his career and demonstrate why he is today considered one of the most eminent artists of our time.

Curators: Carlos Basualdo, Curator of Contemporary Art; Michael Taylor, The Muriel and Philip Berman Curator of Modern Art; and Emily Hage, Mellon Curatorial Fellow
Location: Modern and Contemporary Art Gallery 175

Ellsworth Kelly in Resonance: Selections from the Collection

Through February 2007

Between 1948 and 1954, Ellsworth Kelly lived in Paris where he developed the distinctive artistic practices for which he is known. An avid student of art history and a keen observer of works by his contemporaries, he created artworks in these early years that are informed by his awareness of paintings, sculptures, and drawings from the Renaissance to the 20th century. Some of these connections are reflected in the selections from the Museum's collection on view in gallery 172.

Kelly's use of unconventional materials such as string and paper scraps draws on the collage tradition, specifically Cubist compositions by Pablo Picasso and Georges Braque, while his playful engagement with the grid relates to the abstract paintings of Piet Mondrian and Ad Reinhardt. Works by Sophie Taeuber-Arp, as well as Jean (Hans) Arp and John Cage, whom Kelly met in Paris, encouraged the young American artist to employ chance as an artistic strategy, and the object-like nature of many of Kelly's works from his Paris years is echoed in sculptures by Julio Gonzalez, Alberto Giacometti, as well as Georges Vantongerloo, whom Kelly befriended in Paris. The artist's direct observation of nature – specifically the reflection of light on water – for his geometric compositions resonates in a fascinating way with pieces from the late 19th and early 20th century by Thomas Eakins and Claude Monet. The remarkable range of styles in this installation reveals the impressive reach of Kelly's artistic practice – his experimentation with color, painting techniques, and composition.

Curators: Carlos Basualdo, Curator of Contemporary Art; Michael Taylor, The Muriel and Philip Berman Curator of Modern Art; and Emily Hage, Mellon Curatorial Fellow
Location: Modern and Contemporary Art Gallery 172

Japanese Literati Culture in the Edo Period

Through Fall 2007

Calligraphy of a Poem "Cold Fishing Nets", c. 1855
Nukina Kaioku, Japanese
Ink on paper; mounted surrounded by silver leaf as a six-panel screen
67 inches x 11 feet 8 1/2 inches, each image: 54 x 20 inches, each panel: 65 x 23 inches
Purchased with the Henry B. Keep Fund, 2005
2005-127-1

In the 17th century, in response to the ideas of self-expression traveling from China, the Japanese created their own highly sophisticated version of the Chinese literati culture. This exhibition explores the works of art that flourished as a result, both collaborative works and unique objects created by individual artists.

One important avenue for the importation of works from the continent were the Chinese Zen priests, particularly those belonging to the Ōbaku temple Mampuku-ji. A rare handscroll of calligraphies by 15 early leaders of the sect, established in 1661 near Kyoto, Japan, is on view. Collaborative works became a hallmark of Japanese literati culture, whether in the form of handscrolls, albums, or sets of fans. Images of poetic gatherings became popular as well, reflecting both Chinese culture and Japanese poetry.

The literati culture also acknowledged and encouraged individuality, and even eccentricity, in artists. The free and open atmosphere of 18th-century Japan set the stage for a period of creative experimentation and the flourishing of literature and art by a remarkable group of talented men and women. Two of them, Ike Taiga (1723–1776) and Tokuyama Gyokuran (1727–1784) are the subjects of a special forthcoming exhibition, *Ike Taiga and Tokuyama Gyokuran: Japanese Masters of the Brush*, (see p. 15).

Curator: Felice Fischer, The Luther W. Brady Curator of Japanese Art and Curator of East Asian Art
Location: Galleries 241, 242, and 243, second floor

Mexico and Modern Printmaking: A Revolution in the Graphic Arts, 1920–1950

October 21, 2006–January 14, 2007

Head of a Man. Circa 1940. Jesús Escobedo, Mexican, 1918–1978. Lithograph. Gift of Henry Clifford, 1943.

While major modern Mexican artists such as José Clemente Orozco (1883–1949), Diego Rivera (1886-1957), David Alfaro Siqueiros (1896–1974), and Rufino Tamayo (1899–1991) continue to receive broad acclaim for their murals and paintings, less attention has been paid to the wide-ranging impact these artists and their contemporaries had on the world of printmaking. The Philadelphia Museum of Art, in conjunction with the Marion Koogler McNay Art Museum in San Antonio, will present an exhibition that examines the vital contributions made by Mexican artists as printmakers. Organized by John Ittmann, Curator of Prints, and Lyle Williams, Curator of Prints and Drawings at the The McNay, *Mexico and Modern Printmaking: A Revolution in the Graphic Arts, 1920–1950*, will include 160 prints and posters by 44 Mexican and foreign-born artists, whose achievements underscore the powerful attraction exerted by that country and its art communities over several generations of artists and printmakers worldwide.

The exhibition will be divided into two sections: The first will examine the rediscovery of printmaking in Mexico in the 1920s s in the wake of the Mexican Revolution, while the second will focus on the phenomenal success of the Taller de Gráfica Popular during its first dozen years of operation. It will also include interpretive media, such as a video of a contemporary Mexican-American printmaker demonstrating lithography and wall texts that introduce artists and themes with supporting photographs.

Catalogue

A 300-page, fully illustrated catalogue will accompany the exhibition, featuring essays by Lyle Williams; Innis Howe Shoemaker, Senior Curator of Prints, Drawings and Photographs at the Philadelphia Museum of Art; and independent scholar James M. Wechsler. Approximately 250 works by 67 artists will be presented in 16 topical sections with entries written by John Ittmann and the curatorial team.

Sponsors: This exhibition is supported by the National Endowment for the Arts, The Pew Charitable Trusts, and the Mexican Society of Philadelphia.
Organizers: This exhibition is organized by the Philadelphia Museum of Art and the McNay Art Museum, San Antonio.

Curators: John Ittmann, Curator of Prints and Lyle Williams, Curator of Prints and Drawings, the McNay Art Museum
Location: Berman and Stieglitz Galleries, ground floor

Itinerary:
Philadelphia Museum of Art (October 21, 2006–January 14, 2007)
Frist Center for the Visual Arts, Nashville (February 1, 2007–April 15, 2007)
Phoenix Art Museum (June 29–September 16, 2007)
McNay Art Museum, San Antonio (October 3, 2007–January 6, 2008)

Live Cinema/Mircea Cantor: The Title Is the Last Thing

November 11, 2006-February 11, 2007

This will be the most comprehensive presentation in the United States to date of videos by Mircea Cantor, a Paris-based artist whose work has drawn much international attention in recent years. The exhibition consists of eight videos accompanied by a selection of photographs and other objects that offer a commentary on the relationship between time, labor, politics, tourism, and history.

Some of Cantor's works reflect overtly political concerns shaped in part by Cantor's experience in his native Romania. *The Landscape is Changing* (2003) depicts demonstrators marching in silence through the Albanian capital of Tirana, while brandishing blank mirrors in lieu of slogans. In the brochure accompanying the installation, critic T. J. Demos suggests that these images in the video provoke a "visual confusion during those moments when viewpoint is lost within a labyrinth of mirror images, eroding the distinction between reality and representation." In *Dead Time* (2003), Thai taxi drivers kick a ball to one another while waiting to ferry tourists around town, underscoring the divide between a global tourist industry and service workers who make it possible. While Cantor's treatment often blurs narrative, his use of multi-sensory techniques frequently amplifies the emotional resonance of his works, investing them with a cumulative foreboding.

