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Schedule of New & Upcoming Exhibitions / Installations Through Spring 2004

The schedule is published quarterly. The following information is current for **April 2003**. Please discard all previous schedules. All information listed is subject to change. Before publishing, please confirm dates and titles by calling the Museum's Department of Marketing and Public Relations at (215) 684-7860. Photographs are available upon request.

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NEW AND UPCOMING EXHIBITIONS

The Art of the Burin: Engraving in Northern Europe in the Age of Durer

March 22, 2003 – May 25, 2003



Adam and Eve, 1504,
Albrecht Durer
(German, 1471 –
1528). Engraving.
Philadelphia Museum
of Art: Purchased with
the Lisa Norris Elkins
Fund.

An exhibition of 65 engravings by a group of early German and Netherlandish artists who transformed engraving from a goldsmith's craft into a major art form is on view through May 25, 2003. *The Art of the Burin: Engraving in Northern Europe in the Age of Durer* surveys the rapid rise of the new medium during the years between 1450 and 1550, a tumultuous period distinguished by a spiritual and intellectual revolution, brought about by the invention of moveable type, which fueled the growth of Renaissance Humanism and the Protestant Reformation.

Drawn from the Museum's renowned collection of prints, the exhibition is organized into thematic sections ranging from enchanting scenes of courtly love to macabre figures of death, and from inspiring religious images to ingenious classical subjects. Nearly a third of the works are by the greatest artist of the German Renaissance, Albrecht Dürer (1471-1528). Among them are his three famous master prints of 1513-14, representing *Saint Jerome in his Study*, *the Knight, Death and the Devil*, and the enigmatic *Melencolia I*. Also included is Durer's *Adam and Eve* (1504), which was inspired by the recent excavation in Rome of great classical marbles, the Medici Venus and Apollo Belvedere. The exhibition also includes works by the artist known as Master ES, Martin Shongauer and Israel van Meckenem.

Curator: William Breazeale, the Margaret R. Mainwaring Curatorial Fellow in the Department of Prints, Drawings and Photographs with John Ittmann, Curator of Prints.

Location: Stieglitz gallery, ground floor

Museum Studies 7: Christian Marclay, The Bell and the Glass

May 17, 2003 – July 6, 2003

In collaboration with Relâche, Inc. and Relâche Ensemble, the Philadelphia Museum of Art presents *The Bell and the Glass* by acclaimed composer and visual artist Christian Marclay (born 1955). This multi-faceted, multi-media installation and its accompanying musical composition are inspired by the artist's interest in two Philadelphia icons: the Liberty Bell and *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* by Marcel Duchamp, a significant work in the Museum's renowned collection of Modern and Contemporary Art.

The artist brings together this unlikely couple through four integrated components: a live music/sound performance by Relâche Ensemble, a photo-essay, a video composition and an installation of souvenir bells with works by Duchamp in the Museum's collection. Through these various media, Marclay juxtaposes the Liberty Bell and *The Bride Stripped Bare of Her Bachelors, Even* to explore questions of artistic freedom, political liberation and sexual politics. He investigates the significance of both icons being cracked and located in Philadelphia in light of his artistic interest in objects that were created to make sound but have been rendered dysfunctional (the Liberty Bell) and objects that suggest sound without ever producing it (The Large Glass).

On May 17 and 18 (at 1:30 p.m.) and 21 (at 7:30 p.m.) Relâche Ensemble, a premier Philadelphia instrumental chamber ensemble for contemporary music, performs Marclay's new

arrangement based on audio and text archives transformed with computers to follow the cadence and pitch of Marcel Duchamp's recorded voice. The project is the seventh in a series of Museum Studies installations by living artists created specifically for the Philadelphia Museum of Art, and it is the fifth in the 2002/03 Future Sounds series by Relâche Ensemble.

Curator: Susan Rosenberg, Assistant Curator of Modern and Contemporary Art

Location: Gallery 177, Modern and Contemporary Galleries, first floor

Organizers: This project is organized by the Philadelphia Museum of Art and Relâche, Inc.

Sponsor: This project was made possible by the Philadelphia Exhibitions Initiative, a program funded by The Pew Charitable Trusts and administered by The University of the Arts, Philadelphia; and by The Rockefeller Foundation. Additional commission funding was provided by the Philadelphia Music Project, funded by The Pew Charitable Trusts and administered by Settlement Music School.

Publication: Integral to the installation is a 96 page book edited by Susan Rosenberg, which includes a conversation between Christian Marclay; Thaddeus Squire, Artistic & Executive Director of Relâche, Inc.; Ann Temkin, the Museum's Muriel and Philip Berman Curator of Modern and Contemporary Art and Thomas Y. Levin, Chairman of the Department of Germanic Languages and Literatures, Princeton University. Also entitled *The Bell and the Glass*, the publication will be on view in the gallery and will be available for purchase at the Museum Store, by calling (800) 329-4856 or by visiting the Museum's Online Store at www.philamuseum.org.

