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SCHEDULE OF NEW & UPCOMING EXHIBITIONS THROUGH SPRING 2007

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

NEW AND UPCOMING EXHIBITIONS

Looking at Atget

September 10–November 27, 2005

Edvard Munch's *Mermaid*

September 24–December 31, 2005

Jacob van Ruisdael: Dutch Master of Landscape

October 23, 2005–February 5, 2006

Beauford Delaney: From New York to Paris

November 13, 2005–January 29, 2006

Beauford Delaney in Context: Selections from the Permanent Collection

November 13, 2005–February 26, 2006

Gaetano Pesce: Pushing the Limits

November 18, 2005–April 9, 2006

Why the Wild Things Are: Personal Demons and Himalayan Protectors

November 23, 2005–May 2006

Adventures in a Perfect World: North Indian Narrative Paintings, 1750–1850

November 23, 2005–May 2006

A Natural Attraction: Dutch and Flemish Landscape Prints from Bruegel to Rembrandt

December 17, 2005–February 12, 2006

Recent Acquisitions: Prints and Drawings (working title)

March 11–May 21, 2006

Andrew Wyeth: Memory and Magic

March 29–July 16, 2006

Grace Kelly's Wedding Dress

April 2006

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

May 13–July 30, 2006

Photography at the Julien Levy Gallery (working title)

June–September 2006

The Arts in Latin America, 1492--1820

Fall 2006

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

Fall 2006–Winter 2007

Tom Chimes

Spring 2007

Masters of the Brush: Ike Taiga and Tokuyama Gyokuran

Late Spring–Early Summer 2007

ONGOING EXHIBITIONS

Transformed: Uncommon Uses of Materials in Contemporary Design

Through October 9, 2005

The Academy Goes Modern

Through October 16, 2005

Scenes from the Shahnama and Khavarannama

Through October 2005

Book Arts of India

Through November 6, 2005

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

Through November 6, 2005

Mavericks of Color: Photographs from the Collection

Through November 27, 2005

Fashion's Favorites: From Rococo to Romantic

Through December 2005

Paradise Found: Buddhist Art of Korea

Through Spring 2006

Kachō-ga: Flowers and Birds in Japanese Art

Through Summer 2006

Contemporary Crafts from the Collection

Through October 2006

The Arts of Korea: Selections from the Permanent Collection

Ongoing

Chinese Snuff Bottles from the Permanent Collection

Ongoing

Irish Silver

Ongoing

IN THE VIDEO GALLERY

Homage to Duchamp (Part II): Nam June Paik and Shigeo Kubota

August 30–November 6, 2005

FLEISHER ART MEMORIAL

GENERAL INFORMATION

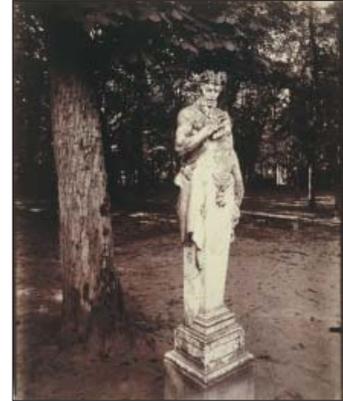
NEW AND UPCOMING EXHIBITIONS

Looking at Atget

September 10–November 27, 2005

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

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



Versailles – Faun, 1921-22, Eugène Atget (French, 1857-1927). Albumen silver print, 8 11/16 x 7 1/16 inches. Philadelphia Museum of Art: The Lynne and Harold Honickman Gift of the Julien Levy Collection, 2001.

Through a selection of some 120 works, *Looking at Atget* focuses on the responses to his work by Levy and the photographer Berenice Abbott, who together first introduced Atget's work to an American audience after the French photographer's death in 1927. Abbott purchased the contents of his workroom in Paris and brought the collection to New York, where she received Levy's financial backing. Together they promoted the work in a series of exhibitions and publications. Abbott, who took Atget's work as a model for her own photographic record of New York City, begun in 1929, presented Atget as a great "styleless" photographer who recorded the world around him with humility and respect for his subjects. By contrast, Levy was a connoisseur of photography, which put him among a handful of collectors and curators who treated the medium as a serious art form. Levy was also an advocate of surrealism, and saw in Atget both a proto-surrealist and an artist who illuminated several aspects of photography. Levy's selection of Atget's work often reflects the very personal choices of a collector, and the self-consciousness of an aspiring surrealist.

The exhibition and the book also survey the variety of Atget's approaches to his subjects. Among the works are three of Atget's paper storage albums, still laden with prints, as Atget had ordered them. The organization of these albums offers further perspective on Atget's work—the photographer's own. Atget sometimes pursued a topic with single-minded purpose, as seen in his series on Parisian interiors, made in 1910. Other times, the many photographs he made of a particular motif seem to have little relation to one another in terms of style or purpose. His photographs of parks such as Versailles and the Tuileries, made throughout his career, demonstrate his diversity of approaches, which seemed to shift with his subjects and clients. Atget's photography is heterogeneous; it requires many looks, and several modes of looking. *Looking at Atget* is designed to consider this particular group of Atgets, in the ways that they have come to us—organized by Atget, printed by Abbott, or collected by Levy.

This exhibition and publication were made possible by The Horace W. Goldsmith Foundation. The catalogue was 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, and by a grant from The Andrew W. Mellon Foundation for the documentation of conservation projects.

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

Location: Berman and Stieglitz galleries, ground floor

Edvard Munch's *Mermaid*

September 24–December 31, 2005



Mermaid, 1896, Edvard Munch (Norwegian, 1863-1944). Oil on canvas, 39 1/2 x 126 in. Philadelphia Museum of Art: Partial and promised gift of Barbara B. and Theodore R. Aronson, 2003.

Norwegian artist Edvard Munch (1863–1944) is renowned for his psychologically charged paintings and prints that convey powerful emotions related to sex, anxiety, and death through a highly expressive use of color and form. In 2003, the Philadelphia Museum of Art acquired *Mermaid* (1896), a large, little-known painting from the artist's most creative period that captures a moment evocative of Norse mythology in which

a beguiling beauty, caught between two worlds, emerges from a violet sea under a moonlit sky. The painting was commissioned by industrialist Axel Heiberg as a mural for his house outside Oslo. This intimate exhibition of 25 paintings, drawings and prints, assembled from collections in Norway and the United States is the first to explore the origins and meaning of the mermaid in Munch's art. The exhibition, which coincides with the 2005 centennial of Norwegian independence, will be accompanied by a fully illustrated catalogue and related events at the Museum and elsewhere in Philadelphia.

Munch produced *Mermaid* in Paris during a period of intense activity when he was enjoying the early success of such paintings as *The Scream* (1893) and was becoming deeply engaged with printmaking, which would become integral to his artistic achievement. Its unique original format—long, narrow and triangular—is a result of the fact that it was made to be installed in the topmost portion of Heiberg's house, where it could be seen from a distance. Munch was also influenced by Henrik Ibsen's *The Lady from the Sea*, a play in which Norway's premier dramatist opens with a scene of a painter depicting a mermaid for a wealthy Norwegian family. In Munch's canvas, the play comes to life and the mermaid herself is a beguiling beauty with glistening eyes. It was painted during the artist's most prolific and successful period.

This exhibition is made possible by Aker American Shipping and a grant from the Commonwealth of Pennsylvania. It is also supported by gifts from anonymous benefactors. The accompanying publication is 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.