Many of Cantor's works involve the manipulation of already existing systems and conventions. The photographic triptych *Short Cuts* registers the chance paths created by walkers based on their own volition rather than designated paths. Other works are playful comments on the legacy of Marcel Duchamp (1887-1968), including the photograph of a pile of abandoned urinals, titled, *I shot this image because it is highly suggestive within a specific circle,* which recalls Duchamp's famous *Fountain* (1917), on view in gallery 182. *Diamond Corn* (2005), representing a basic food staple in diamond-like cast crystal, echoes the spare sculptures of the great Romanian-born sculptor Constantin Brancusi (1876-1957).

About Mircea Cantor

Born in Romania in 1977, Cantor studied film and video as a student at the Academia de Arta 'Ion Andreescu, Ciuj, Naponica before moving to France for post-graduate study at the École Regionale des Beaux Arts, Nantes. Like Beuys and Marcel Duchamp, whom Cantor cites as his chief influences, the artist works in a wide variety of media: from video and photography to prints and readymades. His work has been exhibited at the Palais de Tokyo in Paris, the Museum of Contemporary Art in Chicago, the Galleria d'Arte Moderna e Contemporanea (GAMeC) in Bergamo, and the Tel Aviv Museum of Art, among other institutions.

About Live Cinema

Live Cinema is the title of a series of film and video programs at the Film and Video Gallery that explores the vast production of single channel video and film by a diverse group of local, national and international artists. In the last decade an ever-increasing number of contemporary artists have appropriated these media as an artistic outlet, in dialogue with the early video and Super 8 practices of the 1960s and the tradition of experimental filmmaking. Each installment of the Live Cinema series focuses on a specific aspect of this work, in order to both map and analyze this important aspect of contemporary art production. Programs are accompanied by a series of public lectures by the participating artists as well as a publication in which guest writers discuss the works exhibited.

Schedule

Deeparture, 2005
DVD, 2 minutes, 43 seconds
Mircea Cantor and Yvon Lambert Paris, New York
November 11–19, 2006
December 11–17, 2006
January 8–14, 2007

Dead Time, 2003
DVD, 2 minutes, 23 seconds
Mircea Cantor and Yvon Lambert Paris, New York
November 20–26, 2006
December 18–24, 2006
January 15–21, 2007

The Landscape is Changing, 2003
DVD, 22 minutes
Mircea Cantor and Yvon Lambert Paris, New York
November 27–December 3, 2006
December 25–31, 2006
January 22–28, 2007

Tribute, 2004
DVD, 2 minutes, 45 seconds
Mircea Cantor and Yvon Lambert Paris, New York
December 4–December 10, 2006
January 1–7, 2007
January 29–February 11, 2007

Double Heads Matches, 2003
DVD, 17 minutes, 12 seconds
Mircea Cantor and Yvon Lambert Paris, New York
November 20–26, 2006
December 18–24, 2006
January 15–21, 2006

Smen, 2003
DVD, 6 minutes, 10 seconds
Mircea Cantor and Yvon Lambert Paris, New York
November 20–26, 2006
December 18–24, 2006
January 15–21, 2007

(…), 2003
DVD, 7 minutes, 7 seconds
Mircea Cantor and Yvon Lambert Paris, New York
November 27–December 3, 2006
December 25–31, 2006
January 22–28, 2007

Zooooooom, 2006
DVD, 2 minutes, 50 seconds
Animation Film
Mircea Cantor
December 4–December 10
January 1–7
January 29–February 11

Curator: Carlos Basualdo, Curator of Contemporary Art
Location: The Film and Video Gallery 178 and Gallery 179

Georg Jensen Silversmiths

November 17, 2006–April 1, 2007

Acclaimed Danish silversmith Georg Jensen (1866-1935) and the renowned group of designers who helped establish the company he founded as one of the world's most important silverwares firms will be the subject of *Georg Jensen Silversmiths*, on view in the Museum's Contemporary Design Gallery (170). The exhibition will feature some 40 examples of Georg Jensen Inc.'s innovative flatware and holloware, including design drawings for many of the objects. Collab: The Group for Modern and Contemporary Design at the Philadelphia Museum of Art will honor Georg Jensen and Georg Jensen, Inc. with the 2006 Design Excellence Award at the November 17 opening.

Teapot 2d, Georg Jensen (1866-1935), 1905. Photograph courtesy of Georg Jensen, Inc.

In addition to examples of Jensen's designs, objects by many of the artists whose work has helped define the Georg Jensen style over the years will also be on view, including Johan Rohde, Harald Nielsen, Sigvard Bernadotte, Soren Georg Jensen, Henning Koppel, Magnus Stephensen,

and Verner Panton. Among the highlights will be drawings for and pieces from Georg Jensen's celebrated 1905 Blossom service—the lids are decorated with a full magnolia bud—and silverwares and drawings by Soren Georg Jensen and Henning Koppel, whose abstract, expressive shapes in the mid-20th century led the firm in new directions that have continued to the present.

Sponsor: This exhibition is sponsored by Collab, a collaboration of design professionals supporting the modern and contemporary design collections at the Philadelphia Museum of Art.

Curator: Kathryn Hiesinger, Curator of European Decorative Arts after 1700
Location: Contemporary Design Gallery (170), first floor

Notations: Out of Words

November 24, 2006–April 2007

Gathering works in which words are conceived as both communication tools and visual and physical entities in themselves, *Out of Words* primarily highlights pieces from the permanent collection, including a recent acquisition, Georges Adéagbo's *Abraham - L'ami de Dieu* (Abraham - Friend of God). This installation, the title of which is a partial quotation from Wallace Stevens' poem, "Men Made Out of Words," presents conceptual works, pieces in which visual and verbal signs are organized around a narrative, and works in which words signify through their linguistic meaning as well as their pictorial and material nature. From large cursive pink neon and thickly stenciled black paint to more intimately scaled printed texts and handwritten notes, the range of media in these pieces from the 1960s to the present points out the importance of the use of texts in contemportary art. Combining words and images in inventive ways, many of the works on view also call attention to language as a source of power and challenge audiences to renegotiate conventional divisions between the visual and the verbal.

Out of Words is the second in an ongoing series of gallery installations titled *Notations*, after the 1968 book by American composer, writer, and visual artist John Cage, who was widely celebrated for his experimental approach to the arts. Cage's *Notations* was an international and interdisciplinary anthology of musical scores by avant-garde musicians, with contributions from visual artists and writers. At the same time *Notations* was an exhibition in book form, in which the scores doubled as drawings. At the Philadelphia Museum of Art, *Notations* is a flexible tool used to explore contemporary art in the Museum's expanding collection and to experiment with various installation alternatives.

Sponsor: This project was realized with the generous support of Dennis and Gisela Alter and Jill and Sheldon Bonovitz.