Louis Faurer: A Photographic Retrospective

June 14, 2003 – September 7, 2003



*"Happy," Cantrell St.,
South Philadelphia,
1937*

Louis Faurer. Gelatin
silver print;
11 3/8 x 9 1/16 inches.
Philadelphia Museum
of Art: Alice Newton
Osborn Fund.

For more than 50 years, Louis Faurer (1926-2001) focused his camera on life on the streets, particularly in New York and Philadelphia. He portrayed his subjects with great clarity and interpreted them with tenderness, wit, and empathy. Born in South Philadelphia, Faurer attended Philadelphia's School of Commercial Art and Lettering from 1937 to 1940 before moving to New York in 1946. He developed a style that captured the energy of city life. Scholars, artists, and critics recognize Faurer as a major influence in the postwar street-photography movement, but he is not widely known by the public. *Louis Faurer: A Photographic Retrospective* -- the first survey of Faurer's work in the United States since 1981 -- provides a full review of Faurer's productive career. Featured are 137 photographs spanning the years 1937 to 1983, with a special emphasis on Faurer's highly innovative photographs from 1947 to 1951.

Curators: The exhibition is coordinated in Philadelphia by Katherine Ware, Curator of Photographs, Philadelphia Museum of Art. It was organized by Anne Wilkes Tucker, Gus and Lyndall Wortham Curator at the Museum of Fine Arts, Houston.

Location: Berman and Stieglitz Galleries, ground floor

Sponsor: The exhibition has been organized by the Museum of Fine Arts, Houston. Funding is provided by the Andrea Frank Foundation.

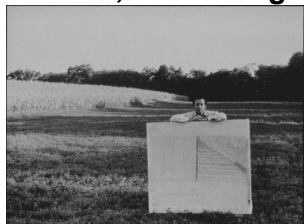
Publication: The exhibition catalogue by Anne Wilkes Tucker is the first to chronicle the remarkable work of Louis Faurer. The 208-page book published by the MFAH in association with Merrell Publishers, London, contains 140 images.

Itinerary: Museum of Fine Arts, Houston
Addison Gallery of American Art
Museum of Photographic Arts, San Diego
The Art Institute of Chicago
Philadelphia Museum of Art

January 13, 2002 – April 14, 2002
May 4, 2002 – July 28, 2002
August 11, 2002 – October 20, 2002
November 9, 2002 – February 2, 2003
June 14, 2003 – September 7, 2003

Warren Rohrer: Paintings 1972-1993

June 22, 2003 – August 17, 2003



Warren Rohrer with
Farm: August 1971.
Photo by David
Chapman, 1971.

This exhibition explores the art of one of the premier abstract painters to work in Pennsylvania in the twentieth century, bringing together a selection of 35 exemplary paintings from the years 1972-1993. *Warren Rohrer: Paintings 1972-1993* will be the first full-scale museum presentation of the artist's work.

Warren Eby Rohrer was born into the Mennonite community of Lancaster County, Pennsylvania in 1927. He flouted familial expectation that he would be a farmer and minister and instead became a painter. Following his graduation from Eastern Mennonite College in 1950, Rohrer studied art during summers at Pennsylvania State University and began painting out of doors. In 1961 he moved to a farm in Christiana, Pennsylvania, near his birthplace, to make the landscape of his youth his subject. Over the next two decades, working in a converted barn that was poised between an apple orchard and a pond, Rohrer invented a distinctive vocabulary for capturing the spirit and tonalities of this place. The exhibition begins with Rohrer's paintings of the early 1970s, when he first adopted the grid as the underlying framework for his work and made the imaginative connection between the culture of farming and the techniques of painting – a link that resonates in his mature work. In the early 1980s the grid-based substructure that he developed for these works gave way to a vividly colored and richly layered approach, and the work became increasingly luminous.

In 1984 the artist moved to the former studio of Violet Oakley in Chestnut Hill where his preoccupation with his agrarian roots increased. He made regular visits to Lancaster County, taking thousands of photographs of a field that lies at the origin of the Conestoga River, the area where his ancestors had settled. Rohrer's late paintings treat that landscape like a book of primitive script. The first Museum presentation to assess Rohrer's mature work, the exhibition draws on local and national collections, bringing to public attention works not seen publicly in Rohrer's lifetime.

