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## SCHEDULE OF NEW & UPCOMING EXHIBITIONS THROUGH FALL 2006

This schedule is updated on a quarterly basis

### NEW AND UPCOMING EXHIBITIONS

<b>Lewis and Clark Revisited: A Trail in Modern Day, Photographs by Greg Mac Gregor.....</b>	<b>3</b>
<i>Dec 11, 2004 - February 6, 2005</i>	
<b>Stuart Davis and American Abstraction: A Masterpiece in Focus.....</b>	<b>4</b>
<i>January 15, 2005 – April 17, 2005</i>	
<b>Salvador Dalí.....</b>	<b>5</b>
<i>February 16, 2005 - May 15, 2005</i>	
<b>The Silver Garden.....</b>	<b>7</b>
<i>February 19, 2005 – July 17, 2005</i>	
<b>Quack, Quack, Quack: Sellers of Nostrums in Prints, Posters, Ephemera, and Books.....</b>	<b>8</b>
<i>March 19, 2005 - June 26, 2005</i>	
<b>At the Window: Etchings by Edward Hopper.....</b>	<b>9</b>
<i>April 9, 2005 to July 31, 2005</i>	
<b>Fashion's Favorites from the 18<sup>th</sup> and early 19<sup>th</sup> Centuries</b>	
<i>April 23, 2005 – Spring, 2006.....</i>	<b>10</b>
<b>From Poussin to Cézanne: French Drawings from the Prat Collection.....</b>	<b>10</b>
<i>July 16, 2005 – September 25, 2005</i>	
<b>Looking at Atget.....</b>	<b>11</b>
<i>September – November, 2005</i>	
<b>Jacob van Ruisdael: Dutch Master of Landscape (working title).....</b>	<b>12</b>
<i>October, 2005 – January, 2006</i>	
<b>Beauford Delaney: From New York to Paris.....</b>	<b>13</b>
<i>Mid-November, 2005 through January, 2006</i>	

<b>In Pursuit of Genius: Jean-Antoine Houdon and the Sculpted Portraits of Benjamin Franklin.....</b>	<b>14</b>
<i>Mid-May - July, 2006</i>	

<b>Andrew Wyeth: Memory and Magic.....</b>	<b>15</b>
<i>April – July, 2006</i>	

## ONGOING EXHIBITIONS

<b>African Art, African Voices: Long Steps Never Broke a Back.....</b>	<b>16</b>
<i>Through January 2, 2005</i>	

<b>Korea Now!.....</b>	<b>17</b>
<i>Through February, 2005</i>	

<b>Woven for Comfort and Joy: Nineteenth-Century American Coverlets.....</b>	<b>18</b>
<i>Through February, 2005</i>	

<b>Pontormo, Bronzino, and the Medici: The Transformation of the Renaissance Portrait in Florence.....</b>	<b>19</b>
<i>Through February 13, 2005</i>	

<b>Italian Master Drawings: 1540 to the Present.....</b>	<b>20</b>
<i>Through February 20, 2005</i>	

<b>Bill Viola: The Greeting.....</b>	<b>21</b>
<i>November 16, 2004 - February 2005</i>	

<b>The Poetry of Clay: The Art of Toshiko Takaezu.....</b>	<b>21</b>
<i>Through March 6, 2005</i>	

<b>Florence Knoll Bassett: Defining Modern.....</b>	<b>23</b>
<i>Through April 10, 2005</i>	

<b>Masterpieces of Indian Painting from the Alvin O. Bellak Collection, A Tribute.....</b>	<b>23</b>
<i>Through mid-April, 2005</i>	

<b>Himalayan Texts and Charms.....</b>	<b>24</b>
<i>Through mid-April, 2005</i>	

<b>Libations: Wine and Tea in East Asia.....</b>	<b>25</b>
<i>Through April, 2004</i>	

<b>Chinese Snuff Bottles from the Permanent Collection.....</b>	<b>25</b>
<i>Through Summer, 2005</i>	

<b>Scenes from the Shahnama and Khavarannama.....</b>	<b>26</b>
<i>Through October, 2005</i>	

<b>The Arts of Korea: Selections from the Permanent Collection.....</b>	<b>27</b>
<i>Ongoing</i>	

