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SCHEDULE OF NEW & UPCOMING EXHIBITIONS THROUGH WINTER 2007

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NEW AND UPCOMING EXHIBITIONS

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NEW AND UPCOMING EXHIBITIONS

Dreaming in Black-and-White: Photography at the Julien Levy Gallery

June 17–September 17, 2006



The Obstacles (Los obstáculos), 1929, Manuel Álvarez Bravo (Mexican, 1902–2002). Gelatin silver print, 7 1/2 x 8 15/16 inches. Philadelphia Museum of Art: The Lynne and Harold Honickman Gift of The Julien Levy Collection, 2001.

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 presents a major exhibition surveying Levy's personal collection of photographs. More than 150 works, some exhibited for the first time in five decades, are 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 strong 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 reputation that influenced two generations of photographers in the United States.

Levy kept many of the photographs he exhibited for his personal collection, which reflects his prescient eye. The centenary exhibition includes works by American artists that 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 also Mexico, where he collected works by Manuel Alvarez Bravo and developed a relationship with painter Frida Kahlo (1907–1954), also the subject of an intimate series of Levy's own photographs.

Catalogue

A comprehensive catalogue accompanies 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.

Sponsors: 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

The Bizarre and the Beautiful: Silks of the 18th Century

July 1, 2006–Fall 2007

In the 18th century silk was indisputably fashion's favored fabric. The exuberance that characterized European silk design at the beginning of the period was in marked contrast to the static formalism of the previous century. The new attitude toward design was driven by economics, technology and fashion. *The Bizarre and the Beautiful* explores developments in textile design drawing from the museum's collection. On view in Gallery 271, this focused exhibition features 15 works including French and English patterned silk dresses worn by some of Philadelphia's most fashionable women of the time.

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 Textile Gallery (271), second floor

Celebrate Korea: A Decade of Collecting

July 7, 2006–Spring 2007



Dragon Jar, Artist/maker unknown, Korean, Chosŏn 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.

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.

Highlights include an exquisite group of Koryŏ dynasty (918-1392) and Chosŏn 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 Koryŏ 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

Lines of Thought: Indian Drawings from the Dean Walker Collection

July 22–September 2006



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

The late Dean Walker (1948–2005), who served for fifteen 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 seventeenth-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 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

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

September 20–December 31, 2006

The Philadelphia Museum of Art will present a pan-national exhibition of some 250–275 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.

The panorama presented by *Treasures/Tesoros/Tesouros: 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.



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.

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. The catalogue is made possible by the Davenport Family Foundation.

Organizers/Sponsors: The exhibition is organized by Joseph J. Rishel, the Gisela and Dennis Alter Senior Curator of European Painting before 1900 at the Philadelphia Museum of Art, and Suzanne Stratton-Pruitt, working with an international committee of scholars from the U.S., Spain, Mexico and Ecuador whose collaboration and research has been sponsored by the Getty Foundation, and with the additional advice of specialists from the many Latin American countries whose artistic heritage will be highlighted in this unprecedented exhibition. The international tour of the exhibition is made possible by Fundación Televisa. In Philadelphia, the exhibition is also supported by the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation, The Pew Charitable Trusts, the National Endowment for the Arts, Popular Financial Holdings, the Connelly Foundation, The Annenberg Foundation Fund for Exhibitions, The Women's Committee of the Philadelphia Museum of Art, and generous individuals. Initial scholarly research was supported by a Collaborative Research Grant from The Getty Foundation and The Andrew W. Mellon Fund for Scholarly Publications. The exhibition is 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.

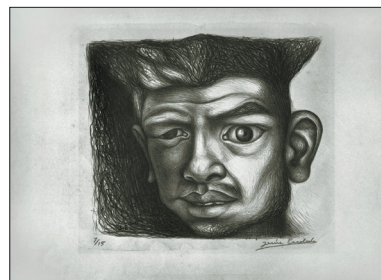
Curator: Joseph J. Rishel, The Gisela and Dennis Alter Senior Curator of European Painting before 1900, and Senior Curator of the John G. Johnson Collection and the Rodin Museum

Location: Dorrance Special Exhibitions Galleries, first floor

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

October 21, 2006–January 14, 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 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 125 prints and posters by 50 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.



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

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.

Sponsors: The exhibition is supported by the National Endowment for the Arts; the catalogue is supported by the Davenport Family Foundation.