Curator: Susan Rosenberg, Assistant Curator of Modern and Contemporary Art

Location: Dorrance Special Exhibition galleries, first floor

Sponsor: The exhibition was supported by The Dietrich Foundation, the Kathleen C. and John J.F. Sherrerd Endowment for Exhibitions, The Pew Charitable Trusts, The Judith Rothschild Foundation, the Robert Montgomery Scott Endowment for Exhibitions, the Locks Foundation, Mr. and Mrs. Berton E. Korman, Mr. and Mrs. B. Herbert Lee, Francey and Bayard Storey, and other generous individuals.

Publication: *Warren Rohrer* - An illustrated catalogue, published by the Museum, will accompany the exhibition, which will survey the mature work of the artist, one of the region's leading abstract painters of the late twentieth century. The book includes an essay by Susan Rosenberg, Assistant Curator of Modern and Contemporary Art, as well as an illustrated chronology, selected writings by the artist, and an exhibition history. 80 pages; 41 color and 40 black-and-white illustrations. It is available for \$20.00 in paperback at the Museum Store, by calling (800) 329 - 4856, or on-line at www.philamuseum.org.

Shocking! The Art and Fashion of Elsa Schiaparelli

September 28, 2003 - January 4, 2004



Elsa Schiaparelli,
Evening Coat, Spring
1939. Wool, silk.
Philadelphia Museum
of Art: Gift of Mme
Elsa Schiaparelli.

Writing in The New Yorker in 1932, Janet Flanner observed that “a frock from Schiaparelli ranks like a modern canvas,” and the Paris fashion designer herself defined dressmaking as an art rather than a profession. The Philadelphia Museum of Art will celebrate the extraordinary Elsa Schiaparelli---acknowledged by her contemporaries as the style arbiter of the 1930s---in the first major retrospective exhibition and catalogue to examine the ways in which her creations mirrored the social, political, and cultural climate of her times. This survey will explore the Italian-born designer’s career from its modernist beginnings in the 1920s, through its connections with surrealism, to the upheavals of war, the business struggles in the years thereafter, and finally the closure of her salon in 1954. It is particularly appropriate that this project has been undertaken by an American museum, for Schiaparelli readily acknowledged that her special relationship with the United States---sparked by the sale of a trompe l’oeil sweater to an American buyer in 1927---was the foundation of her great success, and her impact upon and relationship with the American fashion industry will be considered here in detail for the first time.

Schiaparelli designed for the modern woman: she created the practical wardrobe for aviator Amy Johnson’s solo flight to Cape Town in 1936; the culottes for tennis champion Lily d’Alvarez that outraged the English lawn tennis establishment in 1931; and the interchangeable wardrobe that she herself wore on her extensive travels. She had a close relationship with the Parisian artistic community, posing for Man Ray and collaborating with such artists as Salvador Dalí, Jean Cocteau, Alberto Giacometti, and Marcel Vertes for designs of clothing, fabric, embroidery, jewelry, and advertising. Schiaparelli’s involvement with film and theater costume was equally celebrated---her designs appeared in more than thirty motion pictures, including Every Day’s a Holiday with Mae West and Moulin Rouge with Zsa Zsa Gabor---and will be the subject of study here for the first time.

Curator: Dilys E. Blum, Curator of Costumes and Textiles

Location: Dorrance Special Exhibition Galleries, first floor

Publication: *Shocking! The Art and Fashion of Elsa Schiaparelli*, published by the Museum and written by Dilys E. Blum, Curator of Costume and Textiles, will be lavishly illustrated with over three hundred reproductions. Of primary interest will be Schiaparelli clothing and accessories from public and private collections, with particular emphasis on the extensive group of objects given by the designer herself to the Philadelphia Museum of Art in 1969. Also featured will be contemporary photographs documenting Schiaparelli’s salons, homes, and designs; fashion sketches produced by her Paris studio and for her American market; works by the period’s leading fashion photographers; paintings and sculpture that complemented, influenced, and were influenced by her designs; and stills from some of the films with which she was associated. An extensive filmography and a chronology of her collections will also be included. 304 pages; 150 color and 150 black-and-white reproductions.

Sponsor: This exhibition has been supported by The Annenberg Foundation, The Pew Charitable Trusts, the National Endowment for the Arts, and the generous donors to Schiaparelli’s List. Promotional support was provided by NBC 10 WCAU and the Greater Philadelphia Tourism Marketing Corporation.

Rookwood Pottery from the Collection of Gerald and Virginia Gordon
November 2003 – January 2004



A selection of works from the Gerald and Virginia Gordon Collection.

In celebration of the gift of more than 130 works of Rookwood pottery from Gerald and Virginia Gordon to the Philadelphia Museum of Art, this exhibition will explore the stylistic variations of Rookwood design and will examine the influences of international art movements such as Art Nouveau and Art Deco, as well as the influences of pottery created in Persia, Japan and early America.