Curator: John Zarobell, Assistant Curator European Painting before 1900 and Shelley Langdale, Assistant Curator of Prints and Drawings

Location: Gallery 155, first floor

Jacob van Ruisdael: Dutch Master of Landscape

October 23, 2005–February 5, 2006



The Jewish Cemetery, mid-1650s, Oil on canvas, 40.86 x 57.5 in., Gemäldegalerie Alte Meister, Dresden

Jacob Van Ruisdael: Dutch Master of Landscape explores the extraordinary range, exquisite quality, and dramatic evolution of the most important landscape painter of the Dutch Golden Age, the century of Rembrandt and Hals when the Netherlands began to develop its nationhood following the truce of 1609 in the wars with Spain. This traveling retrospective will reveal Ruisdael's remarkable gift for awe-inspiring accuracy and detail and his astonishing ability to capture—through images of woodlands, expansive vistas, watermills, rushing torrents, crumbling ruins and huge, billowing clouds—the vastness of nature and transience of life.

Little is known about the life of Jacob Van Ruisdael (1629-1682). He was born into grinding poverty in Haarlem, the son of a Mennonite ebony framer and painter. He probably apprenticed early to his uncle, painter Salomon Van Ruysdael. In his late teens, Jacob Van Ruisdael suddenly emerged as a fully developed master of landscape. In his career of less than 40 years, Ruisdael developed a unique, form-giving art. It was a pre-Romantic vision of the world in which nature evokes deep human sentiment. His fame greatly expanded after death. His art was embraced by the Romantics, such important figures as Goethe, J.M.W. Turner, and others.

Among the highlights of the exhibition is the early *Dune Landscape* of 1646 (St. Petersburg, The State Hermitage Museum). Painted when Ruisdael was about 17, a high dune near Haarlem appears massive and solid, a copse of trees stands dramatically against the sky, and a strong concentration of light is cast on a sandy road. The monumental scale of his youthful ambition is reflected in the painting's large size and high finish. In *Bentheim Castle* (Dublin, National Gallery of Ireland) of 1653, Ruisdael transforms a small hill into an imposing wooded mountain that provides a commanding perch for an ancient castle that he visited in Westphalia. It's one of several versions by the artist, one in which he significantly revises the scene, making it a fiction and an intimation of the sublime. One of two celebrated versions of *The Jewish Cemetery*, from Dresden (Statliche Kunstsammlungen Gemäldegalerie Alte Meister) is also included in the exhibition.

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.

Catalogue

Accompanying the exhibition is a handsome catalogue by Seymour Slive. Slive demonstrates Ruisdael's unrivaled range and quality through a vivid evocation of his career not only as a painter, but also as a draftsman and etcher. Slive discusses the artist's clientele, early collectors and critics, as well as his influence on another preeminent landscapist, John Constable.

This exhibition has been organized by the Royal Academy of Arts, London, the Los Angeles County Museum of Art, and the Philadelphia Museum of Art. It is supported in part by an indemnity from the Federal Council on the Arts and the Humanities, by grants from The Pew Charitable Trusts and The Women's Committee of the Philadelphia Museum of Art, and by gifts from Martha Hamilton and I. Wistar Morris III, Joan Stroud Blaine and Annie Blaine, and other generous individuals. It is also supported by The Robert Montgomery Scott Fund for Exhibitions and The Kathleen C. and John J. F. Sherrerd Fund for Exhibitions at the Philadelphia Museum of Art.

Itinerary:

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

Philadelphia Museum of Art (October 23, 2005–February 5, 2006)

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

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

Location: Dorrance Special Exhibition Galleries, first floor

Beauford Delaney: From New York to Paris

November 13, 2005–January 29, 2006

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



Self-Portrait, Yaddo, 1950,
Beauford Delaney (American,
1901 – 1979). Pastel, watercolor
and charcoal on paper, 15 x 12
½ in. The Schonberger Family.
Photograph Courtesy of Michael
Rosenfeld Gallery, LLC, New
York, NY.

The exhibition traces the progression of Delaney's work. The introductory area offering context and a point of departure for the exhibition's main themes, also includes a pastel portrait of Delaney (c. 1940) by Georgia O'Keeffe from the Museum's collection. The second section begins with the year 1940 when the artist embarked on his study of the streets, parks, and squares of New York's urban scene that often are composed of abstracted and emblematic imagery. Also present is the artist's expressionistic portraits of close friends such as the writers James Baldwin and Henry Miller. The third part of the exhibition looks 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 is the focus of the final phase of the exhibition, an era which saw the mounting of two major solo gallery exhibitions in Paris. This final stage includes subtle abstractions of color and light as well as some of the most innovative portraits of the artist's career.

The exhibition consists of approximately 50 paintings, prints, and watercolors borrowed from public and private collections in Europe and America, spanning the artist's most innovative years and including several works from Delaney's earliest years in Paris that have never been exhibited.

Catalogue

A fully illustrated catalogue, including essays by Henry Louis Gates, Jr., Ann E. Gibson, Patricia S. Canterbury, and Michael D. Plante, accompanies this exhibition.

Itinerary:

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

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

Greenville County Museum of Art (July 30 – October 8, 2005)

Philadelphia Museum of Art (November 13, 2005 – January 29, 2006)

Organizers: This exhibition is organized by The Minneapolis Institute of the Arts and supported by The Henry Luce Foundation, Inc., and The Judith Rothschild Foundation. In Philadelphia, the exhibition is supported in part by The Pew Charitable Trusts and The Robert Montgomery Scott Fund for Exhibitions. Promotional support is provided by The Philadelphia Tribune and WHAT-AM.

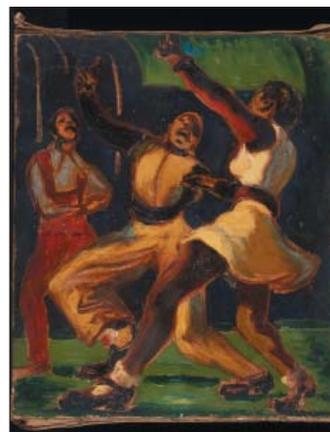
Curator: Michael Taylor, The Muriel and Philip Berman Curator of Modern Art

Location: Dorrance Special Exhibition Galleries, first floor

Beauford Delaney in Context: Selections from the Permanent Collection

November 13, 2005–February 26, 2006

Showcasing works by American artists from Delaney's lifetime to today, *Beauford Delaney in Context* situates Delaney's creative output within a broader framework through paintings, sculptures, works on paper, and furniture from the Museum's permanent collection that relate to various aspects of the artist's career. Included are figurative scenes of urban life by artists such as John Sloan, Claude Clark, and John Woodrow Wilson, as well as abstract paintings by Sam Francis, Alma Thomas, and Larry Poons. Also presented are portraits, including two of Delaney himself: a watercolor by Georgia O'Keeffe and a photograph by Carl Van Vechten. Paintings by Glenn Ligon and Horace Pippin address similar challenges to those faced by Delaney because of his race and sexual orientation, and pieces by self-taught African American artists Thornton Dial and Nellie Mae Rowe place the artist within a larger context. The diversity of this installation reflects the remarkable range of Delaney's career and calls attention to the continued currency of the themes and styles he explored.



Jam Session, Claude Clark (American, 1915–2001), 1943, oil on canvas, 20x18" (50.8 x 45.7 cm), Purchased with the Julius Bloch Memorial Fund, 1998.

Curators: Michael Taylor, The Muriel and Philip Berman Curator of Modern Art, and Emily Hage, Andrew W. Mellon Curatorial Fellow, Modern and Contemporary Art

Location: Gallery 119, first floor

Gaetano Pesce: Pushing the Limits

November 18, 2005–April 9, 2006

Known for his innovative designs incorporating non-standard production processes and the latest materials developed through new technology, Gaetano Pesce (b. 1939) collaborates with the Philadelphia Museum of Art this fall in creating his first museum exhibition in the United States in nearly a decade. *Gaetano Pesce: Pushing the Limits* features some 20 examples of the designer's work. At the opening, sponsored by Collab: The Group for Modern and Contemporary Design at the Philadelphia Museum of Art, Pesce will be honored with Collab's Design Excellence Award.