Curator: Carlos Basualdo, Curator of Contemporary Art
Location: Modern and Contemporary Art Gallery 176 and 178

Conserving a Tibetan Altar

December 9, 2006–Spring 2007

In 2004, the Museum acquired a spectacular Tibetan altar adorned with intricately carved niches and lively paintings that highlight domestic themes; however, many layers of smoke and oils

obscured the brilliant colors of the altar's paintings—a result of countless burnt offerings of incense and butter-lamps. This exhibition displays—for the first time—the Museum's newly cleaned altar and discusses both the conservation of the altar as well as its cultural context. X-rays and samples of paint-layers reveal hidden mysteries of the altar's construction and decoration, while elaborate ritual objects, such as incense burners, libation ewers and butter-lamps, illuminate the ritual beauty of Tibetan devotional art.

Tibetan Altar with Domestic Motifs,
Late 19th - early 20th century
Tibet, possibly Kham region
Wood, colors, metal fittings
Overall: 6'10" x 10'2" x 12 1/2"
Purchased with the Stella Kramrisch Fund, 2004
2004-7-1a1--1e1i

Sponsors: Funds to conserve the altar generously provided by the Women's Committee of the Philadelphia Museum of Art and the Samuel H. Kress Foundation.

Curators: Katherine Anne Paul, Associate Curator of Indian and Himalayan Art; Anne Kingery, Kress Fellow in Objects Conservation; and Beth Price, Senior Scientist for Conservation
Location: Gallery 232, second floor

Fantastic and Functional Animals in Indian Art

December 9, 2006–June, 2007

From ants to owls and cranes to crocodiles, animals populate India's art. Rather than merely being part of the landscape, they almost always play specific roles, whether as characters in a story, symbols, or poetic metaphors. Each Hindu god and goddess has his or her animal *vahana* (vehicle) that underscores some important aspect of the deity. The martial goddess Durga rides a powerful lion; the ardent-ascetic Shiva a virile bull; and Indra, king of the heavens, a storm-cloud elephant. At times the gods themselves take on animal form, as when Vishnu becomes a tortoise to help create the earth.

Drawing from the Museum's rich collection of 'miniature' paintings, this show explores the many meanings of India's scaly, feathery, and furry inhabitants, both natural and supernatural. One highlight of the exhibition is *Todi Ragini: A Lonely Woman among Deer*, an 18th century painting that depicts Todi Ragini, who has fled to the wilderness seeking solace and whose melancholy song can only be heard by the deer. The animal subjects in this and other pieces reinforce the important role that animals play in various facets of Indian life and culture.

Todi Ragini: A Lonely Woman among Deer, c. 1725
India, Deccan region
Opaque watercolor, gold, and silver-colored paint on paper
17 x 9 9/16 inches
Purchased with the Katharine Levin Farrell Fund, 1977. 1977-12-1

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

Contemporary Art on Paper

February 10–April 22, 2007

Featuring about 50 works by artists from the United States, Europe, Asia, and Africa, the selection includes prints by Ed Ruscha, Sarah Sze, Not Vital, and Kara Walker; drawings by Heide Fasnacht, Anish Kapoor, Raymond Pettibon, and Laurie Reid; and photographs by Peter Campus, Eileen Neff, Javier Vallhonrat, and Zhang Huan.

Curator: Innis Shoemaker, The Audrey and William H. Helfand Senior Curator of Prints, Drawings, and Photographs
Location: Berman and Stieglitz galleries

Thomas Chimes: Adventures in 'Pataphysics

February 27–May 6, 2007

This comprehensive 50-year retrospective exhibition devoted to the art of Thomas Chimes will feature approximately 90 paintings and works on paper created throughout the artist's life. The first full-scale review of the artist's work since 1986, this retrospective will bring together many previously unseen works, along with important biographical and archival material, such as sketchbooks and photographs, to provide a fresh look at Chimes' life and work.

The exhibition opens with an examination of Chimes' early landscapes and his first experiments with abstraction in the late 1950s. By the early 1960s, Chimes had moved on to canvases that combined landscape imagery with specific symbols such as stars, ladders, and crucifixes. Soon, Chimes began making austere, finely crafted metal boxes often incorporating small symbolic drawings, paintings, or even hidden messages. Chimes' mixed media constructions from the late 1960s reflect a strong affinity with the wit and eroticism of Duchamp's machine imagery of the 1910s, as well as the poetic box constructions of Joseph Cornell.

Portrait of Oscar Wilde, 1975, Thomas Chimes, American, born 1921, Made in United States, Oil on panel, 11 x 9 1/4 inches (27.9 x 23.5 cm), Gift of the artist, 1976.

Among the highlights of the exhibition will be Chimes' extensive series of 48 intimate, sepia toned portraits from 1973-78 that depict 19th and 20th century poets, novelists, playwrights, and artists, including Edgar Allan Poe, James Joyce, Alfred Jarry, and Marcel Duchamp. The panel portraits reveal Chimes' strong feelings of continuity with his iconoclastic avant-garde forebears, all of whom he regards as "possessed" characters whose work remains as relevant today as when it was first created. Each iconic portrait, reminiscent of a 19th-century daguerreotype, is contained within an oversized wooden frame of the type constructed for some of the paintings of fellow Philadelphian Thomas Eakins, whose work Chimes greatly admires. These panel paintings were also inspired by the artist's profound interest in the writings of Jarry, the radical French author of the notorious play *Ubu Roi* (1896) and one of the most revered literary figures in Chimes' pantheon. For him, Jarry represented the spirit of continual transformation, and Chimes was especially interested in the author's invention of 'Pataphysics, "the science of imaginary solutions," which the writer used to create an alternative universe of the absurd.

The concluding section of the exhibition will feature the luminous white paintings that Chimes has been producing since 1980. These ethereal paintings are created through the application of layers of colored glaze worked into a white ground, which is then wiped away to leave only a glowing suggestion of figures and faces of Chimes' subjects. His most recent series of white paintings, which measure just 3 x 3 inches, continue the artist's interest in Jarry and portraiture. These works often take the form of medallions in which the French author is barely recognizable beneath the layers of paint that partially obscure his features.

Catalogue
A fully illustrated, 270-page catalogue, published by the Philadelphia Museum of Art, will accompany the exhibition. This book will include a comprehensive bibliography and a full chronology of the artist's life and work, partially based on interviews between Chimes and curator Michael Taylor, conducted over the past 6 years.

Sponsors: This exhibition was made possible by the Philadelphia Exhibitions Initiative, a program of the Philadelphia Center for Arts and Heritage, funded by The Pew Charitable Trusts, and administered by The University of the Arts. Additional support was provided by The Locks Foundation, the J. F. Costopoulos Foundation, Linda and Paul Richardson, Jill and Sheldon Bonovitz and The Robert H. and Janet S. Fleisher Foundation, Betsy and Edward Cohen, Susan and Washburn S. Oberwager, and other members of The 'Pataphysical Society, a group of generous donors.

Curator: Michael Taylor, the Muriel and Philip Berman Curator of Modern Art
Location: Dorrance Special Exhibition Galleries, first floor

Ike Taiga and Tokuyama Gyokuran: Japanese Masters of the Brush

May 1–July 22, 2007

Bamboo: Paintings and Calligraphy, Ike Taiga (1723-1776). Ink on paper, five hanging scrolls, 54 ¼ x 11 inches each work.
H. Christopher Luce Collection.