Curator: Jack Lindsey, Curator of American Decorative Arts and Alexandra Kirtley, Assistant Curator of American Art

Location: Gallery 119, American Wing (first floor)

Publication: The Museum will publish *Rookwood Pottery at the Philadelphia Museum of Art: The Gerald and Virginia Gordon Collection*

which will include an essay by the Rookwood scholar Nancy E. Owen, a discussion of the history of Rookwood at the Museum by curator Jack Lindsey, and a collector's statement by Gerald Gordon. A checklist of the entire collection, an index by designer and decorator, and a selected bibliography will also be featured. 150 pages; 150 color and 30 black-and-white reproductions.

Manet and the Sea
February 15, 2004 – Mid-May 2004



Marine View, Édouard Manet, c. 1864. Oil on canvas. Philadelphia Museum of Art. Bequest of Anne Thomson in memory of her father, Frank Thomson, and Mary Elizabeth Clarke Thomson, 1954.

This exhibition will be the first to explore the marine paintings of Édouard Manet, and their influence on the Impressionists as well as other important artists of the era such as James McNeil Whistler and Gustave Courbet. When Manet first began painting seascapes in the 1860's, the tradition of marine painting in France was governed by well-established conventions. Manet's beautiful and challenging marines turned these conventions on their head and created a new

interest in seascapes among the younger generation. *Manet and the Sea* will illuminate how Manet crossed an artistic threshold, leading to new developments in painting that were previously inconceivable. Because the sea is a natural force in a constant in a state of flux, it offered Manet and his followers the perfect vehicle for developing new painting techniques and compositions. In addition, the social world of Manet's Paris was not absent from the seaside. Like many Europeans of his era, Manet took numerous seaside holidays for his health. He and his contemporaries recorded not only the sea and its changing moods but also the many fashionable people who traveled to the sea in search of an escape from city life.

Organizers: This exhibition was organized by The Art Institute of Chicago, the Philadelphia Museum of Art, and the Van Gogh Museum, Amsterdam.

Curators: Joe Rishel, Senior Curator of European Painting at the Philadelphia Museum of Art and Douglas Druick, Senior Curator of European Painting at The Art Institute of Chicago

Location: Dorrance Special Exhibition Galleries, first floor

Sponsors: This exhibition is made possible by the Lincoln Financial Services Group Foundation. Additional funding was provided by The Pew Charitable Trusts, The Annenberg Foundation, and the Robert Montgomery Scott Endowment for Exhibitions. Promotional support was provided by NBC 10 WCAU. The catalogue is supported by an endowment for scholarly publications established at the Philadelphia Museum of Art in 2002 by The Andrew W. Mellon Foundation.

Publication: *Manet and the Sea* will be produced by the Philadelphia Museum of Art. It will include the scholarship of Juliet Wilson Bareau and other distinguished who have written on the sea paintings Manet and his contemporaries. 260 pages; 110 color and 70 black-and-white reproductions.

Itinerary: The Art Institute of Chicago
Philadelphia Museum of Art
Van Gogh Museum, Amsterdam

October 20, 2003 – January 19, 2004
February 15, 2004 – Mid-May, 2004
June 18, 2004 – September 26, 2004

NEW AND UPCOMING INSTALLATIONS

Have a Bite: 20th Century Flatware from the Permanent Collection

April 12, 2003 – October 26, 2003

This installation of some thirty sets of flatware from the Museum's permanent collection reveals the vast stylistic variations of flatware through the century from its simple beginnings through the discovery of stainless steel in 1914 to the turn of the millenium. It includes pieces by important 20th century designers such as Lino Sabattini, Arne Jacobsen and Carl Pott.

Curator: Donna Corbin, Assistant Curator of European Decorative Arts and Sculpture after 1700

Location: Gallery 170, first floor

Eye on Mexico: Photographs from the Collection

July 26, 2003 – December 7, 2003



Optic Parable, 1931,
Manuel Alvarez Bravo
(Mexico 1902-2002).
Gelatin silver print. The
Julien Levy Collection, Gift
of Lynne and Harold
Honickman, 2001.

Mexico's ancient cultures, varied landscapes, and lively folk traditions have been fertile sources for twentieth-century photographers. This installation of more than fifty works from the permanent collection features photographs by Mexican artists including Manuel Alvarez Bravo, Emilio Amero, and Graciela Iturbide alongside images taken in Mexico by photographers from outside the country, such as Henri Cartier-Bresson, Helen Levitt, Paul Strand, Danny Lyon, and others inspired by the landscape and culture of Mexico.