Gaetano Pesce. Photo courtesy of Pesce Limited.

Born in La Spezia, Italy, in 1939, Pesce studied at the University of Venice Faculty of Architecture and the Institute of Industrial Design, also in Venice. He has worked in numerous countries, including Italy, Germany, Belgium, Japan, and the United States, where he has maintained a studio since 1980. In 1959, he was one of the founders in Padua of Group N, an association of artists and designers concerned with programmed, or “Op,” art. Pesce received his first important critical notice at the international furniture exhibition in Milan in 1969 when he introduced the *UP* series, although his work had been earlier included in shows in Finland and Italy. While Pesce has been particularly active as a furniture and interior designer, he has also found time for film making, lecturing worldwide, and teaching, most notably since 1975 at the Institute of Architecture and Urban Studies in Strasbourg, France, and at the Domus Academy in Milan.

The exhibition is supported by Collab. This non-profit organization founded in 1970 raises funds for the Philadelphia Museum of Art's modern and contemporary design collection, which now includes over 1000 works. The collection ranges from appliances and furniture to ceramics, glass, and lighting. Collab presents its prestigious annual Design Excellence Award to a design professional who has made a significant contribution to the field. Past honorees include Florence Knoll Bassett, 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 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 Design Gallery (170), first floor

Why the Wild Things Are: Personal Demons and Himalayan Protectors

November 23, 2005–May 2006

This exhibition brings together seldom-exhibited paintings and sculptures from the Museum's superb collection of Tibetan and Nepalese art. Gory, fearsome, and bursting with energy, images of the “Angry Ones” reveal a distinctive Himalayan vision of the awesome power hiding within our own “personal demons”.

Snakes, skulls, severed human heads, and the bloody skins of wild animals often adorn fierce deities depicted in Tibetan and Nepalese art. Called the *krodha* (“the Angry Ones”), these wrathful deities are an important class of gods in Himalayan Buddhism, Hinduism, and



Mahakala, Protector of the Tent, artist/maker unknown, early 15th century, central Tibet, Tibet, China, Asia, colors on cloth with cloth mounting, painting: 38¼" x 26¼", w/silks: 54½" x 30", Stella Kramrisch Collection, 1994.

Shamanism. Their gruesome clothing, macabre attributes, and fierce facial expressions are intended to shock as the *krodha* represent one of the most basic human dilemmas: when each person possesses bad as well as good traits, how can the bad be conquered and the good be revealed? In

Himalayan religious thought, many of these fierce deities embody the deepest, most universal human faults including willful ignorance, pride, jealousy, greed, and lust. Devotees believe that envisioning particular *krodha* assists them to identify their own faults and harness enough force to overcome them. Other wrathful deities represent local protector spirits who are believed to be responsible for both causing and curing misfortunes. Worshippers may bribe these spirits

with offerings to avoid bad luck, accidents, or illness.

Curator: Katherine Anne Paul, Assistant Curator of Indian and Himalayan Art

Location: Gallery 232, second floor

Adventures in a Perfect World: North Indian Narrative Paintings, 1750–1850

November 23, 2005–May 2006

The Himalayan foothill region of northern India is an exquisite landscape of clear rivers, lush foliage, and abundant flowers set against a backdrop of snow-capped mountains. Well into the 19th century, the region was a patchwork of small kingdoms ruled by Hindu Rajput kings who patronized families of hereditary painters. Between about 1750 and 1850, these hill painters perfected a vision of a “perfect” world where flowering trees framed uniformly beautiful people. The painters not only recorded images of palace life, but also illustrated the texts favored by their royal patrons. Especially popular were sections of the ancient Hindu epics: the *Ramayana* (the adventures of the divine hero-king Rama) and the *Mahabharata* (the story of a monumental family feud), as well as the *Bhagavata Purana* (the account of Krishna’s superhuman deeds and lively loves). Because these texts embed their religious meaning in exciting tales of quests, battles, romances, and intrigues, they were illustrated not only for devotion, but also for entertainment. Sets of sequential images, sometimes over a hundred to a set, were created with minimal or no written text attached—the images alone telling the story. Today it is rare to find complete sets of these illustrations, but, due to the richness of the Museum’s collection, each painting in this exhibition is accompanied by one or more from the same set, offering a unique chance to explore this extraordinary tradition of visual narrative.

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

Location: Gallery 227, second floor



The Demon Samvara Kidnaps Krishna’s Infant Son, Pradyumna, page from a dispersed series of the *Bhagavata Purana*. Artist/maker unknown, c. 1760-65, India, Asia, Opaque watercolor, gold, and silver-colored paint on paper, 12 x 16” (30.5 x 40.6 cm), Alvin O. Bellak Collection, 2004.

A Natural Attraction: Dutch and Flemish Landscape Prints from Bruegel to Rembrandt

December 17, 2005–February 12, 2006

Over the course of the 16th and 17th centuries in the Netherlands, landscape began to emerge as an independent subject in painting and printmaking. Before this time, European artists employed landscape primarily as a backdrop in religious, mythological, and allegorical scenes. Coinciding with *Jacob van Ruisdael: Dutch Master of Landscape*, this exhibition of some 60 prints from the Museum's extensive collection of Dutch and Flemish prints traces the growth of landscape as a hallmark of Netherlandish printmaking.

Then as now, landscape prints simultaneously provide viewers with a means of vicarious travel and a way to savor the multi-faceted manifestations of nature's beauty. Imaginary alpine vistas by Pieter Bruegel the Elder give way to realistic depictions of the flat Dutch countryside by Jan van de Velde, while evocative Italian ruins by Herman van Swanevelt contrast with darkly dramatic night scenes by Hendrik Goudt. Other Netherlandish artists represented in the exhibition include Lucas van Leyden, Hendrick Goltzius, Peter Paul Rubens, and Jacob van Ruisdael.

Seven etchings by Rembrandt Harmensz. van Rijn are a highlight of the exhibition. His deftness with the etching needle yielded an astonishing range of atmospheric effects in his prints, from the awe-inspiring explosion of supernatural light that illuminates the inky-black sky in *The Angel Appearing to the Shepherds* to the tranquil rural terrain of *Landscape with a Cottage and a Large Tree*.



The Angel Appearing to the Shepherds, 1634, Rembrandt Harmensz. van Rijn (Dutch, active Leiden and Amsterdam, 1606-1669), Etching, engraving, and drypoint, Sheet: 10 1/4 x 8 11/16 inches, Philadelphia Museum of Art: The Charles M. Lea Collection, 1928.

Curator: Stacy Kirk, The Margaret R. Mainwaring Curatorial Fellow, Department of Prints, Drawings, and Photographs, and John Ittmann, Curator of Prints

Location: Stieglitz Gallery, ground floor

Recent Acquisitions: Prints and Drawings (working title)

March 11–May 21, 2006

Each year the Philadelphia Museum of Art adds approximately 250 prints and drawings to its encyclopedic collection of works of art on paper, which spans the 15th century to the present. This exhibition will present a choice selection of over 100 prints and drawings acquired between 2000 and 2005. During the past five years, many areas of the collection have been enhanced with new additions—in particular German Romantic prints (Philipp Otto Runge, Ferdinand Olivier), modern European and American drawings (Carlo Carrà, Joseph Stella, Max Weber), and contemporary works of art on paper (Betye Saar, Enrique Chagoya, Tony Oursler). Important new areas have also been added, including work by self-taught artists (Bill Traylor, Joseph Yoakum) and a group of rare impressions of Cubist prints by Jacques Villon.