Philadelphia is the only venue for this exhibition of works by the 18h century Japanese master of ink painting Ike Taiga (1723-1776) and his wife Tokuyama Gyokuran (1727-1784), the first in the United States to focus on Taiga. It will bring together key works from Japanese and Western collections and provide an in-depth look at the major Japanese artist of the 18th century whose inventiveness and endless experimentation laid the groundwork for the multiple paths that Japanese artists would follow in succeeding generations. The exhibition will contain over 200 exceptional and rarely seen screens, handscrolls, hanging scrolls, as well as album and fan paintings by Taiga and Gyokuran. Among them will be designated Japanese National Treasures and Important Cultural Properties, several of which will be seen outside Japan for the first time.

Ike Taiga is best known in Japanese art history as one of the primary exponents of the "Nanga" ("Southern painting") movement. The term refers to the Chinese literati painting school whose adherents were often amateur painters, members of an elite group of scholars and connoisseurs for whom painting represented the artist's inner conception of a landscape or subject, a version of reality seen through the artist's creative consciousness. In the four decades of his career he

produced over 1,000 calligraphies and paintings, many large-scale fusuma (sliding doors) and screens. His output is particularly impressive for its range of styles, techniques, composition and subject matter.

The exhibition is divided into six sections and spans more than 40 years. The first section will contain Taiga's dated works, from 1733 until 1749, providing a chronology of the artist's stylistic changes and development. The second focuses on Chinese themes, such as reclusion and bamboo, which Taiga explored during the later decades. There will be two sections devoted to the artists' exceptional calligraphies. Another will explore Taiga and Gyokuran's Chinese landscapes, and the conclusion considers the late works, reflecting a synthesis of the various styles and approaches that preoccupied Taiga during his career.

Among the highlights is *Poems from the Kokin wakashū* (Burke Collection, USA), the earliest calligraphy in the classical Japanese mode, done in his 11th year, and several of his remarkable finger paintings, a technique introduced from China, including *Wondrous Scenery of Mutsu* (Kyushu National Museum, Japan), a lyrical handscroll of 1749 that reflects Taiga's memories of his first journey to Edo in 1748. In *Essay on Fulfilling One's Desire* (Umezawa Memorial Gallery) a handscroll of 1750, Taiga shows a scholar seated in a pavilion surrounded by nature, with his books and brushes, awaiting the arrival of a friend crossing the bridge to his land. It contains inscriptions by two well-known senior Japanese scholar-artists of his day and attests to Taiga's accomplishments already acknowledged in his mid-twenties. The sections devoted to calligraphy reflect Taiga's gifts as a painter, but also his exceptional skill in poetry in classical Chinese, some 60 examples of which are translated in into English for the first time in the accompanying catalogue. Among the calligraphies are works executed jointly or in pairs by Taiga and Gyokuran.

The exhibition also contains a number of "true views," works based on actual scenery rather than other paintings, an outstanding example of which is the memorable bird's eye view of a mountain range above the clouds, *True View of Mt. Asama* (private collection, Japan). A highlight of the final section is an album of fan paintings and calligraphies that Taiga did in 1771 of the Eight Views of Xiao and Xiang Rivers (private collection, Japan). While the views are set themes often depicted first in Chinese and then in Japanese paintings, Taiga departed from the standard views and created spare abstractions of the themes. With four or five brushstrokes he summons up mountain peaks that suggest River and Sky in Evening Snow or renders an Autumn Moon over Lake Tung-t'ing with a lone flute player in a small boat.

Catalogue

A fully illustrated catalogue, published by the Museum in association with Yale University Press, will accompany the exhibition. It will include essays and contributions by an international team of scholars, surveying such fields as Taiga's interpretation of Chinese literary themes and images, his experiments with "true view" paintings and his calligraphy, as well as examining Gyokuran's contributions to painting and poetry. The catalogue is supported by The Andrew W. Mellon Fund for Scholarly Publications and The Metropolitan Center for Far Eastern Art Studies.

Sponsors: The exhibition is supported by The Pew Charitable Trusts, Andrea M. Baldeck, M.D., and William M. Hollis, Jr., the Wendt Family Charitable Foundation Fund of the Community Foundation Sonoma County, the E. Rhodes and Leona B. Carpenter Foundation, Marguerite and Gerry Lenfest, Maxine S. and Howard H. Lewis, The Women's Committee of the Philadelphia Museum of Art, Lois and Julian Brodsky, Martin and Margy Meyerson, Cecilia Segawa Seigle Tannenbaum, Mr. and Mrs. John M. Thalheimer, Peggy and Ellis Wachs, The Blakemore Foundation, and other generous donors. Initial funding was provided by The Luther W. Brady Fund for Japanese Art Research.

Organizers: The exhibition is organized by the Philadelphia Museum of Art with the special cooperation of the Tokyo National Museum and the special assistance of the Osaka Municipal Museum.

Curator: Felice Fischer, Luther W. Brady Curator of Japanese Art and Curator of East Asian Art
Location: Dorrance Special Exhibition Galleries, first floor

William H. Johnson's World on Paper

May 19–August 12, 2007

The career of William H. Johnson (1901–1970) was one of the most brilliant yet tragic of any early 20th-century American artist. Best known for his lively paintings of the African American experience in the rural South and urban North, Johnson was also an accomplished printmaker and watercolorist whose style shifted from dramatic expressionism to what he termed a more "primitive" approach using bright and contrasting colors and flattened, two-dimensional forms. The exhibition examines, for the first time, his achievements as a graphic artist. Delicate watercolors and tempra paintings, bold woodcut prints, and colorful screenprints reveal the African American modernist to be one of the most inventive artists of his generation.

Blind Singer, William H. Johnson, c. 1939-40, Serigraph, Smithsonian American Art Museum, Gift of Mrs. Douglas E. Younger.

The exhibition is drawn largely from the collection of the Smithsonian American Art Museum, the largest and most extensive holding of Johnson's work in all mediums.

In addition to 38 woodcuts and screenprints, 32 drawings, watercolors, and tempra paintings provide an overview of Johnson's career, both in Europe in the 1930s and in New York in the 1940s. Among the varied subjects of his work are early landscapes of Denmark, Norway and North Africa; portraits of his neighbors in Denmark; scenes of daily life in Harlem and the rural South; and scenes of black enlisted men and female volunteers of World War II. The exhibition reveals Johnson's stylistic development from his academic beginnings to a more expressionistic mode and finally to his distinctive form of figurative abstraction based on folk art and African colors and patterns.

Sponsors: The exhibition tour is supported in part by the C.F. Foundation, Atlanta.
Organizers: This exhibition is organized and circulated by the Smithsonian American Art Museum.

Curator: John Ittmann, Curator of Prints, Drawings and Photographs
Location: Berman and Steiglitz Galleries, ground floor

Itinerary:
Smithsonian American Art Museum (July 1, 2006–January 7, 2007)
Amon Carter Museum, Fort Worth, TX (February 3–April 8, 2007)
Philadelphia Museum of Art (May 19–August 12, 2007)
Montgomery Museum of Art, Montgomery, AL (September 15–November 18, 2007)

Forging an American Identity: The Art of William Ranney

June 26–August 19, 2007

The American painter William Ranney (1813-1857) was best known for his western canvases, but his range of work included portraits, hunting and sporting scenes, lighthearted genre scenes and historical portrayals. From historical subjects such as *Washington Rallying the Americans at the Battle of Princeton* to iconic scenes like *Boone's First View of Kentucky* and depictions of western expansion including *The Trapper's Last Shot* and *Kit Carson*, Ranney's vibrant and powerful images had a defining influence on the way Americans viewed themselves. In summer 2007 the Philadelphia Museum of Art will present *Forging an American Identity: The Art of William Ranney*, the first comprehensive exhibition of Ranney's career in over 40 years.