Curator: Katherine Ware, Curator of Photographs

Location: Julien Levy Gallery, ground floor

Learned Lamas: The Teacher in Tibetan Art

August 2003 – February 2004



Siddhas and Lamas, c.
1450 – 1500. Tibet,
Baldri School. Colors
on cloth. 22.5 inches x
19.75 inches.
Philadelphia Museum
of Art.

Lamas, considered by Tibetan Buddhists to be not only the teachers and perpetuators of Buddhism but of all learning, art and literature, are featured in this installation of 6 paintings and some 15 metal and wood sculptures from the Museum's collection. Dating from the 14th through the 18th centuries these works show the various ways that lamas were revered in Tibetan art. The installation includes portraits of specific lamas range from idealized scholar-saints to highly individualized monks with wrinkled faces, prominent noses, or graying hair as well as particular groups of lamas. The group portraits (which may appear as a single painting or a series of paintings) represent the continual passing of teachings from sage to student in an unbroken chain. *Learned Lamas: The Teacher in Tibetan Art* brings together a selection of the expressive and powerful works from the Museum's collection to explore this unique

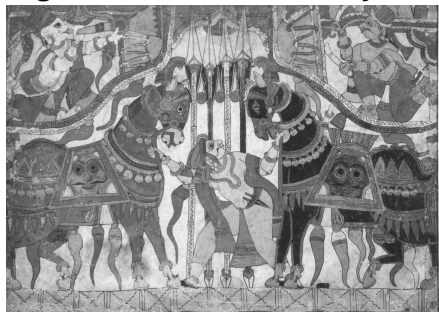
portrait tradition, one that reveals the interplay between the flaws of being human and the vision of the ideal.

Curator: Darielle Mason, Curator of Indian and Himalayan Art

Location: Wood gallery, second floor (227)

India's Middle Ground: Art of the Deccan

August 16, 2003 – February 4, 2004



Four Men and a Horse (Reverse),
Artist/maker unknown, 19th century.
Opaque watercolor on paper; 12 ½
inches x 17 inches. Philadelphia
Museum of Art: Stella Kramrisch
Collection, 1994.

Through puppets, painted storyboards, woodcarvings, paintings, manuscripts, and metalwork *India's Middle Ground* draws together works from the Museum's collection to reveal the Deccan, India's vast central plateau region, as a cultural crossroads and the home to a remarkable array of artistic traditions. It showcases the artistic, cultural and religious diversity of the area by juxtaposing works of Islamic, colonial European, and Hindu influence as well as including examples of the Deccan's unique "Indian fusion" style. The installation includes 27 works of various media dating from the 17th through the 20th centuries and will be on view through February 4, 2004.

Curator: Darielle Mason, Curator of Indian and Himalayan Art

Location: Wood gallery, second floor (227)

Contemporary Ceramics by Yoon Kwang-cho

Fall 2003



Message, 1994, Yoon
Kwan-Cho (b. 1946,
Korea). Ceramic; 33 ½ x
26 x 11 inches. Private
Collection.

This installation of the work of Korean contemporary ceramist, Yoon Kwang-cho (b. 1946), will include some 25 works drawn from various museums and private collections around the world and marks the artist's first solo exhibition in an American museum. Born and trained in South Korea, Yoon bases his work in the traditional Korean pottery known as *buncheong*, which is characterized by its freedom of design, unusual shapes and coarse potting. Yoon has adapted this traditional form to create his own distinctive wares of triangular and rectangular shapes, with bold swathes of white brushwork or characters incised on their surfaces. This exhibition will coincide with 27th Annual Philadelphia Museum of Art Craft Show, and the 50th symposium of the American Ceramics Circle, as well as Korean Heritage Weekend.

Curator: Felice Fischer, Curator of East Asian Art

Location: North Auditorium Gallery, ground floor

Popular, Pop and Post-Pop: Color Screenprints 1930's to Now
Fall 2003



Marilyn Monroe, Andy Warhol, 1967. Published by Factory Editions, Inc., New York. Color screenprint: 36 x 36 inches. Purchased with the Alice Newton Osborn Fund, 1977.

Some 80 works from the Museum's permanent collection, will explore the emergence of the screenprint as an artistic technique in the poster workshops of the Works Progress Administration of the 1930's through its current applications by contemporary artists. It will feature early WPA silkscreens by Harry Sternberg and Elizabeth Olds, as well as prints by Pop artists Andy Warhol and Roy Lichtenstein, and recent work by Kara Walker (b. 1969), Fiona Banner (b. 1966), and Takashi Murakami (b. 1962), among others.