Among the featured works on view will be Israhel van Meckenem's *Self-Portrait with his Wife, Ida*, c. 1490, the first known self-portrait by a printmaker and a superb impression of Rembrandt van Rijn's *Three Crosses*, acquired in 2003. Other highlights include William Trost Richards'

Landscape with Figure, 1866-67; Winslow Homer, *Building a Smudge*, 1891; and Preston Dickinson, *Café Scene* (with a portrait of Charles Demuth), 1912-14.

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

Location: Berman and Stieglitz Galleries, ground floor

Andrew Wyeth: Memory and Magic

March 29–July 16, 2006



Wind from the Sea, 1947, Tempera on panel, 18.5 x 27.5 inches, Mead Art Museum, © Andrew Wyeth

This exhibition surveying seven decades of the artist's achievement contains approximately 100 tempera paintings, watercolors, and drawings, many from the artist's personal collection that will be seen or shown together for the first time. The exhibition will explore in depth Wyeth's frequently unadorned and often haunting images—ranging from meditative, softly lighted vessels and containers to scenes of stark rooms, windows with curtains lifted in the breeze, barren hills, and people lost in deep introspection. The works will be organized both chronologically and thematically to demonstrate how these subjects were born in Wyeth's early career,

became distinct in his middle period, and have been revisited in new and startling ways in recent years.

Born in 1917 in Chadds Ford, Pennsylvania, southwest of Philadelphia, Andrew Wyeth is one of America's most highly regarded living artists. The youngest of five children, Wyeth received his artistic training from his father—the famed illustrator Newell Convers (N.C.) Wyeth. During annual vacations in Maine, Andrew Wyeth explored watercolor and tempera; both would become signature mediums for his work. Subject matter for Wyeth's painting and drawing came primarily from his surroundings in Pennsylvania and Maine. In 1939, Wyeth married Betsy James and they had two sons, Nicholas and James (Jamie). Jamie Wyeth, a much-exhibited painter and watercolorist, is the third-generation artist in the family.

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

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

The exhibition is organized by the High Museum, Atlanta, and the Philadelphia Museum of Art.

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

Catalogue

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

Itinerary:

High Museum of Art, Atlanta (November 12, 2005, to February 26, 2006)

Philadelphia Museum of Art (March 29–July 16, 2006)

Organizers/Sponsors: This exhibition is made possible by Ford Motor Company. In Philadelphia, the exhibition is also generously supported by Lincoln Mercury Division; GlaxoSmithKline; and PECO, and Exelon Company. Additional support has been provided by an endowment from The Annenberg Foundation for major exhibitions at the Philadelphia Museum of Art. Promotional support is provided by NBC 10 WCAU.

The catalogue is supported by a generous grant from the Davenport Family Foundation. The exhibition is organized by the High Museum of Art, Atlanta, and the Philadelphia Museum of Art.

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

Location: Dorrance Special Exhibition Galleries, first floor

Grace Kelly's Wedding Dress

April 2006

Usually only in fairytales (and movies) do beautiful young women wed handsome princes, but Philadelphia-born, Academy Award-winning actress Grace Kelly (1929-1982) did exactly that on April 19, 1956, when she married Monaco's Prince Rainier (1923-2005). To commemorate the 50th anniversary of the royal wedding, the Philadelphia Museum of Art will present an exhibition and related publication centering on Princess Grace's wedding dress, which the bride donated to the Museum shortly after the ceremony. *Grace Kelly's Wedding Dress* will be on view in April 2006, the first time the gown has been on view since its appearance in the Museum's 1997 survey of 250 years of fashion, *Best Dressed*. The dress is fondly remembered by Museum visitors and Philadelphians in general. Due to the increasing fragility of textiles as they age and their extreme sensitivity to light, presentation requirements now necessitate that the dress is only shown during special exhibitions.



Wedding Gown and Accessories worn by Princess Grace of Monaco
Designed by Helen Rose, American, 1904 - 1985
Headpiece designed by Don Marshall, American, 1919 - 1995
Worn by Grace Kelly, American (Philadelphia), 1929 - 1982 at her marriage to Prince Rainier of Monaco
1956
Silk faille, Brussels lace, silk net, and seed pearls
Philadelphia Museum of Art: Gift of Her Serene Highness, the Princesse Grace de Monaco, 1956

Academy Award-winning designer Helen Rose (American, 1904-1985) was chosen to design the gown—a present to the bride from MGM Studios—which was made by MGM’s wardrobe department. The dress, created to complement Kelly’s “fairy princess” beauty, features a bell-shaped skirt of ivory peau de soie supported by three petticoats, and a high-necked bodice of Brussels lace, which was re-embroidered to render the seams invisible and then accented with seed pearls. Continuing the theme of pearl-embellished lace are the bride’s prayer book, shoes, and headpiece, which will also be on view. The circular silk net veil, designed so that Kelly’s face could be seen, is decorated with appliqué lace motifs, including two minute love birds.

Catalogue

The exhibition will be accompanied by a lavishly illustrated publication with an essay on the dress written by exhibition curator Kristina Haugland.

Curator: Kristina Haugland, Associate Curator of Costume and Textiles

Location: American art gallery 119, first floor

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

May 13–July 30, 2006



Bust of Benjamin Franklin (1706-1790) Jean-Antoine Houdon French (active Paris), 1741 - 1828 1779 Marble Overall: 21 x 13 1/2 x 10 inches (53.3 x 34.3 x 25.4 cm) Purchased with a generous grant from The Barra Foundation, Inc., matched by contributions from the Henry P. McIlhenny Fund in memory of Frances P. McIlhenny, the Walter E. Stait Fund, the Fiske Kimball Fund, and with funds contributed by Mr. and Mrs. Jack M. Friedland, Hannah L. and J. Welles Henderson, Mr. and Mrs. E. Newbold Smith, Mr. and Mrs. Mark E. Rubenstein, Mr. and Mrs. John J. F. Sherrerd, The Women’s Committee of the Philadelphia Museum of Art, Marguerite and Gerry Lenfest, Leslie A. Miller and Richard B. Worley, Mr. and Mrs. John A. Nyheim, Mr. and Mrs. Robert A. Fox, Stephanie S. Eglin, Maude de Schauensee, Mr. and Mrs. William T. Vogt, and with funds contributed by individual donors to the Fund for Franklin, 1996

As part of a celebration of the 300th anniversary of the birth of Benjamin Franklin (1706–1790), the Museum will present an exhibition focusing on its marble portrait bust of Franklin’s likeness (dated 1779), by the French sculptor Jean-Antoine Houdon (1741–1828). It is considered the finest version of the most familiar image of this famous Philadelphian and Founding Father. The exhibition will assemble for the first time the best versions of the Franklin bust in a range of media, from terracotta to bronze, examples of Houdon’s two later, revised portraits of Franklin, and significant sculpted portraits of Franklin by other French artists. A selection of related paintings, drawings, prints, and documents will also be included.

The exhibition will address Houdon’s choice of Franklin as a subject, the competition among artists for the creation and control of Franklin’s image in sculpture, and the reaction to and influence of Houdon’s portrait. A group of other portraits by Houdon that are contemporary to the Franklin bust will also be exhibited to elucidate its place within Houdon’s career at a moment of intense creativity during which he was recognized as transforming portrait sculpture. A related publication will 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.