Duck Shooters, William Ranney (1813-1857), 1849. Oil on canvas, 26 x 40.125 inches. Museum of Fine Arts, Boston; Gift of Maxim Karolik for the M. and M. Karolik Collection of American Paintings, 1815-1865. 48.470.

Taken together, Ranney's works present a portrait of early American life and westward expansion while evoking a mythology that vividly reflected the artist's own time and place. His subjects range from Revolutionary War scenes to families headed to the Frontier, from the festivity of a Virginia wedding to the grief of burying a child who died on the prairie. Painting in the mid-1800s, Ranney frequently imagined the anonymous figures that established new communities, creating images of self-reliant people struggling to settle and cultivate a wild landscape. Containing few references to the Native American populations, his work expressed a distinctively 19th-century Euro-American viewpoint that reinforced enduring concepts relating to the character of the American people. Some 60 works of art have been gathered from public and private collections across the U.S. for this show.

Catalogue

Scholars Linda Bantel and Peter Hassrick have catalogued and analyzed the paintings, providing the context for the interpretation in the exhibition. Their documentation of all the known works by Ranney will appear in the publication *Forging an American Identity: The Art of William Ranney: With a Catalogue of His Works*. The book will also include essays by Boehme and by painting conservator Mark Bockrath.

Organizers: Organized by the Buffalo Bill Historical Center, and supported by the Henry Luce Foundation; 1957 Charity Foundation; Mrs. J. Maxwell (Betty) Moran; Mr. Ranney Moran; the National Endowment for the Arts; and the Wyoming Arts Council, through funding from the National Endowment for the Arts and the Wyoming State Legislature.

Curator: Kathleen Foster, The Robert L. McNeil, Jr. Curator of American Art
Location: Dorrance Special Exhibition Galleries, first floor

Itinerary:
The Speed Art Museum, Louisville, Kentucky (September 29, 2006–January 1, 2007)
Amon Carter Museum, Fort Worth, Texas (February 10–May 13, 2007)
Philadelphia Museum of Art (June 26–August 19, 2007)

Renoir Landscapes, 1865-1883

October 4, 2007–January 6, 2008

Together with the National Gallery, London, and the National Gallery, Canada, in Ottawa, the Philadelphia Museum of Art will present the first exhibition to explore the inventiveness and importance of the landscape painting of Pierre-Auguste Renoir (1841-1919) during the first 30 years of the artist's career. Renoir was the single most celebrated painter among the French Impressionists to be associated with figure painting, but his landscapes—remarkable in their freshness and immediacy—demonstrate the deep sources of his inspiration in nature and his fascination with the effects of natural light. Drawn from public and private collections in the U.S. and abroad, *Renoir Landscapes* will examine the painter as one of the most original landscape artists of his age.

Pierre-Auguste Renoir (1841-1919), *Le Pont Neuf*, 1872. Oil on canvas, 29 1/2 x 37 inches. National Gallery of Art, Washington, DC; Alisa Mellon Bruce Collection.© National Gallery of Art, Washington, DC. Image 2005 Board of Trustees

The exhibition begins with works from the 1860s, shortly after Renoir met Claude Monet and Alfred Sisley in the studio of Charles Gleyre and with them began absorbing the tradition of plein-air painting. Such early works as *The Clearing in the Woods* (The Detroit Institute of Arts, about 1865), painted in the forest of Fontainebleau, respond to the tradition of Barbizon painting, as well as to the mid-century luminaries Jean-Baptiste Camille Corot and Gustave Courbet. In the 1870s Renoir continued to work with Monet, painting such scenes as *Lunch at the Restaurant Fournaise* (The Art Institute of Chicago, 1875) with its sunny view of boaters plying the Seine at Chatou, and in the nearby Paris suburb of Argenteuil where the two artists together developed a technique of broken brushstrokes to register fleeting impressions of light and transitory natural phenomena. Renoir and Monet encouraged each other to ever more impressive feats of painterly experimentation, the results of which were first seen in the initial so-called Impressionist exhibition in Paris in 1874.

Toward the end of the 1870s, Renoir experimented extensively with color and composition, challenging his contemporaries with a move towards an astonishing painterly freedom. In the 1880s, Renoir's travels in Algeria and Italy exposed him to new landscape motifs and encouraged his use of a more intense color palette. He adapted to these new subjects by developing a landscape technique composed of shimmering screens of color, as reflected in *Algerian Landscape, Ravine of the Wild Woman* (Musée d'Orsay, Paris, 1881). While his experimentations with crashing waves and other water imagery during this period make daring strides toward abstraction, the artist himself steadfastly maintained that nature remained the ultimate source of his inspiration. In an unpublished treatise, Renoir wrote in 1883-84 that "any individual wishing to make art must be inspired solely by works of nature.… She alone can give us the variety of composition design and color necessary to make art."

Catalogue

The National Gallery, London, will publish a lavishly illustrated catalogue, which will include essays by Professor John House, of the Courtauld Institute, London, Colin B. Bailey and Christopher Riopelle, and contributions by John Zarobell and Simon Kelly, Associate Curator of European Painting and Sculpture, Nelson-Atkins Museum of Art.

Curator: John Zarobell, Associate Curator of European Painting before 1900
Location: Dorrance Special Exhibition Galleries, first floor

Itinerary:
The National Gallery, London (February 21–May 20, 2007)
The National Gallery of Canada, Ottawa (June 8–September 9, 2007)
Philadelphia Museum of Art (October 4, 2007 - January 6, 2008)

Antonio Mancini and the Vance Jordan Collection (working title)

Fall 2007

Il Saltimbanco, Antonio Mancini (Italian, 1852–1930), 1879. Oil on canvas, 80 1/4 x 43 5/8 inches. Philadelphia Museum of Art; Vance N. Jordan Collection, 2004-108-4.

One of the most prominent Italian painters of the late 19th century, Antonio Mancini (1852-1930) was at the forefront of *Verismo*, the Italian response to French realism. This exhibition of more than 40 works by Mancini will focus on a group of paintings and pastels that recently entered the Museum's collection as a gift from the estate of the American art collector and dealer Vance N. Jordan (1943-2003). The exhibition will survey the major themes of Mancini's career, from the street musicians, dancers and homeless children of Naples he painted in the years following his graduation from the Istituto di Belle Arti, to his flamboyantly decorative society portraits and his prodigious output of reflective, experimental self-portraits.

The first solo exhibition devoted to Mancini in the United States, it will highlight the paintings from the Vance Jordan Collection alongside important works from museums and private collections in the U.S. and Europe.

The 15 paintings and pastels by Mancini in the Vance Jordan Collection survey Mancini's output over more than 30 years and include genre pictures and the vigorously painted portraits for which he was later known. Mancini experimented with techniques and materials, mixing broken glass and silver foil with his paint and growing increasingly free in his use of color and brushwork. Self-portraits in a variety of mediums are a common theme in his work and two striking self-portraits, one in pastel and the other on panel, will be on view.