Curator: Shelley R. Langdale, Assistant Curator of Prints and Drawings

Location: Berman and Stieglitz galleries, ground floor

ONGOING EXHIBITIONS AND INSTALLATIONS

Degas and the Dance
Through May 11, 2003



Edgar Degas, *Orchestra Musicians*, c. 1870-71; oil on canvas, 69 x 49 cm. Städtische Galerie im Städelschen Kunstinstitut, Frankfurt am Main.

Dancers--shown in every phase of their complex and demanding art form--make up more than fifty percent of the art of Edgar Degas. A ballet season ticket holder from his late teens, Degas haunted the corridors of the dance school as well as the rehearsal halls and the stage itself. His insights into this closed, artificial, and finally enchanting world reveals every aspect of the ballet, not just the accomplished public performance which, surprisingly, has a rather small role in his overall production. The awkwardness of a fourteen year old student; the tension of a tedious repetition of instructions; the exhaustion of training a young body to conform to formal and unnatural poses and movement ... these are his themes along with the whole backstage world, exacting and often squalid, into which Degas immersed himself throughout his life.

Jill DeVonyar and Richard Kendall, historians of the dance and of Degas, have brought to this subject a new perspective of remarkably fresh insight. Through more than 135 works in all media the exhibition will explore Degas' investigation over some forty years of the dance world that was central to the culture of Paris in his day. The exhibition will trace Degas' involvement beginning with his depictions of actual performances in the 1860s and '70s, to his more discursive and intimate scrutiny of the behind-the-scenes world of rehearsals and lessons, which preoccupied him in the 1880s.

The catalogue will investigate Degas' relationship with the dance through specific themes: the rehearsals, the actual performances, the slow turn away from observed figures to invented ones. A supplemental section of theater models, costumes and stage props borrowed from the Paris Opera --- along with programs and memorabilia --- will help further to evoke the world of

Stories, Ceremonies and Souvenirs: Popular Painting from Eastern India **Through July 2003**



Bharata Receives the Exiled Rama in Ayodhya, c. 1965 - 1985, by Sita Devi. India, Bihar, Madhubani District, Jitwarpur village.

Watercolor on paper
Gift of Dr. Jaipaul, 2000.

Through some 30 paintings from the eastern region of the Indian subcontinent, this installation celebrates the diversity of the paintings made outside of the royal courts: in India's villages, bazaars and pilgrim centers. Mounted in honor of the late Dr. Jaipaul (1927-2002), the installation contains lively and colorful paintings made by professional painters who sold souvenir paintings to pilgrims at holy sites; minstrel-painters who walked from village to village showing and singing their wares; painter-magicians who allowed the dead to see; and village women who decorated the walls of their homes for special celebrations. These works, all donated by private collectors to the Museum's Indian and Himalayan Art collection, date to the 19th and 20th centuries and feature various subjects including stories of the hero-gods Krishna and Rama, a young girl's wedding proposal, and satirical images of spotted cats.

A group of paintings featured in the installation were made by women painters in the Madhubani (Mithila) region of Bihar State and represent a pivotal moment in the art of Indian painting, when traditional temporary wall paintings made for village rituals were first translated onto paper as 'permanent' works of art for sale to an urban, international clientele. In 2000, a number of Madhubani paintings by this first generation of women artists were given to the Museum by Dr. Jaipaul.

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

Location: William P. Wood Gallery, 227, second floor

Opened January 21, 2003

Crafting A Legacy: Objects from the American Contemporary Craft Collection **Through July 2003**



Olive Oropendola on Bucket, George Johnson, 2001.
Stoneware with white slip glaze. Philadelphia Museum of Art.

Selections from the Museum's American contemporary craft collection are showcased in this exhibition of ceramics, glass, fiber, metalwork, wood, and furniture pieces by both locally and nationally known artists. The exhibition explores the richness of the collection, from the translucent porcelain *Light Gatherers* of Rudolf Staffel to the most recent work of local ceramist George Johnson, and from the intense fiber sculpture of Sheila Hicks to the profound weavings of Michael Olszewski. Also included are Joyce Scott's beaded statements and Richard Marquis's colorful glasswork.

In conjunction with this exhibition, a new publication, *Crafting a Legacy: Contemporary American Crafts in the Philadelphia Museum of Art*, commemorates twenty-five years of collecting craft at the Museum, as well as the role of The Women's Committee of the Philadelphia Museum of Art, whose support has been pivotal in building the collections. Since 1977 The Women's Committee has promoted craft in the community with the nationally recognized annual Philadelphia Museum of Art Craft Show, which takes place next month at the Convention Center, November 7 through 10.