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

Location: European galleries on the second floor

Photography at the Julien Levy Gallery (working title)

June–September 2006

In celebration of the centenary of the birth of Julien Levy (1906–1981), one of the most influential and colorful proponents of modern art and photography and an impassioned champion of Surrealism, the Museum will present a major exhibition surveying Levy's personal collection of photographs in June 2006. More than 150 photographs, exhibited for the first time in five decades, will be drawn from more than 2,000 images acquired by the Museum in 2001 in part as a gift from Levy's widow, Jean Farley Levy, and with a major contribution from longtime Philadelphia residents and philanthropists Lynne and Harold Honickman.

Julien Levy emerged in the 1930s as a prominent art dealer who mounted the first exhibition in New York devoted to Surrealism. He operated his art gallery from 1931 to 1948 with an initial focus on photography. In addition to holding exhibitions devoted to painters and sculptors such as Max Ernst, Salvador Dalí, and Leonor Fini, Levy boldly exhibited the photographs of Paul Strand, Man Ray, and André Kertész, among many others. Together with the photographer Berenice Abbott, Levy preserved and exhibited Eugène Atget's photographs, giving Atget the widespread American reputation that influenced two generations of photographers.

Levy kept many of the photographs he exhibited for his personal collection, which reflects his prescient eye. The centenary exhibition will include works by many American artists Levy exhibited, among them Walker Evans, Man Ray, Ralph Steiner, Joseph Cornell, and Lee Miller, as well as photographs gathered from his travels to France, Germany, and Mexico, where he collected works by 20th century master Manuel Alvarez Bravo and developed a relationship with the painter Frida Kahlo (1907-1954), who was also the subject of a series of Levy's own photographs.

Catalogue

A comprehensive catalogue will accompany the exhibition, presenting a survey of this long-hidden collection for the first time. Essays will illuminate Levy's pivotal role in bringing Surrealism to the United States, and his role as a gallerist and tastemaker at a crucial juncture in the development of photography as well as reproductions of rich archival material related to Levy's gallery and the collection along with a generous selection of color reproductions, many of them unfamiliar works by well-known artists.

Organizers/Sponsors: The Museum's Curator of Photographs, Katherine Ware, and Peter Barberie, the Horace W. Goldsmith Curatorial Fellow in Photography at the Philadelphia Museum of Art, organized the exhibition. The exhibition and the accompanying catalogue are made possible by The Horace W. Goldsmith Foundation with additional support from Furthermore: a program of the J. M. Kaplan Fund. The catalogue is also supported by The Andrew W. Mellon Fund for Scholarly Publications.

Curator: Katherine Ware, Curator of Photographs, Alfred Stieglitz Center, and Peter Barberie, Horace W. Goldsmith Fellow in Photography, Department of Prints, Drawings and Photographs

Location: Berman and Stieglitz Galleries, first floor



Léonor Fini, 1936, Dora Maar (French, 1907-1997). Gelatin silver print. Philadelphia Museum of Art: The Lynne and Harold Honickman Gift of The Julien Levy Collection, 2001. © 2005 Artists Rights Society (ARS), New York / ADAGP, Paris.

The Arts in Latin America, 1492–1820 (working title)

Fall 2006

In the fall of 2006, the Philadelphia Museum of Art will present a pan-national exhibition of some 300 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, *The Arts in Latin America, 1492-1820* will span the centuries from the arrival of Columbus to the emergence of national independence movements, including spectacular examples of painting, sculpture, feather-work, shell-inlaid furniture, objects in gold and silver, ceramics and textiles.



Portrait of the Reverend Mother María de Rivera Ca., 1775, Unknown Mexican artist, Oil on canvas, 49 x 31 5/8 in., Philadelphia Museum of Art; Charles B. Lamborn Collection.

The panorama presented by *The Arts in Latin America, 1492-1820* will be 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 of the development of new identities.

The exhibition will present magnificent, sometimes startling, and largely unknown works of art in all mediums. It will include 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 will be superb examples of craftsmanship—elaborate vestments decorated with colored feathers, exquisite furniture inlaid with tortoise shell, mother-of-pearl and ivory, lacquered screens and chests—that reflect the interchange between diverse Asian, African, European and Latin American cultures. 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

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

Organizers/Sponsors: The exhibition is organized by the Philadelphia Museum of Art, and will travel to the Antiguo Colegio de San Ildefonso in Mexico City (winter-spring 2007), the Los Angeles County Museum of Art (summer 2007), and the Royal Academy of Arts, London (autumn 2007). The exhibition is supported in part by the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation, The Pew Charitable

Trusts, Popular Financial Holdings, and generous individuals. Initial scholarly research was supported by a Collaborative Research Grant from The Getty Foundation.

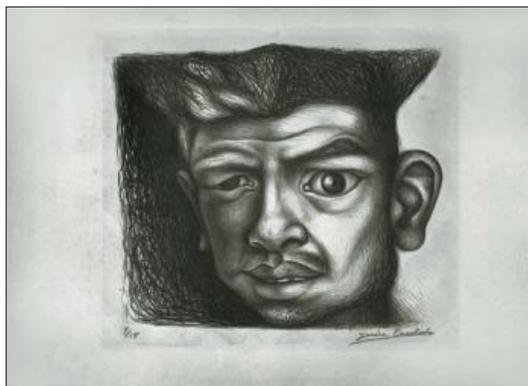
Curator: Joe Rishel, The Gisela and Dennis Alter Senior Curator of European Painting before 1900, and Senior Curator of the John G. Johnson Collection and the Rodin Museum

Location: Dorrance Special Exhibitions Galleries, first floor

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

Fall 2006–Winter 2007

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 win 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 open an exhibition in fall 2006 that examines the vital contributions made by Mexican artists as printmakers.



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

Organized by John Ittmann, Curator of Prints, and Lyle Williams, Curator of Prints and Drawings at the The McNay, *A Revolution in the Graphic Arts: Mexico and Modern Printmaking 1920–1950*, will present 125 prints and posters by 50 Mexican and foreign-born artists. The inclusion of foreigners working in Mexico underscores 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 by Mexican artists in the wake of the 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

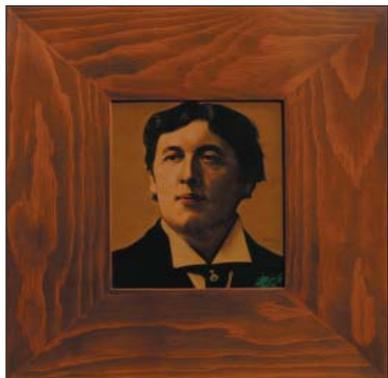
A 300-page, fully illustrated catalogue will accompany the exhibition, featuring essays by Lyle Williams, Innis Howe Shoemaker, Senior Curator of Prints, Drawings and Photographs at the Philadelphia Museum of Art, and independent scholar James M. Wechsler. Approximately 125 works by 50 artists will be discussed in 16 topical sections with entries written by the curatorial team.

Curator: John Ittmann, Curator of Prints

Location: Berman and Stieglitz Galleries, ground floor

Tom Chimes

Spring 2007



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.

This 50-year retrospective exploring the distinguished artist's career will contain some 75 paintings, sketchbooks, source photographs, and books from the artist's library. Organized by the Philadelphia Museum of Art, the comprehensive exhibition, will examine the five periods of Chimes' work to date.

Tom Chimes, who lives in Philadelphia, was born in the city in 1921, and studied at the Pennsylvania Academy of the Fine Arts (1939), Columbia University, and the Art Students League in New York (1946-48). An interest in the New York School artists is evident in his boldly painted abstract expressionist canvases of the late 1950's. By the early 1960's he was producing monumental paintings that combine landscape references with specific symbols, such as stars, ladders, and mathematical equations, inspired by an encounter with Henri Matisse's innovative design for the Dominican Chapel at Vence, France.