Curator: John Ittmann, Curator of Prints

Location: Berman and Stieglitz Galleries, ground floor

Georg Jensen Silversmiths

November 17, 2006–March 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 original design drawings for many of the objects. The exhibition is supported by Collab: The Group for Modern and Contemporary Design at the Philadelphia Museum of Art, which will honor Georg Jensen and Georg Jensen, Inc. with the 2006 Design Excellence Award at the November 17 opening.

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.



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

Curator: Kathryn Hiesinger, Curator of European Decorative Arts after 1700

Location: Contemporary Design Gallery (170), first floor



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.

Thomas Chimes: A Retrospective

February 27–May 6, 2007

The Philadelphia Museum of Art will present a comprehensive, 50-year retrospective exhibition devoted to the art of Thomas Chimes. It will present approximately 75 paintings and works on paper created throughout the artist's life. The first full-scale review of the artist's work since 1986, it will bring together many previously unseen paintings, 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 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 1970s 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.

Among the highlights of the exhibition will be Chimes' extensive series of 48 intimate, sepia-toned portraits from 1974-78 that depict 19th and 20th century poets, novelists, playwrights, and artists, including Edgar Allan Poe, James Joyce, Alfred Jarry, and Marcel Duchamp. 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 iconoclastic 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, which Jarry defined as "the science of imaginary solutions," and which the writer used to create an alternative universe.

The concluding section of the exhibition will feature the luminous white paintings that Chimes has been producing since the mid 1970s. 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. In 1999, he began his latest series of paintings, which measure just 3 x 3 inches, and 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.

The exhibition is made possible by the Philadelphia Exhibitions Initiative, a program of the Philadelphia Center for the 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, Susan and Washburn S. Oberwager, and other generous individuals.

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

Japanese Masters of the Brush: Ike Taiga and Tokuyama Gyokuran

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 18th 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 fueled the emergence of the Nanga School and 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 of the exhibition 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 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.

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.

The exhibition is supported by The Pew Charitable Trusts, the E. Rhodes and Leona B. Carpenter Foundation, The Women's Committee of the Philadelphia Museum of Art, The Blakemore Foundation, The Henry Luce Foundation, Inc., and Mr. and Mrs. Howard H. Lewis.

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

Location: Dorrance Special Exhibition Galleries, first floor



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

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 watercolor drawings, bold woodcut prints, and colorful screenprints reveal the African American modernist to be one of the most inventive artists of his generation.

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.

More than 40 woodcuts and screenprints, together with selected drawings and watercolors, 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.

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 20–August 12, 2007)

Montgomery Museum of Art, Montgomery, AL (September 15–November 18, 2007)

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

Location: Berman and Steiglitz Galleries, ground floor

Forging an American Identity: The Art of William Ranney

Summer 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 in 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.

Taken together Ranney's works present a portrait of early American life and westward expansion while at the same time 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 reflected a distinctively Euro-American 19th century viewpoint and 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 *Forging an American Identity*, which has been organized by the Buffalo Bill Historical Center in Cody, Wyoming.



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.

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. It will be available in the Museum store or by calling 1-800-329-4856 or via the internet at www.philamuseumstore.org.

Itinerary:

Buffalo Bill Historical Center, Cody, Wyoming (May 13, 2006 - August 14, 2006)
The Speed Art Museum, Louisville, Kentucky (September 29, 2006 – January 1, 2007)
Amon Carter Museum, Fort Worth, Texas (February 10, 2007 – May 13, 2007)
Philadelphia Museum of Art (Summer 2007)

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.

Location: Dorrance Special Exhibition Galleries, first floor

Curator: Kathleen Foster, The Robert L. McNeil, Jr. Curator of American Art

Renoir Landscapes (working title)

Fall 2007

The Philadelphia Museum of Art, together with the National Gallery, London, and the National Gallery, Canada, in Ottawa, 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



Lunch at the Restaurant Fournaise (The Rowers' Lunch), Pierre-Auguste Renoir (1841-1919), 1875. Oil on canvas, 21 5/8 x 25 11/16 inches. The Art Institute of Chicago. © The Art Institute of Chicago. Photo Robert Hashimoto

freshness and immediacy—demonstrate the deep sources of his inspiration in nature and his total immersion in plein-air effects of daylight. 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. The exhibition is organized by the National Gallery, London, the National Gallery, Canada, and the Philadelphia Museum of Art. It will be seen in London (Spring 2007) and in Ottawa (Summer 2007) before arriving in the United States where it will be presented only in Philadelphia (Fall 2007).