Organizers: The exhibition is being organized by guest curator Dr. Ulrich W. Hiesinger for the Philadelphia Museum of Art.

Location: European Art Galleries

Bonnin and Morris (working title)

Spring 2008

This comprehensive examination of the first commercially produced porcelain made in America will focus on the work of the American China Manufactory. Situated in the Southwark section of Philadelphia, between 1770 and 1772 it produced a wide range of ornamental tablewares

based on fashionable English prototypes. Today, the few surviving works documented to the colonial Philadelphia factory are known as "Bonnin and Morris" in honor of the surnames of the manufactory's proprietors, Gousse Bonnin and George Anthony Morris. The exhibition will for the first time bring together the 19 known surviving examples of their soft-paste porcelain.

The exhibition will highlight the artistic and technological merits of these pieces, including direct comparison to the specific English blue-and-white porcelain wares that served as precedents for their work. Also on display will be important archaeological remains from the American China Manufactory kiln site and sites within Independence National Historical Park, which will help place the work of Bonnin and Morris within the artistic, intellectual, and economic landscape of Philadelphia in the late colonial era. Philadelphia was the perfect setting for the establishment of this commercial venture, and its vibrant community—home to such venerable institutions as the Library Company of Philadelphia and the American Philosophical Society—played a key role in promoting American manufacturing and trade interests as well as representing the interests of Philadelphia's intellectual community in the pseudoscience of alchemy.

Visitors to the exhibition will have the rare opportunity to examine closely the range of surviving Bonnin and Morris wares: woven fruit baskets, sweetmeat dishes, a pickle dish, pickle stands, and sauce boats. Along with three works from the Museum's collection, the exhibition will feature objects from major museums such as Winterthur; the Museum of Fine Arts, Boston; the Museum of Fine Arts, Houston (Bayou Bend); Independence National Historical Park; the Yale University Art Gallery; the Colonial Williamsburg Foundation; the Metropolitan Museum of Art; and two private collections.

Sponsor: Initial funding support for the project has been granted by the Pennsylvania Museum and Historical Commission.

Curator: Alexandra Alevizatos Kirtley, Assistant Curator of American Art
Location: European Art Gallery 287, anteroom

ONGOING EXHIBITIONS

Lines of Thought: Indian Drawings from the Dean Walker Collection

Through November 26, 2006

The late Dean Walker (1948-2005), who served for 15 years as the Museum's Henry P. McIlhenny Senior Curator of European Decorative Arts and Sculpture, possessed a reputation for vigorous intellect, sensitive connoisseurship, and first-rate scholarship, in particular for his deep knowledge of 17th-century French sculpture. His publications were numerous and diverse, and his acquisitions on behalf of the Museum were distinguished by their aptness and quality. Less well-known was the delight Dr. Walker took in his personal collection, scrupulously focused outside his own professional museum field, which reflected his sophistication and the breadth of interests. In addition to American ceramics and European prints and drawings, he assembled over several decades a fine group of works on paper from northern India, most produced between the 17th and 19th

A Nobleman Holding Court (detail), India, Rajasthan, c. 1720-1740. Opaque watercolor on paper (unfinished painting). Philadelphia Museum of Art; bequest of Dean Walker.

centuries, which he bequeathed to the Museum. In a special tribute to Dr. Walker, the Museum will present this exhibition of over 20 drawings and some related three-dimensional objects, including a lacquer book cover and a metal ritual spoon from his collection.

Throughout his career, Dr. Walker was fascinated by the artistic process. The drawings he owned demonstrate the various technical stages of "miniature" paintings in a range of Indian workshops. Among the highlights are two partially finished paintings: *Young Maharana Karan Singh of Bikaner*, a delicate Rajasthani portrait dating from the mid-17th century, and *Fruit and Leaf of a Fig Tree*, a late-18th-century botanical study painted in Calcutta for a British patron.

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

Gilding the Lotus: Enriching the Himalayan Collection

Through November 26, 2006

Bhairava, Protector of the City of Kathmandu, Artist/maker unknown, Nepal, Kathmandu Valley, c. 16th century, Gilded copper alloy with rock crystal, paint, foil, and glass decoration, 29 x 25 x 18 inches (73.7 x 63.5 x 45.7 cm), Made in: Kathmandu Valley, Nepal, Purchased with the Stella Kramrisch Fund, 1998.

Gold, ivory, and gemstones are revered in cultures all over the world as symbols of material and spiritual wealth. In the Buddhist and Hindu art of Tibet and Nepal, these precious and semi precious materials are used to create images that are not only visually magnificent, but also function as pious offerings, believed to benefit the donor, creator, and all who view the work. The Museum recently acquired a number of Himalayan objects that demonstrate the skilled use of precious substances in devotional artworks—many of which are on view for the first time in *Gilding the Lotus: Enriching the Himalayan Collection*. This focused exhibition explores the artistic diversity as well as the spiritual significance of gold in Himalayan art, featuring 17 works dating from the 11th century to 2005.

More than a glittering feast for the eyes, the materials used to create these artworks often represent spiritual transformation. Gold is frequently applied to religious paintings, sculptures, and textiles, and serves as a symbol of purity and truth as well as the artistic realization of light and, by extension, enlightenment. Other precious materials carry distinct symbolic meanings. Ivory represents power; coral and pearls signify the sun and moon, as well as feminine and masculine energy; images of punch-marked coins, gold ingots, and crossed gems suggest rewards promised to the faithful; flaming or wish-granting jewels (called *citimani* in Sanskrit) fulfill desires and appear both singly and piled in a heap. In Buddhist art the triple-gem (*triratna*) symbolizes the enlightened Buddha, Buddhist teachings, and the Buddhist community. Also of note is an extraordinary Tibetan temple hanging (*phan* in Tibetan) with silver and gold wrapped threads woven into ornate Chinese brocades that are sewn into symbols of riches. Measuring over four by 24 feet, it features gold ornamentation and multi-colored wish-granting jewels that appear to rain from the sky. This hanging would have been displayed inside a temple on special occasions.

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

The Arts of War and Peace: Persian Miniatures from the Collection

Through December 17, 2006

Featuring a selection of illuminated manuscript pages by Persian artists dating from the 14th through the 17th centuries, this exhibition of miniature paintings highlights instances of both war and peace. War is captured in an illustrated scene of a famous battle between Ali—the son-in-law of the prophet Muhammed—and the standard-bearer of Talha. For the Persian nobility, peace meant hunting—depicted in art that features elaborate encampments and tree pavilions in the mountains. Works of both war and peace include the beautiful Arabian horses of which the Persian elite was justly proud.

Curator: Felice Fischer, the Luther W. Brady Curator of Japanese Art and Curator of East Asian Art
Location: Gallery 228, second floor

Crouching Spider by Louise Bourgeois

Through April 30, 2007

Crouching Spider, a gigantic sculpture of bronze and stainless steel made up of a globular body and long, attenuated legs, is part of a celebrated series of spider sculptures that Louise Bourgeois produced beginning in the early 1990s. According to the artist herself, the spider is a reference to Bourgeois's mother, who was a weaver and someone she described as being industrious and protecting. The artist also chose the spider for its role as a defender against other, more pernicious insects such as mosquitoes, which can carry deadly diseases.