Coordinator: Amanda Clifford, American Art

Curator: Darrel Sewell, The Robert L. McNeil, Jr. Curator of American Art

Location: North Auditorium Gallery, ground floor

Publication: *Crafting a Legacy: Contemporary American Crafts in the Philadelphia Museum of Art*
Opened October 2, 2002

Divine Union: The Transformation of Desire in Himalayan Art
Through July 2003



Samvara, c. 1500,
Tibet, Nepali school.
Gouache on cotton
Philadelphia
Museum of Art:
Stella Kramrisch
Collection.

These paintings and sculptures from Tibet, Nepal, and northern India features divine couples of the Buddhist and Hindu pantheons. Appearing in both their peaceful and fierce forms, these gods are paired together. Drawn from the Museum's rich Himalayan collection, these works of art are the visual expressions of an ideal partnership: two divine beings acting in concert to transform desire into a purified state that brings about spiritual advancement. This union is at once a reflection of spiritual practice and the fulfillment of that practice.

The often complex, always sensuous images provide an introduction to the sophisticated symbolism and religious practices of Buddhism and Hinduism in the Himalayan region.

Curators: Melissa Kerin, Research Assistant, Indian and Himalayan Art and
Darielle Mason, the Stella Kramrisch Curator of Indian and Himalayan Art

Location: Himalayan Gallery (232), second floor
Opened October 8, 2002

Street Smarts: Photographs by William Klein
Through July 13, 2003



*Pilgrim's Picnic at the Shrine
of the 3 Fountains, Rome,*
William Klein, 1956. Gelatin
silver print: 11 15/16 inches x
15 15/16 inches. Philadelphia
Museum of Art.

Photographer, filmmaker, and graphic designer William Klein created a sensation in the mid-1950s with his groundbreaking approach to photography. This installation of some 70 works by Klein includes many from his extensive series on New York, Rome, Moscow, and Tokyo, as well as pictures made in Beirut, London, Madrid, and Paris.

Originally from New York, Klein (b. 1928) settled in Paris in 1947 after serving in the U.S. Army. There he decided to become an artist and studied painting with Fernand Léger, whose work reflected his belief that art should be connected to the contemporary world. Klein began using the camera to achieve this end and decided to document the street life of his native city. Returning to New York in 1954 after eight years abroad, Klein was stimulated by the raw vitality of its postwar urban culture. Inspired by tabloid journalism, Klein was drawn to the brutal and seamy aspects of

modern life. His New York photographs were daring in their open rejection of standards of beauty. Klein extended his technical experimentation -- harsh flash, wide-angle shots, blurring, and grainy printing -- to create gritty, chaotic pictures in other major cities in the late 1950s and early 1960s.

Curator: Katherine Ware, Curator of Photographs

Location: Julien Levy Gallery, ground floor
Opened February 22, 2003

Scenes from the Shahnama **Through August 2003**



Bahram Gur Hunting, Page from a manuscript of the *Shahnama* (The Book of Kings) c. 1450-1500 (Timurid Period, 1369-1506) Persia (Iran) or Central Asia. Ink, tempera and gold on paper. Philadelphia Museum of Art: The Samuel S. White 3rd and Vera White Collection, 1967.

Written by the Persian poet Firdawsi (ca. 935 - 1026), the nearly 60,000 couplet poem known as The *Shahnama* (*The Book of Kings*) has come to be known as Persia's national epic. The poem is based on a history of the kings of Persia from their mythical beginnings. This installation features seven 15th and 16th century miniatures, originally made for bound books, which combine text and image from the *Shahnama*. Illustrations in colorful tempera, silver, and gold of Kings and heroes in fantastic landscape settings complement the elegant calligraphy.

Curator: Dr. Adriana Proser, Assistant Curator, East Asian Art and Dr. Maris Gillette, Researcher, East Asian Art
Location: Gallery 228, second floor
Opened October 22, 2002

Translations and Transformations: Chinese Themes in Japanese Art **Through August 2003**



Eight Taoist Immortals, c. 1915, Senrei Hata. Six-fold screen; ink, colors and gold on paper. Philadelphia Museum of Art: Bequest of Muriel Shapp.

Chinese culture and civilization have long provided to East Asia a wellspring of religious, philosophical, and artistic inspiration. The first of several waves of Chinese influence reached Japan through the Korean peninsula in the mid-6th century in the form of Buddhist doctrine and artifacts. Travels by Chinese diplomats, merchants, and scholars to Japan and by Japanese to the Chinese mainland provided one important channel of cultural communication over the next thousand years. Ink landscape scrolls, printed painting manuals, and ceramics from China, as well as literary sources, inspired Japanese artists to translate and transform Chinese themes such as the Three Friends of Winter or the Eight Taoist Immortals. A group of thirty

screens, hanging scrolls, and decorative arts from the Museum's permanent collection illustrate these and other themes from Chinese art by Japanese artists.