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 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 the 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

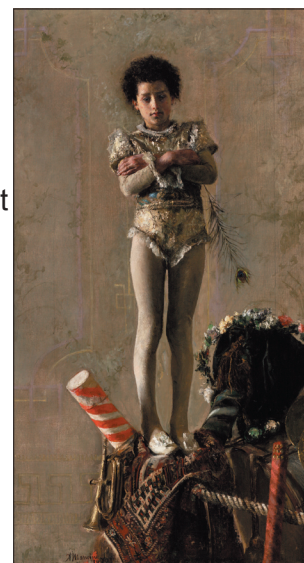
Location: Dorrance Special Exhibition Galleries, first floor

Antonio Mancini (working title)

Fall 2007

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. The Philadelphia Museum of Art will present an exhibition of more than 40 works by Mancini, focusing 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 international loan exhibition, the first solo exhibition devoted to Mancini in the United States, will highlight the paintings from the Vance Jordan Collection alongside important works from museums such as the Isabella Stewart Gardner Museum, The Art Institute of Chicago, the Musée d'Orsay, Paris, and the National Gallery, London, as well as private collections in the U.S. and Europe.



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.

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 Hiesinger in collaboration with the Galleria Nazionale d'Arte Moderna in Rome, which is planning an expanded Mancini exhibition.

ONGOING EXHIBITIONS

Paradise Found: Buddhist Art of Korea

Through Spring 2006

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

The Arts of Korea: Selections from the Permanent Collection *Through Spring 2006*



Portrait of a Buddhist Monk,
18th century, Artist/maker unknown (Korean, Chosŏn 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.

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.

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

Andrew Wyeth: Memory and Magic *Through July 16, 2006*

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. The exhibition explores in depth Wyeth's frequently unadorned and often haunting images—ranging from meditative, softly lighted vessels and containers to scenes of stark rooms, windows



Winter, 1946, 1946, Tempera on panel, 31.375 x 48 inches, North Carolina Museum of Art, Raleigh, NC © Andrew Wyeth

with curtains lifted in the breeze, barren hills, and people lost in deep introspection. The works are 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.

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 explores the central role of objects in Wyeth's art and situate these works in the larger context of American art. Kathleen Foster discusses 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 writes about Wyeth's relationship to currents in Realism and Surrealism in the 1930s and 1940s. Christopher Crosman, the Director of the Farnsworth Art Museum, examines the role of Betsy Wyeth in the artist's life and art.

Organizers/Sponsors: This exhibition is made possible by Ford Motor Company. The exhibition is also generously supported by the Lincoln and Mercury Brands of Ford Motor Company; GlaxoSmithKline; and PECO, An Exelon Company. Additional support has been provided by the Commonwealth of Pennsylvania Department of Community and Economic Development, the City of Philadelphia, and The Annenberg Foundation Funds for Exhibitions at the Philadelphia Museum of Art. Promotional support is provided by NBC 10 WCAU, The Philadelphia Inquirer, Daily News, and Philly.com; and Amtrak. The exhibition is organized by the High Museum of Art and the Philadelphia Museum of Art. The catalogue is supported by a generous grant from the Davenport Family Foundation.

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

Location: Dorrance Special Exhibition Galleries, first floor

Wyeth and the American Landscape Tradition

Through July 16, 2006

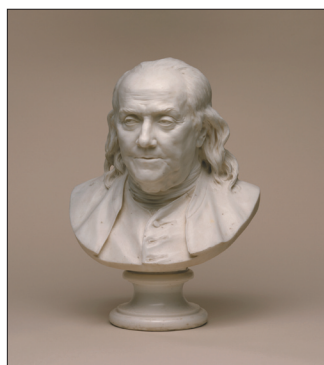
Coinciding with the Andrew Wyeth: Memory and Magic exhibition, this installation draws upon the Museum's extensive holdings of landscape paintings, specifically highlighting works dated from 1900 until today. Local artists will be featured, such as Chester County's George "Frolic" Weymouth and the celebrated Pennsylvania Impressionists of Bucks County – Daniel Garber, Edward Redfield, and Walter Elmer Schofield, among others. The exhibition will also demonstrate the countless ways in which American artists have approached this genre, from the modernist works of Georgia O'Keeffe, Marsden Hartley, Charles Sheeler, and Philadelphia's Arthur B. Carles, to contemporary works by Neil Jenney and Clifford Ross.

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

Location: Gallery 119, first floor

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

Through 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 presents an exhibition focusing on its remarkable 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 assembles for the first time the best versions of the Franklin bust in a range of media, an example of Houdon's later, revised portrait of Franklin, and significant sculpted portraits of Franklin by other French artists. A selection of related paintings, drawings, prints, and documents is also included.