<b>Irish Silver</b> .....	<b>27</b>
<i>Ongoing</i>	

## IN THE VIDEO GALLERY

<b>Peter Rose: Odysseus in Ithaca</b> .....	<b>28</b>
<i>Through January 2, 2005</i>	

### RODIN MUSEUM

<b>Echoes: 75 Years of Rodin in Philadelphia</b> .....	<b>29</b>
<i>Through May 31, 2005</i>	

<b>FLEISHER ART MEMORIAL</b> .....	<b>30</b>
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<b>GENERAL INFORMATION</b> .....	<b>31</b>
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## NEW AND UPCOMING EXHIBITIONS

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

*December 11, 2004 - February 6, 2005*



Fourth Street Bridge, Saint Charles, Missouri  
*Photograph by Greg Mac Gregor.*

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

The exhibition will present sixty of the artist's black-and-white photographs of sites along the Corps of Discovery's original route, made over a six-year period from 1993-1999. Excerpts from the explorers' original writings about their

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

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

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

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

**Publication:** Lewis and Clark Revisited: A Photographer's Trail, by Greg MacGregor. (Center for



Documentary Studies in association with the University of Washington Press, 199 pages, \$50 cloth, \$29.95 paper)

The book will be available in the Museum Store, by calling (800) 329-4856 or via the Museum's website, [www.philamuseum.org](http://www.philamuseum.org).

**Location:** Levy Gallery, ground floor

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

*January 15, 2005 – April 17, 2005*



*Swing Landscape*, 1938, Stuart Davis (American, 1894-1964). Oil on canvas, 86 3/4 x 172 7/8 inches. Indiana University Art Museum, Bloomington, IN. Estate of Stuart Davis/Licensed by VAGA, New York, NY

*Swing Landscape*, the great mural of 1938 by Stuart Davis that represents the waterfront of Gloucester, Massachusetts will be the centerpiece of this exhibition. This special loan from the Indiana University Art Museum, where the mural has been housed since 1941, offers a rare opportunity to appreciate Davis's masterpiece in the context of American abstract painting of the mid-twentieth century.

Originally commissioned by the Works Progress Administration (WPA) for the Williamsburg Housing Project in Brooklyn, New York, *Swing Landscape* (oil on canvas, 86 3/4 x 172 1/8 inches) is considered one of the artist's most important works, a synthesis of color and form, space and flatness, and ultimately of realism and abstraction. The artist had spent numerous summers in

Gloucester and had already amassed a significant body of work on this subject when he began to embark on his ambitious *Swing Landscape*. He found this fishing village to be "the place I had been looking for. It had the brilliant light of Provincetown, but with the important additions of topographical severity and the architectural beauties of the Gloucester schooner." *Swing Landscape* conveys his interest in the nautical details of this waterfront area through the juxtaposition of sails, masts, and girders, which gyrate back and forth with a tempo comparable to the syncopated beat of jazz music.

In the 1930s, the artist enlarged his canvases to fulfill the ever-growing need for mural painting. Besides the Williamsburg Housing Project commission, which led to the creation of *Swing Landscape*, Davis also painted murals for Radio City Music Hall (1932) and the New York World's Fair (1939).

*Swing Landscape* was deemed too abstract for a popular audience, and was never installed at the Williamsburg Housing Project. It was placed in storage in Manhattan until 1941, when The Cincinnati Modern Art Society borrowed it for the two-person show, *Marsden Hartley, Stuart Davis*. One of the society's members was a graduate student at Indiana University and the curatorial assistant to the new director of the University Art Museum, Henry Hope. Hope, a dedicated modernist who had come to Indiana from Harvard, sent a truck to pick up the painting after the exhibition closed, and negotiated a long-term loan for the painting.

In addition to *Swing Landscape*, the exhibition will feature about 15 prints, drawings and paintings by Davis from the Philadelphia Museum of Art, including Davis's early nautical work *Boats Drying, Gloucester* (1916) as well as his late tour de force painting, *Something on the Eight Ball* (1953-54). Also on view will be work by Davis's contemporaries, such as Arshile Gorky's *Abstraction with a Palette* (ca. 1930), Ad Reinhardt's *Abstraction* of 1940, and Francis Criss's *Words and Music of Two Hemispheres*, (ca. 1940). These paintings will illustrate the spirit and variety of American abstract painting in the era of *Swing Landscape*, setting Davis's masterpiece in context.