A strong affinity with pop art and the celibate machines of Marcel Duchamp and Raymond Rousell emerges in his mixed media constructions through 1973 that incorporate small symbolic drawings, paintings, or even hidden messages into austere, finely-crafted metal boxes. In the mid 1970's, a haunting series of 48 iconic sepia-toned portraits of 19th and early 20th century literary and art historical figures including Edgar Allen Poe, James Joyce, and Marcel Duchamp reveals Chimes' strong feelings of kinship with his avant-garde forbearers. By 1978, he was producing luminous white paintings of his artistic heroes that offer only a glowing suggestion of figures and faces. Chimes is still working in this mode today, creating ethereal white paintings with raised lettering on carefully prepared wood panels measuring just 3 x 6 inches.

The artist has had numerous one-person exhibitions, including *Thomas Chimes: Survey* at the Alexander Onassis Center for Hellenic Studies, New York, in 1995. In 1975, his work was included in the Whitney Biennial, and in the following year he was represented in the Philadelphia Museum of Art's exhibition *Three Centuries of American Art*. His work is included in many major American museum collections, including the Philadelphia Museum of Art, the Museum of Modern Art in New York, the Wadsworth Athenaeum, the Phoenix Art Museum, the Delaware Art Museum, and the Pennsylvania Academy of the Fine Arts.

Catalogue

A fully illustrated, 200-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.

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

Location: Dorrance Special Exhibition Galleries, first floor

Masters of the Brush: Ike Taiga and Tokuyama Gyokuran

Late Spring–Early Summer 2007

This exhibition will mark the first time an exhibition in the United States focuses on the 18th century Japanese master of ink painting Ike Taiga (1723–1776) and his wife Tokuyama Gyokuran (1727–1784). Bringing together key works from Japanese and Western collections, it will offer American audiences a look at a major Japanese artist of the 18th century, whose inventiveness and endless experimentation laid the groundwork for the multiple paths that succeeding generations of Japanese artists would follow. Included are over 100 exceptional and rarely seen screens, handscrolls, hanging scrolls, and album and fan paintings by Taiga and Gyokuran.

To his contemporaries Ike Taiga was an eccentric marvel, an artist who lived according to the promptings of his own inner voice, indifferent to the worldly preoccupations of those around him. Although little is known of his training as a painter, Taiga proved to be among the most talented and prolific of Japanese artists. During a career that spanned four decades, he produced over 1,000 calligraphies and paintings, many large-scale fusuma (sliding doors), and screens. His collective output demonstrates an impressive range of styles, techniques, composition, and subject matter.

While not as well known, nor as prolific as her husband, Tokuyama Gyokuran was nevertheless a significant artist in her own right. She was also a well-regarded poet of Japanese verse. Her works reveal a more elegant touch, using pale washes and supple brushstrokes. Accounts of Gyokuran and Taiga's bohemian lifestyle in their small studio in Kyoto abound, and contemporary woodcuts show them painting or playing music together in a book-and-paper-strewn space.

Catalogue

A fully illustrated catalogue will feature essays by an international team of authors from the United States and Japan, covering fields such as Taiga's interpretation of Chinese literary themes and images, his experiments with "true view" paintings (done from actual scenery, a new concept in Japan at the time), and his calligraphy, an area not previously studied sufficiently.

Organizers: The exhibition is being organized by the Philadelphia Museum of Art with the collaboration of the Tokyo National Museum.

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

Location: Dorrance Special Exhibition Galleries, first floor



Enjoying the Moon in a Riverside Cottage. Ike no Taiga, Japanese, 1723-1776, Edo Period (1615-1868), 18th century, Made in Japan, Ink on paper; mounted as a hanging scroll, 12 3/4 x 12 1/8 inches (32.4 x 30.8 cm) Mount: 42 x 20 3/8 inches (106.7 x 51.8 cm), Purchased with the Thomas Skelton Harrison Fund, 1968.

ONGOING EXHIBITIONS

Transformed: Uncommon Uses of Materials in Contemporary Design

Through October 9, 2005

Comprised of about 25 works of furniture, lighting, textiles, and utilitarian objects, this exhibition reflects the contemporary designer's interest in the physical materials they choose to employ, resulting in an array of aesthetic solutions and ongoing investigations that will delight the eye, satisfy the intellect, engage the senses, and stimulate the social conscience.

Included in the exhibition is Japanese designer Tokujin Yoshioka's *Honey-Pop Armchair*, which is made of 120 sheets of the same type of paper that has been used for centuries in Asia in the production of lanterns. The honeycomb construction from which the chair achieves its strength is based on the designer's observation of naturally occurring honeycomb construction. The cups and bowls from British designer Tom Dixon's *Eco Tableware Series* are made from biodegradable plastic comprised primarily of bamboo fiber that is used in place of conventional plastics. An interest in sustainability – the creation of environmentally sound products made from renewable resources – on the part of socially conscious designers like Dixon, has led to the use not only of recycled materials but also to the increased use of abundant natural materials such as bamboo. Also on view is the *Vermelha (Red) Chair*, designed by the Brazilian design team of Fernando and Humberto Campana, two of the most inventive designers working today. The chair is made from thick, soft cord that is typically used in hot-air balloons, piled spaghetti-like on a tubular metal frame. The use of the cord reflects the Campanas' interest in utilizing common materials, and even what might be considered trash, in their innovative designs. The two have also designed chairs made of garden hose and stuffed animals.

Curator: Donna Corbin, Associate Curator of European Decorative Arts

Location: Gallery 170, first floor

The Academy Goes Modern

Through October 16, 2005

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



“Vermelha (Red)” Chair, Designed 1993, Designed by Fernando Campana (Brazilian, born 1953) and Humberto Campana (Brazilian, born 1961), Made by Edra SpA, founded 1987, Epoxy powder-coated steel; aluminum; cotton-covered acrylic cord and metalized polyester mixed with polyamide, 30 1/4 x 34 x 28 inches, Philadelphia Museum of Art: Gift of Edra SpA, Perignano, Italy.



Cactus, 1931, Charles Sheeler (American, 1883-1965), Oil on canvas, 45 1/8 x 30 1/16 inches, Philadelphia Museum of Art: The Louise and Walter Arensberg Collection, 1950.

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

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

Scenes from the Shahnama and Khavarannama

Through October 2005

Seven 15th, 16th, and 17th- century miniatures, originally made for bound books of the *Shahnama* and *Khavarannama*, are presented in this intimate exhibition. 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. 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 studios 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.



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.

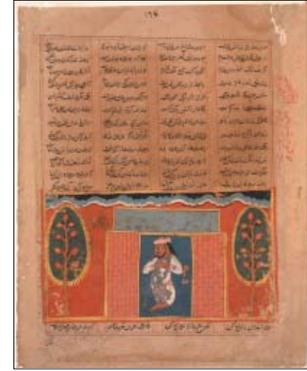
Curator: Dr. Adriana Proser, former Assistant Curator, East Asian Art
Location: Gallery 228, second floor

Book Arts of India

Through November 6, 2005

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

Bizhan in the Dungeon, c. 1425, artist/maker unknown. Opaque watercolor and ink on paper, 12 5/8 x 10 1/2 inches. Philadelphia Museum of Art: The Alvin O. Bellak Collection, 2004.