The exhibition addresses 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 are also exhibited to elucidate its place within Houdon's career at a moment of intense creativity during which he was recognized as transforming portrait sculpture.

The exhibition was conceived by Dean Walker (1948-2005), the late Henry P. McIlhenny Senior Curator of European Decorative Arts and Sculpture, and is being presented in his honor.

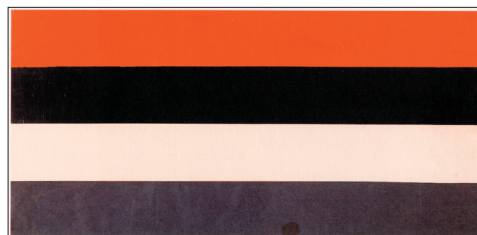
Curator: Jack Hinton, Mellon Curatorial Fellow of European Decorative Arts and Sculpture, and Joseph J. Rishel, The Gisela and Dennis Alter Senior Curator of European Painting before 1900, and Senior Curator of the John G. Johnson Collection and the Rodin Museum

Location: European galleries, second floor

Ellsworth Kelly: Paris/New York, 1949-59

Through August 13, 2006

In 1948, following his military service in World War II, the twenty-five-year-old American artist Ellsworth Kelly moved to Paris, where he lived for six years before moving to New York in 1954. The 12 paintings and 27 drawings and collages exhibited in *Ellsworth Kelly: Paris/New York, 1949-1959*, trace the remarkable change 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* and the preparatory drawing for it, 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 like *North River* 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 Piet Mondrian, and his interest in chance connects to the work of Marcel Duchamp and 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. Drawn from private collections, the works in this exhibition 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.

Galleries: Gallery 172 and the Honickman Gallery (175), first 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 .

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.



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

Summer Vacation: Photographs from the Collection

Through September 2006



Atlantic City, New Jersey, 1982, Burke Uzzle (American, born 1938). Gelatin silver print, 12 1/8 x 18 7/16 inches. Philadelphia Museum of Art: Purchased with the Lola Downin Peck Fund and with funds contributed by Mr. and Mrs. John Medveckis, Douglas Mellor, Ross Watson, and other donors, 1984.

Summer is a special time stirring up memories of long days, long dusks, and the smell of fresh cut grass. This exhibition of more than 50 works from the collection reflects the sizzle of the summer season from a variety of perspectives.

Sailors, swimmers, and sunbathers are featured in pictures by Harry Callahan, Elliott Erwitt, David Graham, and Ray K. Metzker, while the pleasures of the playground, pick-up baseball, bike riding, and gardening, can be seen through the photographs of William Klein, George Krause, William Larson, and Danny Lyon. Camp, carnivals, cookouts, and company picnics are depicted in works by Robert Adams, Barbara Morgan, and Burk Uzzle.

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

Location: Julien Levy Gallery, ground floor

Energy Yes!

Through September 2006

This multimedia installation presents the work of local and international artists who are pursuing parallel concerns and seeking to engage viewers in an interpretative and animating dialogue. The installation highlights works by Joseph Beuys, Andy Warhol, and Thomas Hirschhorn that are new acquisitions and recently promised gifts. The title is borrowed from Hirschhorn, for whom “Energy Yes, Quality No!” is both a battle cry and a motto.

A centerpiece of the installation is Hirschhorn’s monumental *Camo-Outgrowth (Winter)*, a 2005 work consisting of shelves with 119 globes surrounded by hundreds of photographs of people wearing camouflage. The newly acquired work is exhibited with Warhol’s large *Camouflage Self-Portrait* (1986), in which the artist’s famous face is enveloped by a camouflage pattern in hot pink and red, and Beuys’s *Felt Suit* (1970), a fabric sculpture related with the artist’s

experiences when he was a German pilot in World War II. Beuys often said that his interest in felt and fat as sculptural materials grew out of a wartime plane crash in the Crimea, after which he was rescued by nomadic Tartars who rubbed him with fat and wrapped him

in felt so his bodily energy could be maintained. Also on view is Argentinean artist *Victor Grippo's Analogy I* (1977), an astonishing reminder that all living beings are animated by immaterial energy.

The piece contains hundreds of potatoes connected by electrical wiring and hooked up to a voltmeter. When the spectator presses a button, a needle on the meter shows the total amount of energy generated by the potatoes.