Davis was born in Philadelphia into an artistic family in 1892. His mother was a sculptor, and his father was art editor of the now defunct Philadelphia Press, a newspaper that included among its employees several of the artist-reporters now known as “The Eight” (e.g. Robert Henri, John Sloan, George Luks, and William Glackens). Davis became a close friend of Sloan and moved to New York in 1909 to attend Henri’s school, where he studied until 1912. In the following year, Davis became one of the youngest artists to exhibit in the landmark *International Exhibition of Modern Art* known as the Armory Show, which introduced European avant-garde art to many Americans for the first time.

**Curators:** Kathleen Foster, The Robert L. McNeil, Jr. Curator of American Art and Michael Taylor, Associate Curator of Modern & Contemporary Art

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

## **Salvador Dalí**

*February 16, 2005 - May 15, 2005*



*Salvador Dalí (1904-1989) My Wife, Nude, Contemplating her own Flesh Becoming Stairs, Three Vertebrae of a Column, Sky and Architecture, 1945  
Oil on panel, 24 x 20.5  
Private Collection c/o The San Francisco Museum of Modern Art*

Salvador Dalí (1904-1989), among the most influential artists of the 20<sup>th</sup> century, will be the subject of the first retrospective of his paintings, drawings, and sculpture to be seen in the United States in more than 60 years. The exhibition will embrace every aspect of his creative life as painter, writer, object-maker, designer of ballets and exhibitions, filmmaker, theorist and publicist. It will include more than 200 works, placing Dalí’s famous surrealist canvases of the 1920s and 1930s in context with his early and later work and reassessing his position in modern art. The exhibition will be composed of 150 paintings, the largest number of Dalí’s pictures ever to be assembled together, accompanied by sculpture, works on paper, photographs of the artist and a documentary section. These works are drawn from public and private collections in the United States, Europe, Brazil, Mexico, and Japan.

Dalí is one of the best-known artists of all time and yet 15 years after his death and despite such remarkable public recognition, his achievement has yet to be fully understood. This exhibition will provide a splendid opportunity for scholars, artists, and visitors to encounter a complete and complex picture of the artist’s oeuvre.”

Since the artist’s death in 1989, Dalí has remained one of the best known and most instantly recognizable artists in the world, and his lasting importance has been much debated and discussed in recent years as exhibitions and scholarly studies have begun seriously to re-examine the breadth and intelligence of his work over seven decades. The curatorial team for this project, led by the eminent Dalí scholar, Dawn Ades, has built upon these insights to create a thorough account of Dalí’s art and ideas, while also exploring its impact on subsequent generations of artists. Surrealism has been the essential context for the understanding of Dalí’s work, and his relationship with this movement will be a significant focus within the exhibition.

The exhibition will be organized chronologically, beginning with the Catalan-born artist’s earliest efforts from his art school days in Madrid where he quickly absorbed the techniques of such Spanish masters as Zurbaran, Velázquez, and Goya, before assimilating more recent developments in painting such as Impressionism and Cubism. Included among the early works in the exhibition are astonishingly realistic paintings such as *Basket of Bread*, 1926, and portraits of family members, as in *Figure at a Window*, 1925, as well as his first contributions to the European avant-garde in the 1920s, when he rapidly reacted to the work of his contemporaries, Miró and Picasso. Other early works reflect his friendships





with the poet Federico Garcia Lorca and the filmmaker Luis Buñuel, with whom he developed the wholly individual mode of “anti-art”- seen in works such as *Unsatisfied Desires*, 1928 and the *Cecinitas (Little Ashes)*, 1927-1928.

Dalí is perhaps best known for the Surrealist paintings he made between 1929 and 1939, in which he transformed personal desires and obsessions into some of the most arresting images of the 20<sup>th</sup> century. Paintings like *The First Days of Spring*, 1929, and *The Enigma of Desire: My Mother...*, 1929, executed with the minute realism that he called “hand made color photography”, led André Breton to welcome the artist into the ranks of the Surrealist movement in 1929. That same year Dalí met Gala Eluard, then the wife of Surrealist poet Paul Eluard. She became his lifelong companion, artistic muse and alter ego, and the exhibition will include numerous portraits of her, among them *Gala and the Angelus of Millet Preceding the Imminent Arrival of the Conical Anamorphoses*, 1933.