The technique for making paper first came to India from western Asia via Muslim traders, invaders, and settlers. By the late 14th century, paper had almost entirely replaced palm leaf and the other materials. Over the next five hundred years, illustrated paper manuscripts and series became one of the subcontinent's major art forms. Their rich variety reflects the religious, regional, temporal and financial diversity of their patrons and makers. Not only do these books differ in their choices of texts and in their painting styles, but they also exploit a host of options for the proportions and orientation of pages and for the materials and techniques used to bind or hold those pages together. Even more fascinating are the many ways artists devised to integrate words with images on the same page, making them into visual complements and powerful story-telling partners.

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

Location: Gallery 227, second floor

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

Through November 6, 2005



Amitayus, Bodhisattva of Limitless Life, c. 19th century, artist/maker unknown. Silver with red color and semiprecious stones, 11 3/4 inches. Philadelphia Museum of Art: Gift of Natacha Rambova.

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

In 1779–1780, Mongolian artists worked feverishly to paint, sculpt, and sew images of elegant Buddhist deities to adorn Xumifushou Temple in time for the Emperor's 70th birthday celebrations. The Qianlong Emperor—Manchu ruler of China—built this temple as a replica of the home of the most powerful Tibetan monk of his time, the Sixth Panchen Lama, who would attend the birthday celebrations and preside over longevity rituals performed in honor of the Emperor. As reflected in the exhibition, this artistic production was laced with political overtones illustrating—through art—Manchu policies of employing Tibetan monks to influence Mongolian politics.

Curator: Katherine Paul, Assistant Curator of Indian and Himalayan Art

Location: Gallery 232, second floor

Mavericks of Color

Through November 27, 2005

In the 1960s, when elder statesmen of photography such as Edward Steichen and Walker Evans declared color photographs to be lurid and vulgar, a group of innovative artists including William Christenberry and William Eggleston began experimenting with improved technologies to seriously explore the possibilities of color photography. Their potent work, often examining humble subject matter, gained recognition in the 1970s and inspired a new generation of American color photographers.

Mavericks of Color Photography, presents a rare look at more than fifty photographs from the Museum's collection by several dedicated practitioners of color photography: Christenberry, Eggleston, Joel Meyerowitz and Eliot Porter. The work of these 'mavericks' was startling and revolutionary at a time when the carefully composed, meticulously printed black-and-white photograph was the standard for the medium.



Memphis, 1969-1970 (negative) 1986 (print), William Eggleston (American, b. 1939). Dye transfer print, 21 x 13 9/16 inches. Philadelphia Museum of Art; Gift of Alan Choate, 1988.

Also in the exhibition are single examples from the 1970s by color pioneers Harry Callahan, David Graham, William Larson, Lucas Samaras, and Stephen Shore.

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

Location: Julien Levy Gallery, ground floor

Fashion's Favorites: From Rococo to Romantic

Through December 2005

Woman's Dress (Open Robe with Stomacher Panels), Artist/maker unknown, c. 1760-1770, Heavy brick-red silk taffeta (probably "florentine"), woven with cannele stripes of shaded blues, double stripes of yellow and shaded red, and narrow white stripes, with white supplementary weft flosses creating large



serpentine floral vine meandering over blue and small floral vines over yellow stripes while narrow white stripes define fields of small flowers (French); bodice lined with off-white plain weave linen (?); off-white linen tape lacing at center back; sleeves lined with off-white twill wool flannel; pocket slits edged with unbleached plain weave wool/cotton; silk taffeta hem facing; very narrow white silk looped fringe trim; rusty-red silk grosgrain ribbon binding stomacher panel tabs; self-covered buttons., Center Back Length: 58 inches (147.3 cm) Waist: 29 inches (73.7 cm), Purchased with the Marie Kimball Fund and with the EdgarViguers Seeler Fund, 1981.

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

The exhibition also features rare examples of corsets, ranging in size from a tiny example that corrected a toddler's posture to a pair with a 48 inch bust. These undergarments used baleen and wood to mold the feminine torso into the current ideal form; in the 18th century, when they were called "stays," they gave a

conical shape, while in the early 19th century an hourglass figure was preferred. Some of the accessories were worn under garments. In the case of down-filled sleeve puffs that held out the large sleeves of the late 1820s and 1830s, they gave support. Other accessories, such as an exquisitely embroidered stomacher, printed kid gloves, and delicate fans, were worn to be seen and admired.

Curator: Kristina Haugland, Assistant Curator of Costume and Textiles

Location: Costume and Textile Gallery 271, second floor

Paradise Found: Buddhist Art of Korea

Through Spring 2006



Portrait of a Buddhist Monk, 18th century, Artist/maker unknown (Korean, Choson Dynasty, 1392-1910), Ink and colors on silk; framed 39 1/4 x 30 3/4 inches, Philadelphia Museum of Art: The Samuel S. White 3rd and Vera White Collection, 1967.

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

Since the introduction of Buddhism to the Korean peninsula in the late fourth century AD, via the northern kingdom of Koguryŏ (37 BC–AD 668), Buddhist art flourished over the centuries and took many forms. While the Three Kingdoms period saw the development of Buddhist iconic statuary art, the Koryŏ period (918–1392) witnessed the production of fine and elaborate Buddhist paintings under royal patronage. During the subsequent Chosŏn period, Neo-Confucianism gained prominence in the 15th century. Without the support of the royal court, Buddhism gradually declined, and paintings were produced mainly by monks in their temple precincts. Until the eighteenth century, Buddhist paintings were generally intended as backgrounds for statues in temples and were viewed as religious objects. Their functions were to explain ideas that could not be conveyed in sculptural form and to imbue the building with an atmosphere appropriate for a temple. Today the Buddhist heritage has endured in Korea and inspires contemporary artists such as Yoon Kwang-cho and Son Man Jin.

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

Location: Baldeck Gallery 238, second floor

Kachō-ga: Flowers and Birds in Japanese Art

Through Summer 2006

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

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

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

Hexagonal Covered Box, Keiko Mori, Japanese, born 1939, Heisei Period (1989 - present), c. 2001, Porcelain, overglaze enamel and gold design of chickadee and pomegranates, Purchased with funds bequeathed by Marjorie

Matthews Corr.



Contemporary Crafts from the Collection

Through October 2006



Panther Bench, Judy Kensley McKie, American, born 1944, 1982, Bronze, Gift of the Women's Committee of the Philadelphia Museum of Art, 1993.

This installation features 34 objects from the Museum's esteemed crafts collection, highlighting postwar and contemporary crafts from the United States and Japan. The American works will include furniture, ceramics, glass, silver, beadwork, textiles, and a banjo from an impressive selection of diverse and talented artists including Robert Arneson, Howard Ben Tre, Wendell Castle, Judy Kensley McKie, Olaf Skoogfors, Peter Voulkos, Betty Woodman, and Robert Whitley. The Japanese works will focus on contemporary Japanese potters, who draw their inspiration from the forms, glazes, decoration, and techniques of Japan's ten-thousand-year-old native tradition.

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

Location: North Auditorium Gallery, ground floor

The Arts of Korea: Selections from the Permanent Collection

Ongoing

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 Chosŏn 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.

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.



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

Chinese Snuff Bottles from the Permanent Collection

Ongoing



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

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

The bottle shown here, with its white-flecked glass background (called "lotus root powder" in Chinese) and ruby-red glass overlay, exemplifies the glass overlay wares made at the Imperial Glassworks during the early eighteenth century. It was probably intended as a gift for an official: the high-relief carving of herons in a lotus pond symbolizes purity and the incorruptible statesmen. The 137 snuff bottles on view in gallery 236 encompass many decorative designs, including floral, figural, and landscape motifs, auspicious symbols, and poetry. Made from glass,

porcelain, gourds, seeds, semiprecious stones and hard stones, these bottles represent the versatility and expertise of the artisans who produced them and show the richness of the Museum's holdings.