Curator: Dr. Felice Fischer, The Luther W. Brady Curator of Japanese Art and Acting Curator of East Asian Art
Location: Galleries 241, 242, 243, second floor
Opened November 30, 2002

The Arts of Korea: Selections from the Permanent Collection **Through October 2003**



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 pair of chests decorated with swirling dragons. These beautiful pieces dating from the Choson Dynasty are prime examples of Korean lacquer ware, 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 decorated with inlays of mother-of-pearl, tortoise shell,

Flask, 17th – 18th century,
Korean. Ceramic with blue
underglaze. Philadelphia
Museum of Art: Gift of
Colonel Stephen
McCormick in honor of the
Korean Heritage Group.

gold, or silver. Also featured in the installation are outstanding examples of the Korean potter's art and several screen paintings. *General Kuo Tzu-I's Banquet* is a lively and colorful depiction of a venerable general in his retirement; it is based on the Confucian ideals of longevity and prosperity. Another screen, *Reeds and Geese*, painted by 20th-century artist Kim Jin-Woo, expresses the ideas of artistic and political freedom.

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

Location: The Baldeck Gallery (238) and gallery 237, second floor

Opened August 31, 2002

IN THE VIDEO GALLERY

Dance & Video: Interactions

Through May 11, 2003

Experimental movement and cinema share a rich history that begins in the 1940s, but their interaction truly flowers in the 1960s, with the explosion of postmodern dance and the rise of video art. This program explores the varied collaborations between choreographers and videographers from the 1960's to the present day, highlighting artists that use video to invent new performance spaces for dance. Works to be included are Merce Cunningham and Charles Atlas' *Blue Studio*, 1975-76; Meg Stuart and Johan Grimonprez's *Smell the Flowers While You Can*, 1994; Anne Teresa de Keersmaecker and Thierry De Mey's, *Tippeke*, 1996; and Janica Draisma's, *Sonata do Mar*, 1998.

Curator: Susan Rosenberg, Assistant Curator of Modern and Contemporary Art

Location: Video Gallery (179), Modern and Contemporary Galleries, first floor

Opened January 28, 2003

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.

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

Annual Adult Student Members Exhibition

March 21 – April 27, 2003 (Two parts)

This exhibition is the culmination of the 105th year of fine art instruction at the Fleisher Art Memorial. This year's exhibition consists of two parts – designed and developed by students and their instructors.

Part 1 runs from March 21 through April 6 and will feature drawings, paintings, prints, sculpture and photographs by adults in Fleisher's free-tuiting classes. A closing reception and awards ceremony for this part will be held on April 6 from 4:00 to 6:00 p.m.

Part 2 runs from April 10 through April 27 and will feature work from the summer, fall, and spring workshop programs. A closing reception and awards ceremony will be held on April 27 from 4:00 to 6:00 p.m.

A **special lecture** by sculptor Laura Hutton will be offered in conjunction with this exhibition on March 26, 2003 at 6:00 p.m.

Annual Fleisher Faculty Exhibition

May 7 – July 18, 2003

At the beginning of its second century, the Fleisher Art Memorial is pleased to showcase the artwork of its teaching staff with this exhibition. Works by some of Fleisher's 65 teachers will be on view and will include works of various media, including painting, sculpture, drawing, printmaking, ceramics, photography and installation. An opening reception on May 7 from 5:30 – 7:30 p.m., is free and open to the public.

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.
Wednesday and Friday evenings until 8:45 p.m.

Admission:

Pay what you wish on Sundays, all day, from 10:00 a.m. until 5:00 p.m.
\$10 for adults; \$7 for students with I.D., children 13-18, and senior citizens (62 and over); children 12 years old and younger are admitted free at all times.

RODIN MUSEUM

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

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

FAIRMOUNT PARK HOUSES

Tour 18th century historic houses, Cedar Grove and Mount Pleasant, in Fairmount Park. Both are open Tuesday through Sunday from 10:00 a.m. to 4:45 p.m. Cedar Grove, built in 1748-50, reflects the lifestyle of a single family over five generations. Mount Pleasant, completed in 1765, is decorated with fine examples of Philadelphia furniture of the 18th century.

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

Call the Park Houses directly at the following phone numbers: Mount Pleasant - 215/763-8100 ext. 4014. Cedar Grove - 215/ 763-8100 ext. 4013.

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

For additional information, contact the Marketing and Public Relations Department of the Philadelphia Museum of Art at (215) 684-7860. The Philadelphia Museum of Art is located on the Benjamin Franklin Parkway at 26th Street. For general information, call (215) 763-8100, or visit the Museum's website at www.philamuseum.org. 03/31/03