Born in France in 1911, Bourgeois moved to New York in 1938 to pursue a career as an artist. Her sculpture and installations are marked by her singular use of not only bronze and marble, but also latex, wax, plaster, cement, and plastics. She is known for her biomorphic forms that frequently carry strong sexual implications. Her work, despite its pervasive autobiographical content, has universal appeal. An extraordinary work that is both threatening and playful, *Crouching Spider* reveals why Bourgeois is among the most provocative artists working today.

Curators: Carlos Basualdo, Curator of Contemporary Art and Alice Beamesderfer, Associate Director for Collections and Project Support
Location: East Terrace

Celebrate Korea: A Decade of Collecting

Through Spring 2007

The Philadelphia Museum of Art has undergone a period of impressive growth and activity in its Korean art collection in recent years. With the support of the Korean Heritage Group, established in 1997, the collection has doubled in size and now numbers nearly 300 works in various mediums. To celebrate the expansion of the Korean art program and the 10th anniversary of the Korean Heritage Weekend, the Museum will present this exhibition of approximately 50 works. Among them are screen paintings, hanging scrolls, furniture, and ceramics, mostly acquired since 1997. It will be accompanied by a bilingual (English and Korean) brochure chronicling the history of the Museum's Korean Heritage Group and highlighting recently acquired works.

Dragon Jar, Artist/maker unknown, Korean, Chosòn Dynasty (1392-1910), 18th century, Porcellaneous stoneware with underglaze iron oxide decoration of dragon, 13 3/8 x 12 5/8 inches (34 x 32.1 cm), Made in: Korea, Purchased with the Hollis Family Foundation Fund, 2002.

Highlights include an exquisite group of Koryo dynasty (918-1392) and Choson dynasty (1392-1910) ceramics from the collection of Colonel Stephen McCormick. Col. McCormick donated nearly 100 Korean works of art to the Museum through gifts and bequest accelerating the expansion of the Museum's Korean collection. A selection of the Koryo celadons donated by Dr. Brian Salzberg will also be on view.

The exhibition will also include a mid-19th century Ch'aekkori screen painting, mounted as a ten-panel screen, which reflects the affinity of Korean literati of the period for exotic goods imported from China. Among the more recent works on display will be Son Man Jin's *Calligraphy of Chinese Poem* (2005), which combines a traditional subject with a lively and contemporary visual presentation.

Curator: Hyunsoo Woo, Associate Curator of Korean Art
Location: Gallery 237 and Baldeck Gallery (238), second floor

The Bizarre and the Beautiful: Silks of the Eighteenth Century

Through Spring 2007

Opulent and exuberent, this focused exhibition explores silk—indisputably fashion's favored fabric in the eighteenth century. With thirteen objects from the Museum's collection, it includes French and English patterned silk dresses worn by some of Philadelphia's most fashionable women of the time.

In contrast to the static formalism of the previous century, European silk design at the beginning of this period marked a new attitude that was driven by economics, technology, and fashion. *The Bizarre and the Beautiful: Silks of the Eighteenth Century* is an exploration of these attitudes and the numerous changes that took place during this pivotal moment in textile development.

Woven Textile (silk with naturalistic design), France, 1737–39. Silk lampasette brocaded with colored silks, 37 3/8 x 21 3/8 inches, Pattern Repeat: 22 5/8 x 21 3/8 inches. Philadelphia Museum of Art; Purchased with funds contributed by Mr. and Mrs. Henry W. Breyer, Jr.

Curator: Dilys Blum, Curator of Costume and Textiles
Location: Costume and Textiles Gallery 271, second floor

New York Dada

Ongoing

The New York Dadaists were an international group of artists, writers, and musicians who gathered at the Manhattan apartment of art collectors Walter and Louise Arensberg. The group exhibited together and produced a number of eccentric little magazines between 1915 and 1921. Although they did not officially adopt the Dada name until 1921, they used irony and

irreverence to topple artistic conventions they found obsolete, much like their contemporaries in Germany, France, and Switzerland (where the nonsense term “Dada” was coined).

Paintings and sculptures created by Dada artists often reflect the group’s shared interest in everyday, readymade objects, as expressed in Marcel Duchamp’s declaration that the United States’ greatest contribution to art was “her plumbing and her bridges.” Many of the paintings explore the erotic possibilities of abstracted and mechanical imagery, while others range from animated figural scenes to machine forms, demonstrating the extraordinary stylistic diversity of the group. The New York Dadaists disbanded shortly after the Arensbergs moved to California in 1921, but their impact reached far beyond their brief existence as an avant-garde group.

Curators: Michael R. Taylor,The Muriel and Philip Berman Curator of Modern Art and Emily Hage, Andrew W. Mellon Curatorial Fellow of Modern and Contemporary Art
Location: Modern and Contemporary Gallery 168, first floor

Chinese Snuff Bottles from the Permanent Collection

Ongoing

In the 18th century, Chinese emperors and other elites began collecting snuff bottles, which they valued both as precious objects and as containers for powdered tobacco (snuff). They first used cylindrical medicine bottles to hold this new “medicine” and then experimented with new bottle shapes and added stoppers with ivory spoons attached. The Qianlong Emperor (reigned 1736 to 1795) was particularly fond of these miniature containers, favoring the carved glass bottles made in the Imperial Glassworks that his grandfather, the Kangxi Emperor, had established in 1696. With the encouragement of the Qianlong ruler, production reached new aesthetic and technological heights, and their popularity continued through the late 19th century.

Herons in Lotus Pond (Snuff Bottle with Stopper and Spoon), Chinese, Qing Dynasty (1644-1911), Qianlong Period (1736-1795), Cameo glass; green and white jade and red glass stopper; ivory spoon, 3 1/8 x 1 5/8 inches, Philadelphia Museum of Art: Gift of Major General and Mrs. William Crozier, 1944.

The bottle shown here exemplifies the glass overlay wares made at the Imperial Glassworks during the early 18th century. It was probably intended as a gift for an official: the high-relief carving of herons in a lotus pond symbolizes purity and the incorruptible statesmen. The 137 snuff bottles on view in gallery 236 encompass many decorative designs, including floral, figural, and landscape motifs, auspicious symbols, and poetry. Made from glass, porcelain, gourds, seeds, semiprecious stones and hard stones, these bottles represent the versatility and expertise of the artisans who produced them and show the richness of the Museum’s holdings.

Curators: Felice Fischer, The Luther W. Brady Curator of Japanese Art and Curator of East Asian Art, Dr. Maris Gillette, Research Associate
Location: Gallery 236, second floor

Irish Silver

Ongoing

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

The period from the closing decades of the 17th century until the years shortly after the Act of Union of 1800, which merged Ireland into the single kingdom of Great Britain and Ireland, was the great age of Irish domestic silver. At that time, Dublin, the second largest city in the British Empire, was the political, economic, and social center of Ireland. The Protestant gentry who came to prominence under the reign of William III (1689-1702) entertained lavishly, and like their English counterparts they sought to accumulate possessions, including silver that demonstrated their wealth and status.