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

Location: Gallery 236, second floor

Irish Silver

Ongoing



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

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

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

Curator: Donna Corbin, Assistant Curator of European Decorative Arts

Location: Gallery 281, second floor

IN THE VIDEO GALLERY

Homage to Duchamp (Part II): Nam June Paik and Shigeo Kubota

Through November 6, 2005

Merce by Merce by Paik, 1978 (28 minutes, 45 seconds)
By Nam June Paik (Korean, born 1932, active United States), in collaboration with Charles Atlas, Merce Cunningham, and Shigeo Kubota

Video transferred to DVD

Color, sound

Part one: *Blue Studio: Five Segments*, 1975-76 (15 minutes, 38 seconds)

by Charles Atlas and Merce Cunningham

Part two: *Merce and Marcel*, by Shigeo Kubota and Nam June Paik, 1978 (13 minutes, 5 Seconds)

An investigation of the body in space and time, *Merce by Merce by Paik* is considered one of the most influential and innovative representations of choreography on video (sometimes called "videodance"). Divided into two distinct parts, *Blue Studio: Five Segments* and *Merce and Marcel*, this work also celebrates the oeuvres of Marcel Duchamp and Merce Cunningham.



Shigeo Kubota. Marcel Duchamp and John Cage, 1972. Courtesy of Electronic Arts Inter-mix (EAI), New York.

In the first section, designed by Charles Atlas, the viewer is confronted by a suite of short dance/video vignettes in which Cunningham inhabits both the space of the dance studio and a virtual space fashioned from modern technology. In part two Paik and Kubota link Duchamp's philosophical insights regarding the nature of art with the movements we experience everyday.

Marcel Duchamp and John Cage, 1972 (28 minutes, 27 seconds)

Shigeko Kubota (Japanese, active United States, born 1937)

Video transferred to DVD

Black & white, sound

In this somber yet transfixing video, Shigeko Kubota pays tribute to the two artists who have most influenced her work: Marcel Duchamp and John Cage. In 1968, Kubota photographed *Reunion*, a chess match/concert played in Toronto by Cage and Duchamp. The face-off between the two artistic giants was quite novel – the chessboard was constructed with electrical circuits so that moves on the board transmitted or interrupted sounds produced by a group of attending musicians. With the photographs taken during the match, Kubota created a book and videotape, both entitled *Marcel Duchamp and John Cage*. The latter, seen here, juxtaposes the *Reunion* event with additional footage related to the two artists.

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.

Fleisher Exhibitions for Fall 2005

CHALLENGE EXHIBITIONS

Challenge 1

September 9–October 8, 2005

The Samuel S. Fleisher Art Memorial presents the first exhibition in the 28th season of the four-part *Wind Challenge* Exhibitions at Fleisher. This season's twelve *Challenge* artists were selected from a field of 278 applicants to exhibit in one of four three-person exhibitions. The first of this year's *Challenge* Exhibitions features the work of artists Kip Deeds, Sarah Gamble, and B. Ever Nalens.

Opening Reception: Friday, September 16, 5:30–7:30 p.m.

TalkAbout: Saturday, October 1, 1:30–2:30 p.m.

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

Challenge 2

October 14–November 12, 2005

Abstract painter Jon Manteau, glass sculptor Penelope Rakov, and landscape painter Mauro Zamora are featured in the part two of this year's four-part *Wind Challenge* Exhibitions series, presented by the Samuel S. Fleisher Art Memorial.

Opening Reception: Friday, October 14, 5:30–7:30 p.m.

TalkAbout: Saturday, October 29, 1:30–2:30 p.m.

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

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.



R.L. Summer Collection, 96',
Penelope Rakov, Glass, 10" x 18" x
5", 2005.

Field Notes: Objects and Notations Used in Creative Practice

October 1–December 10, 2005

Field Notes: Objects and Notations Used in Creative Practice, an exploration of the relationship between collectible objects and the art they inspire, will be on view in the Center for Works on Paper at 705 Christian Street from October 1–December 10, 2005. Featuring the work of artists Harry Anderson, Stephen Binasiewicz, Sharon Church, Joan Wadleigh Curran, and Barbara Thun, the exhibition will also include examples from each artist's personal collection of artifacts and inspiration objects.

Harry Anderson's vast collection of Fiestaware, pitchers, glass shades, glassware, vintage radios, machine parts, and Volvo automobiles is his palette, with assorted objects culled and used to assemble unique lamp sculptures. Stephen Binasiewicz will be showing a new piece: a series of shelves containing objects that interact to create a personal narrative. Sharon Church, a jeweler, will show images of *Chatelaine for Lorene Cary* as well as selections from her own collection of adornments that empower, enable, and protect the wearer. Joan Wadleigh Curran is interested in objects that exist on the periphery of our daily experiences and are often overlooked, staging them in a provocative context in her drawings and paintings. Barbara Thun will show a portion of her installation *Elegy*, a series of translucent fabric panels printed with ghostly portrait photo images.

Educational activities organized in conjunction with *Field Notes* will delineate the connections between the art on exhibit and the fields—such as history and natural science—which enrich our viewing of the creative process. On Saturday, October 15, from 4:00 to 6:00 p.m., Bob Brand will deliver a lecture on the art of collecting. On Saturday, October 29, from 4:00 to 6:00 p.m., curator Mary Murphy will conduct a gallery talk with the exhibiting artists. On Saturday, November 19, from 4:00 to 6:00 p.m., Susan Glassman, Director of the Wagner Free Institute of Science, will deliver a lecture on the taxonomy of collecting for natural science. Admission to these events is free.

On Saturday, November 12, from 12:00 to 5:00 p.m. there will be studio tour by bus of Harry Anderson's and Joan Curran's Philadelphia studios. Tour admission is \$20 per person. Those interested in joining the tour should contact Jane Hoshi at 215-922-3456 ext. 326.

Annual Young People's Exhibition

December 3-17, 2005

This show features the work of all students from the Saturday young people's classes (ages 5 through 18) and their parents. Opening receptions and awards ceremonies will be held during class times on Saturday, December 3. Performances by Cambodian Classical Dance students will be held on Saturday, December 17, 11:00 a.m.-12:00 p.m.

GENERAL INFORMATION

PHILADELPHIA MUSEUM OF ART

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

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

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

Fiske Kimball (1888-1955), the distinguished architectural historian who became director of the Philadelphia Museum of Art in 1925, was the prime mover behind establishing these rare architectural treasures as house museums. Under his auspices, the Museum assumed administration of Mount Pleasant (built 1762-1765), which had been built for a Scottish sea captain and privateer and was briefly owned by Benedict Arnold, and Cedar Grove (built 1748), a simpler structure that is fascinating for its innovative interior features and its original furnishings that remain in pristine condition. Both houses offer rare and authentic contexts in which to present works from the Museum's American Art and Decorative Arts collections and extend into the park Kimball's vision of the Museum as a place to "walk through time." The Park House Guides of the Philadelphia Museum of Art, organized in 1960 and now numbering some 60 highly trained volunteers, offer detailed tours of Fairmount Park homes, all located within a 10-minute drive of each other. In addition to Mount Pleasant (currently closed for renovation) and Cedar Grove, other historic homes include: Laurel Hill (1764-1767), Lemon Hill (1800), Strawberry Mansion (1788-1789) (also closed for renovation), Sweetbriar (1797) Woodford (1756)

Trolley Tours of the Park Houses

(April 1-December 11, 2005)

Wednesday–Sunday, 10:45 a.m. and 1:45 p.m.

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

Tickets

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

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

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