Dalí invented what he called the “Paranoiac-Critical method” to investigate the mysteries of the subconscious. Influenced by Freudian psychoanalysis, the artist invested myths and legends with disturbing psychological meanings, often related to his own estranged relationship with his father, a formidable notary, and his beloved mother, who died when he was 16 years old. Paintings such as *William Tell*, 1930, and the *Spectre of Sex Appeal*, 1934, show how Dalí transformed existing myths to create his own unique visual language. The “Paranoiac-Critical method” was also the source of the double images that are such a striking aspect of his work of the late 1930s, as seen in *The Metamorphosis of Narcissus*, 1937, and *Apparition of Face and Fruit Dish on a Beach*, 1938.

The exhibition will also examine Dalí’s response to the convulsive politics of Europe in the 1930s, seen in such landmark paintings as *Soft Construction with Boiled Beans: Premonition of Civil War* and *Autumnal Cannibalism* (both 1936). These works are poignant allegories of the Spanish Civil War, which Dalí viewed as a “delirium of auto-strangulation.” It was partly Dalí’s ambivalent reaction to the conflict in his homeland that led to his expulsion from the Surrealist group in 1939.

Another aspect of the retrospective will be a thorough examination of Dalí’s less known post-World War II period, which is marked by technical virtuosity and an interest in optical illusions, science and religion. His apparently contradictory allegiances include a revival of epic scale history painting and technological inventions such as holograms, as well as a complex relationship with the Catholic Church. In paintings such as *The Madonna of Port-Lligat (first version)* of 1949 and *Corpus Hypercubus*, 1954, Dalí attempted to reconcile Christian iconography with images of dematerialisation inspired by the discoveries of particle physics and atomic energy. Dalí described this new phase of his art as “Nuclear Mysticism”, which led him to create such monumental works as *La Gare de Perpignan*, 1965, and *Hallucinogenic Toreador*, 1968–1970. The exhibition will conclude with Dalí’s final painting *The Swallow’s Tail - Series on Catastrophes*, 1983.

Although often dismissed during his lifetime, Dalí’s late work had a strong impact on emerging artists in the 1960s and 1970s, reflected in the contemporary imagery of Andy Warhol, Roy Lichtenstein, Sigmar Polke, and Jeff Koons. As Michael Taylor, the Muriel and Philip Berman Curator of Modern Art at the Philadelphia Museum of Art and one of the contributing curators of the retrospective, said: “Dalí’s enormous impact on contemporary art has yet to be properly assessed. His late work, which embraced psychoanalysis, modern science and religious mysticism, redefined the boundaries of art, fashion, and popular culture in ways that we are only now beginning to understand. Our role as curators of the centennial retrospective is to give Dalí, the painter, writer, filmmaker, sculptor, mythmaker and performance artist, the proper recognition he deserves.”

As the only American venue of this landmark exhibition, the Philadelphia Museum of Art provides an appropriate context. The Museum owns two major Dalí paintings, *Agnostic Symbol*, of 1932, and



*Soft Construction with Boiled Beans - Premonition of Civil War*, of 1936, as well as a delightful drawing of *Harpo Marx*, made in 1937. Long considered one of the most important paintings Dalí ever made, *Soft Construction...* looks back to the work of his compatriot Francisco Goya, whose *Saturn Devouring One of his Children*, of 1820, may have inspired Dalí to embrace his own nightmarish vision of Spain on the brink of self inflicted annihilation. It entered the Museum in 1954 as part of the famous collection of Louise and Walter Arensberg in Hollywood, California, who had purchased it through their close friend and supporter, Marcel Duchamp.

For complete information about the Dalí centennial year exhibitions celebrations, including a calendar of international events, commissioned by the Gala-Salvador Dalí Foundation, visit [www.dali2004.org](http://www.dali2004.org)

**Organizers:** The exhibition has been organized by Palazzo Grassi, Venice, with the Gala-Salvador Dalí Foundation, Figueres, Spain, in collaboration with the Philadelphia Museum of Art and with the support of the Salvador Dalí Museum of St. Petersburg, Florida, in celebration of the centennial of Dalí's birth.