Due to the obvious political and geographical connections in this period, Irish silver relied heavily on English styles; however, Irish silversmiths originated a number of their own forms and types of decoration. Two-handled cups, which by this period were reserved for ceremonial occasions, were a favorite among Irish silversmiths, and the installation includes a number of monumental examples of this form. One gilded example features handles in the shape of harps, a common symbol of the Irish nation.

Curator: Donna Corbin, Assistant Curator of European Decorative Arts
Location: Gallery 281, second floor

Presidential China

Ongoing

This exhibition features a selection of fifty highlights from the McNeil Collection of American Presidential China, a gift of more than 450 wares that is the finest such collection outside the White House. This marks its first time on public view in twenty-five years.

Particularly strong in china from the early Presidential administrations, the collection provides a material record of the social and cultural history of the United States from its beginnings as a nation. Featuring objects designed for and used by Presidents from George Washington to Ronald Reagan, the McNeil collection offers a unique glimpse at the evolution of the taste, style, and aspirations of American tablewares.

Curator: David Barquist, Curator of American Decorative Arts
Location: American Art Gallery 106, first floor

AT 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.

2006–2007 marks the twenty-ninth season of the four-part Wind *Challenge* Exhibitions, the Delaware Valley's premier juried artist exhibition program. This season's twelve Challenge artists were selected from a field of nearly 300 applicants to exhibit in one of four three-person exhibitions.

Gallery Hours at Fleisher
Monday–Friday, 11:00 a.m.–5:00 p.m
Additional hours when school is in session:
Monday–Thursday, 6:30–9:30 p.m.
Saturday 10:00 a.m.–3:00 p.m

More information about Fleisher can be found at www.fleisher.org.

Challenge 2

October 27–November 25, 2006

The second of the four-part series of exhibitions features photographs by Isaac Schell, photographs by Jeffery Stockbridge, and sculpture by Amy Walsh.

Gallery TalkAbouts
Contemplate and converse about the work in the *Challenge* exhibitions as 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 these free events.
In the Faculty Gallery: Laura Borneman
In the Student Gallery: Portfolio

Opening Reception: Friday, October 27, 5:30–7:30 p.m.
TalkAbout: Saturday, November 11, 1:30–2:30 p.m.
Location: 719 Catharine Street

Artist in Residence: Miguel Luciano (working title)

December 2, 2006–January 2007

This exhibition will be the culmination of artist Miguel Luciano's semester-long residency at Fleisher. In conjunction with this program, the gallery space at 705 Catharine Street has been transformed into a laboratory and classroom for students in the Saturday program as well as students in our after school programs. Collaborative examination of issues in consumer culture will lead to the creation of art that challenges conventional notions of this subject. The exhibition will feature work by participating students and Mr. Luciano.

Location: The Suzanne Fleisher and Ralph Joel Roberts Gallery, 705 Catharine Street

Annual Young People's Exhibition

December 2–16, 2006

This show features the work of all students from the Saturday young people's classes (ages 5 through 18) and their parents.

Opening Reception: Opening receptions and awards ceremonies will be held during class times on Saturday, December 2.
Performances: Performances by Cambodian Classical Dance students will be held on Saturday, December 16, 11:00 a.m.–12:00 p.m.
Location: 719 Catharine Street

Challenge 3

January 12—February 17, 2007

The third of the four-part series of exhibitions presents paper sculpture by Colette Fu, metal sculpture by Susan Myers, and installations by Eva Wylie.

In the Faculty Gallery: Giovanni Casadei

Opening Reception: Friday, October 12, 5:30–7:30 p.m.
TalkAbout: Saturday, February 10, 1:30–2:30 p.m.
Location: 719 Catharine Street

Challenge 4

February 16—March 17, 2007

The forth of the four-part series of exhibitions features photo prints on fabric by Susan Abrams, works on paper by Elaine Erne, and installation by Nami Yamamoto.

In the Faculty Gallery: Kate Mundie

Opening Reception: Friday, February 16, 5:30–7:30 p.m.
TalkAbout: Saturday, March 3, 1:30–2:30 p.m.
Location: 719 Catharine Street

Street Flora

March 9—April 14, 2007

This exhibition will feature painted window boxes produced by 30 students from two sites of Community Partnerships in the Arts schools. Intended to create links with the South Philadelphia area while bringing color and plants to the street, when the exhibit ends the students will give one of their artist made window boxes to someone in the neighborhood and retain one for their own home.

Opening Reception: March 16
Location: The Suzanne Fleisher and Ralph Joel Roberts Gallery, 705 Catharine Street

109th Annual Adult Student Members Exhibition, Part 1

March 23-April 14, 2007

Location: Fleisher Art Memorial, 719 Catharine Street

109th Annual Adult Student Members Exhibition, Part 2

April 20-May 5, 2007

Location: Fleisher Art Memorial, 719 Catharine Street

Annual Fleisher Faculty Exhibition

May 19-July 21, 2007

Fleisher Art Memorial is pleased to showcase the artwork of its teaching staff with the Annual Fleisher Faculty Exhibition. Each artist in the exhibition will show works selected from his or her current studio investigations–including painting, sculpture, drawing, printmaking, ceramics, photography, and installation.

The 67 members of the teaching staff are dedicated to the high standards of art education that have characterized Fleisher's 109-year history. The active pursuit of dual professions in art and art education are evident in the busy teaching and exhibition schedules kept by the instructors, many of whom serve on the faculties of area universities, colleges, and art centers.

Location: Fleisher Art Memorial, 719 Catharine Street

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.

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.
$12 for adults; $8 for senior citizens (62 and over), and $7 for students with I.D. and children 13-18; 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

In April 2006, the Philadelphia Museum of Art reopened Mount Pleasant, the commanding Fairmont Park mansion that has been praised as one of the finest colonial houses north of the Mason-Dixon line, following a complex 14-month, over $1 million preservation project that has restored the roof and much of the exterior of the house to its original appearance. With its striking hipped roof, classical adherence to symmetry and balance, and intricate carved woodwork interiors, this National Historic Landmark building is considered the most architecturally significant among the 18th-century houses of Fairmount Park. Built between 1762 and 1765 by a Scottish sea captain named John Macpherson (1726-1792), the building was designed and executed by Philadelphia-born master carpenter Thomas Nevell (1721-1797), who apprenticed with Independence Hall builder Edmund Woolley (1695-1771).

Mount Pleasant is considered the most distinguished of a gracious group of 18th- and early 19th-century historic houses located in Philadelphia's Fairmont Park - one of two administered by the Museum - all of them established by wealthy landowners as country seats to provide refuge from the pressures of urban life. For the first time ever Mount Pleasant will be open in its unfurnished state, offering visitors a chance to explore freely this colonial masterpiece, and experience views of the adjacent land and the Schuylkill river as never before.

Location: Mount Pleasant is located on Mount Pleasant Drive in Fairmount Park East, and is open to the public year round, Tuesday through Sunday from 10 a.m. to 5 p.m.

Admission

Admission for self-guided tours to Mount Pleasant (or any of the park houses) is $3 per person and is payable at the door of each house. Maps are available at the information desk in the West Entrance of the Philadelphia Museum of Art.

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 stands on a nine-acre site above the Benjamin Franklin Parkway and houses more than 200 galleries. The Museum offers a wide variety of enriching activities, including programs for children and families, lectures, concerts and films.

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