Camouflage Self Portrait, 1986, Andy Warhol (American, 1928 – 1987). Synthetic polymer paint and silkscreen on canvas, 80 1/2 x 76 x 1 1/2 inches. Philadelphia Museum of Art: Acquired with funds contributed by the Committee on Twentieth-Century Art and as a partial gift of the Andy Warhol Foundation for the Visual Arts, Inc., 1993. Copyright: © 2005 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Energy Yes! is the first installment of *Notations*, a new series of installations that will serve as a flexible tool to explore contemporary art in the Museum's expanding collection and to experiment with various exhibition alternatives. The series of projects will examine the relationship between modern and contemporary art from a variety of perspectives.

Curator: Carlos Basualdo, Curator of Contemporary Art

Location: Gisela and Dennis Alter Gallery (176), first floor



Battery Whisk, Designed 1971, ABS plastic, Designed by Kenneth Grange, English, born 1929, Made by Kenwood Manufacturing Company, Ltd., Havant, England; Gift of THORN EMI, England, 2003-215-1a-c .

Someone's in the Kitchen: Culinary Design Objects from the Collection

Through September 2006

Drawn primarily from the Museum's design collection, this exhibition features some 35 objects created for use in the preparation of food. Grouped by function---mixing, measuring, storage, and heating---the objects illustrate some of the creative approaches designers have taken to these traditionally utilitarian objects as well as how changes in technology, materials, and lifestyle have influenced their design. Two highlights are Joe Colombo's 1963 work *Mini Kitchen*---a compact mobile kitchen containing a range, refrigerator, drawers, cutting board, can opener, and knife box--

--and *Erika Kitchen*---a system of brightly-colored wall panels with brackets for holding utensils, a small sink unit, and a fold-down shelf---designed by the firm of Storno Design in 2004.

Curator: Donna Corbin, Associate Curator of European Decorative Arts

Location: Modern Design Gallery (170), first floor



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

Contemporary Crafts from the Collection

Through October 2006

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 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 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

Gilding the Lotus: Enriching the Himalayan Collection

Through October 2006

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 Philadelphia Museum of Art recently acquired a number of Himalayan objects that demonstrate the skilled use of precious substances in devotional artworks—many of which will be 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. They will be displayed from June 10 through October 2006 in Gallery 232.

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



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.

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 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



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.

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.

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

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.

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.



Curator: Donna Corbin, Assistant Curator of European Decorative Arts

Location: Gallery 281, second floor

IN THE VIDEO GALLERY

Live Cinema: Gordon Matta-Clark

Through July 2006

Firechild, 1971 (9:47), 16mm, color, silent

Freshkill, 1972 (12:56), 16 mm, color, sound

Splitting, 1974 (10:50), 16 mm, color and black and white, silent

Days End, 1975 (23:10), 16 mm, color, silent

Conical Intersect, 1975 (18:40), 16 mm, color, silent

Substrait (Underground Dailies), 1976 (30:00), 16 mm, color and black and white, sound

Live Cinema is the title of a new series of film and video programs in the Video Gallery exploring the vast production of single channel video and film work by a diverse group of local, national and international artists. In the last decade an ever-increasing number of artists have appropriated these media as an artistic outlet, in a dialogue with the early video and super 8 practices of the sixties and the tradition of experimental filmmaking. Each of the Live Cinema series will focus on an aspect of this work, in order to both map and analyze this important aspect of contemporary art production.

A primary figure in the growth of the New York SoHo art scene from the late 1960s until his untimely death in August 1978, Gordon Matta-Clark is best known for slicing through pre-existing architectural spaces. His novel approach intermingled and transcended some of the most significant art movements of the time. Originally recorded on Super 8 or 16mm film, this series documents several of Matta-Clark's best-known projects, each on view for approximately two weeks. Included is the Museum's recent acquisition entitled *Conical Intersect* (1975), which captures the transformation of two 17th century Parisian townhouses. As most of Matta-Clark's

projects were only meant to exist temporarily, these eloquent films preserve the ephemeral nature of his work and serve as individual work of art themselves.

Live Cinema: Gordon Matta-Clark is organized by Carlos Basualdo and Melissa Kerr

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

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.

Annual Fleisher Faculty Exhibition

Through July 14, 2006

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. An opening reception for the artists will be held Saturday, May 6th, from 4:00 to 6:00 PM. Admission to the exhibition and reception is free and open to the public.

The 67 members of the Fleisher Art Memorial's teaching staff are dedicated to the high standards of art education that have characterized the Memorial's 108-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.