**Sponsors:** The exhibition is made possible by in the United States by **ADVANTA**. Additional funding was provided by an endowment from The Annenberg Foundation for major exhibitions at the Philadelphia Museum of Art by The Pew Charitable Trusts, and by a generous contribution from Gisela and Dennis Alter. Promotional support provided by NBC 10 WCAU, Greater Philadelphia Tourism Marketing Corporation, Philadelphia Convention & Visitors Bureau, and Amtrak. The print media sponsor is *The Philadelphia Inquirer* and *Philly.com*.

**Curators:** Professor Dawn Ades, General Artistic Curator; Sra. Montse Aguer Teixidor, Director of the Centro des Estudios Dalinianos, Gala-Salvador Dalí Foundation, Assistant Artistic Curator; Michael Taylor, the Muriel and Philip Berman Curator of Modern Art and Curator in Charge of the Exhibition for the Philadelphia Museum of Art

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

**Publication:** The exhibition will be accompanied by a major two-volume catalogue published by Bompiani Arte, Milan, which will offer a definitive account of his life and work. The first volume will consist of catalogue entries on each work along with an illustrated chronology, bibliography, and an introductory essay by Dawn Ades, FBA OBE, the distinguished English Dalí specialist. She is a Professor of Art History at the University of Essex, and is currently the Director of the Research Centre for Studies of Surrealism and its Legacies in England. She has written numerous books, catalogues and essays on Dalí including most notably her acclaimed critical study entitled *Dalí* (London: Thames on Hudson, 1982). She has curated and co-curated several Dalí exhibitions, including *Salvador Dalí: A Mythology* for the Tate Gallery, Liverpool; and *The Salvador Dalí Museum*, St Petersburg, Florida, in 1998 and *Dalí's Optical Illusions*, which was shown at the Wadsworth Atheneum, Hartford, Connecticut; Hirshhorn Museum and Sculpture Garden, Washington; Scottish National Gallery of Modern Art, in 2000. The second volume will publish new essays by notable Dalí scholars, as presented at the international conference, *Persistence and Memory: New Critical Perspectives on Dalí at the Centennial*, held at the Salvador Dalí Museum, St. Petersburg, Florida, in March 2004

Itinerary: Palazzo Grassi, Venice, September 12, 2004-January 16, 2005; Philadelphia Museum of Art, February 16 to May 15, 2005.

## **The Silver Garden**

*February 19 - July 17, 2004*

Coinciding with Philadelphia's annual Flower Show, this choice bouquet of more than 50 photographs from the Museum's collection will illustrate the enduring fascination with flowers and plants from the first decades of the medium to the present, featuring work by Ansel Adams, Charles Aubry, Harry Callahan, Imogen Cunningham, Paul Strand, Josef Sudek, Brett



*Still Life with Peonies, c. 1864*  
Charles Aubry, French, 1811 - 1877  
*Albumen silver print*  
17 3/16 x 14 3/16 inches  
(43.7 x 36 cm)  
*Purchased with funds contributed by the American Museum of Photography, 1971*



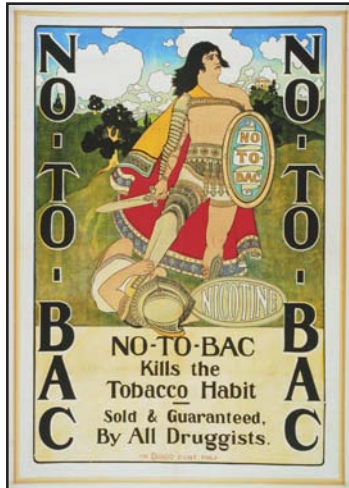
Weston, and many others. A highlight of the show is the inclusion of several recent additions to the collection by internationally known contemporary artists such as Tom Baril and Maria [Martinez-Cañas](#), as well as local artists Andrea Baldeck and Roger Matsumoto, shown here for the first time.

**Location:** Julien Levy Gallery, Ground Floor

**Curator:** Katherine Ware, Curator of Photographs

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

March 19 - June 26, 2005



**No-To-Bac**

Maxfield Parrish, American, 1870 - 1966  
1896

Color relief print

Sheet: 42 1/16 x 29 1/8 inches (106.8 x 74 cm)

The William H. Helfand Collection, 1981

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

The quack has long been a popular and profitable subject for artists in Europe and the United States. The exhibition includes works by such well-known artists as Jacques Callot, William Hogarth, Honoré Daumier, Maxfield Parrish, and Jules Chéret, and some highly spirited works created by less familiar figures. These range from a 17<sup>th</sup>- century Dutch engraving, *Hyacum et Lues Venera*, showing the use of a new cure for syphilis to *Medical Confessions of Medical Murder* (c. 1840), a 12-scene wood engraving in which James Morison, a clever marketer of pills, even includes a testimonial from William Shakespeare.

*The Health Jolting Chair*, an 1885 color lithograph of a seated woman, demonstrates the ability of electricity to secure the “most highly prized Feminine Attractions”; *Nancy Linton*, a hand-colored lithograph of the same era, illustrates the dubious benefits of taking Swaim’s Panacea; and *The Travelling Quack*, an 1889 political satire, assails British Prime Minister William Gladstone for promoting an “Infallible Home Rule Ointment.”

The exhibition is organized by William H. Helfand, a noted specialist and collector in the field of *Ars Medica*, with John Ittmann, Curator of Prints at the Philadelphia Museum of Art. This is the fifth in an on-going series of topical *Ars Medica* exhibitions prepared for the Museum by Mr. Helfand, who has written and lectured extensively on the history of drugs and pharmacy in prints, caricatures, posters, and ephemera. He brings his customary scholarship and lively sense of humor to this exhibition.

**Curator:** The exhibition is organized by William H. Helfand, the noted specialist and collector in the field of *Ars Medica*, with John Ittmann, Curator of Prints at the Philadelphia Museum of Art.

**Location:** Berman Gallery, first floor

**Publication:** *Quack, Quack, Quack*, the publication by William Helfand that accompanies the exhibition, is published by the Grolier Club (2002). It is designed by the Winterhouse Studio, and printed at the Studley Press. The book is available in the Museum Store or by calling (800) 329-4856 or via the Museum’s website at [www.philamuseum.org](http://www.philamuseum.org).





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

*April 9, 2005 to July 31, 2005*

Best known for his paintings that capture moments of reverie and contemplation, Edward Hopper (1882-1967) was also a highly accomplished printmaker. *At the Window: Etchings by Edward Hopper* traces the evolution of many of the signature subjects of the artist's mature style, such as the isolated figure by a window and other intimate glimpses of contemporary American life.

Hopper taught himself how to make etchings in New York City in 1915. For the next ten years, he devoted much of his attention to printmaking before concentrating fully on painting in the mid-1920s. The selection of some fifty works covers this crucial decade in the artist's creative development. In addition to illustrating the step-by-step process of executing a print, from the preparatory drawing on paper through as many as eight separate revisions on the copper plate, the exhibition reveals the unfolding development of Hopper's personal artistic vocabulary and vision. The works are drawn from the Museum's own collections, which constitute one of the most complete holdings of Hopper's prints.



**Evening Wind**

*Edward Hopper, American, 1882 - 1967*  
1921

*Etching*

*Plate: 6 15/16 x 8 1/4 inches*

*Sheet: 9 5/8 x 11 inches*

*Purchased with the Thomas Skelton*  
*Harrison Fund, 1941*

Hopper grew up in Nyack, New York, a small town on the Hudson River. After graduating from high school, the budding artist embarked on a profitable career as a commercial illustrator in Manhattan, studying at the New York School of Art under Robert Henri and Kenneth Hayes Miller, and supplying illustrations for *Scribner's*, *Adventure*, and other popular magazines.

Making etchings offered Hopper an escape from the commercial work that earned him his living and it was as a printmaker that he won his first successes as a fine artist. At the core of Hopper's output as an etcher are 26 published prints, all in the Museum's collection, many of them accompanied by sets of progressive proofs that document the artist's working method.

Hopper's distinctive style emerges in *Night on the El Train* (1918), an intimate scene of a couple lost in conversation. A solitary figure gazing out a window appears in *Evening Wind* and *House Tops* of 1921 and *East Side Interior* of 1922. In nocturnal scenes, including *Night in the Park* (1921), Hopper takes full advantage of the intense contrast of light and shadow that can be achieved with etching by printing with dark ink on white paper. The bright, shadow-casting light of later paintings such as *Nighthawks* (1940, Chicago; The Art Institute of Chicago) is already evident in *Night Shadows*, an etching of 1921. Selected from the comprehensive collection of Hopper's prints assembled in 1962 by Carl Zigrosser, the Museum's first curator of prints, this exhibition offers insights into the heart and mind of one of the most admired American artists of the 20<sup>th</sup> century.

**Curator:** Christa Carroll (Print Department Fellow) with John Ittman, Curator of Prints

**Location:** Stieglitz Gallery, ground floor



## **Fashion's Favorites from the 18<sup>th</sup> and early 19<sup>th</sup> Centuries**

April 23, 2005 – Spring, 2006



**Woman's Dress: Open Robe, Petticoat & Stomacher**

**Costume (including accessories)**

*Artist/maker unknown*

*c. 1760*

*White silk satin, brocaded with intertwining spindly curling floral branches with supplemental weft silk floss forming exotic flowers in shades of green, pink, red, taupe, yellow, and blue (Chinese export, 22 1/2 inches wide); trimmed with narrow ivory silk looped fringe with larger looped edging of ivory silk chenille with fly*

*fringe in colors of brocade (French); robe lined with white plain weave silk; petticoat, stomacher, and back bodice lined with white plain weave linen; back underbodice ties, petticoat drawstring, and petticoat waist binding of white plain weave linen tape; robings and furbelows padded with lambswool.*

*Center Back Length: 63 inches (160 cm)*

*Waist: 23 1/2 inches (59.7 cm)*

*Purchased with the John D. McIlhenny Fund, the John T. Morris Fund, the Elizabeth Wandell Smith Fund, and with funds contributed by Mrs. Howard H. Lewis and Marion Boulton Stroud, 1988*

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

the latest vogue with a false waistcoat or "zone" front.

The exhibition will also feature rare examples of stays and corsets. Using baleen and wood, these molded the feminine torso into the ideal form, either the 18<sup>th</sup> century conical shape or the 19<sup>th</sup> century hourglass figure. Those on display will range in size from a tiny example only 18 inches around that corrected a toddler's posture to a pair with a 48 inch bust. In addition, the fashionable accessories on view will include a selection of the finest and most unusual pieces from the Museum's collection. Some of these accessories were worn under other garments, either to give support, as in the case of down-filled sleeve puffs that held out the large sleeves of the late 1820s and 1830s, or for practical reasons, as shown by garters "elasticized" with metal springs and by an embroidered pocket, in this period a separate garment that was tied around the waist. Other accessories, such as an exquisitely embroidered stomacher, printed kid gloves, and delicate fans, were definitely worn to be seen.

**Curator:** Kristina Haugland, Assistant Curator of Costume and Textiles

**Location:** Costume and Textile Gallery 271, second floor

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

July 16, 2005 – September 25, 2005

The collection of drawings assembled by Louis-Antoine Prat of Paris over the last three decades is one of the finest private collections of its kind in the world, highlighting some four centuries of work by French artists active before 1900 and including drawings by great masters as well as superb examples by lesser-known artists.

Selected by Dr. Pierre Rosenberg, former director of the Louvre and guest curator for this project,



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

Black chalk with traces of white on cream paper

the 100 drawings will reflect the panorama of French draftsmanship beginning with the late mannerist French style of Jacques Callot, extending through the work of 18<sup>th</sup> century masters Watteau, Boucher, and Fragonard, and such early 19th century figures as Ingres and Delacroix, and will conclude with the flowering of Impressionism as seen in works on paper by Manet, Degas, and Cézanne. Included are landscapes and portraits, red chalk and lead pencil, meticulously finished drawings and brilliant sketches hastily dashed down on paper. The collection begun by Louis-Antoine and Veronique Prat in 1974 contains more than 200 works. This exhibition will include many of its finest examples and recent additions to the collection that have not been shown before.

*From Poussin to Cézanne: French Master Drawings from the Prat Collection* is organized by Art Services International, and

will be accompanied by a fully illustrated, all color catalogue, with essays by Dr. Rosenberg and Mr. Prat.

The exhibition will be seen at the Los Angeles County Museum of Art (November 7, 2004-January 16, 2005) and the Toledo Museum of Art (February 5-April 3, 2005) before coming to the Philadelphia Museum of Art.

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

**Organizers:** This exhibition has been organized and circulated by Art Services International, Alexandria, Virginia

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

## **Looking at Atget**

*September – November, 2005*



Versailles (Bassin du Nord)  
Eugène Atget, French, 1857 - 1927  
1904

Matte albumen silver print

Image and sheet (irregular): 7 x 8 3/4 inches (17.8 x 22.3 cm)

The Lynne and Harold Honickman Gift of the Julien Levy Collection, 2001

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

Atget turned to photography in the early 1890s after spending a number of years as an actor in Paris and the provinces. He was a

commercial photographer who began making studies for artists, but soon expanded his work to cater to a broad range of designers, as well as libraries and antiquarians eager for visual records of art and architecture in

Paris and its surroundings. Atget also photographed the varied street life of Paris— shop fronts, trades people, crowds— for the same clientele.



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

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

This exhibition and publication was made possible by The Horace W. Goldsmith Foundation.

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

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

### **Jacob van Ruisdael: Dutch Master of Landscape (working title)**

*October 2005 – January 2006*

Jacob van Ruisdael is the single most important landscape painter of the Dutch Golden Age in the 17th century, the moment when landscape painting first came into its own. Considered the inventor of the Romantic landscape, van Ruisdael exerted an influence on such landscape artists as John Constable as well as the French Impressionists. This exhibition will include approximately 60 paintings, 30 drawings and all 13 of van Ruisdael's rare etchings.

Although little is known of his early training, van Ruisdael's first paintings date to 1646 when he was 16 or 17. Nephew of the landscape artist Salomon van Ruysdael, his early work reflects his fascination with trees. The dense wooded scenes of his early period give way to the more spacious and diverse compositions of his later years. Van Ruisdael painted the dunes, seashore, marshes and forests of his native land, but also the more dramatic topography of Germany and even Scandinavia, a place he never actually visited but knew from other artists' work. The tension between fiction and truth became more pronounced in his paintings than had previously appeared in the genre, creating a type of landscape rich in accurate observation of the natural world and imbued with evocative symbolism. His famous two versions of the *Jewish Cemetery*, the most stirring and monumental of his imaginary scenes, transform a humble graveyard near Amsterdam into astonishing allegories of the transience of life.





Entrance Gate of the Castle of Brederode

*Jacob Isaacksz. van Ruisdael*

*c. 1655*

*Oil on panel*

*11 7/8 x 14 7/8 inches (30.2 x 37.8 cm)*

*John G. Johnson Collection, 1917*

People in 17th-century Holland preferred landscapes to any other kind of painting. Everyone from kings and princes to even people of modest means seemed to have collected landscapes in one form or another. Van Ruisdael's landscapes were especially sought after and his fame in his own time is comparable to that of the French Impressionist Monet today. This exhibition will allow modern viewers to rediscover the breathtaking beauty of one of the greatest and most beloved practitioners of landscape art.

The exhibition is organized by the Royal Academy of Arts, London in collaboration with Seymour Slive, Gleason Professor of Fine Arts emeritus at Harvard University and former Director of the Harvard University Art Museums, who will contribute the catalogue that will accompany the exhibition. A world-

renowned expert on Dutch art, Slive has written extensively on Rembrandt, Frans Hals and van Ruisdael.

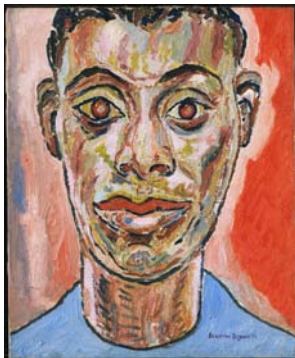
**Organizers:** This exhibition has been organized by the Royal Academy of Arts, London, the Los Angeles County Museum of Art, and the Philadelphia Museum of Art

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

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

## **Beauford Delaney: From New York to Paris**

*Mid-November, 2005 through January, 2006*



Portrait of James Baldwin

*Beauford Delaney, American, 1901 - 1979*

*1945*

*Oil on canvas*

*22 x 18 inches (55.9 x 45.7 cm)*

*United States of America*

*Purchased with funds contributed by*

*The Dietrich Foundation in memory of Joseph C. Bailey and with a grant from The Judith Rothschild Foundation, 1998*

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

The exhibition will trace the progression of Delaney's work. The introductory area will offer biographical information on the artist as well as objects that provide context and a point of departure for the main themes in the exhibition. Included in this section will be a pastel portrait of Delaney (c. 1940) by Georgia O'Keeffe from the Museum's collection. The second section will begin with the year 1940 when the artist embarked on his sometimes abstracted and emblematic, sometimes naive portrayal of streets, parks, and squares of New York's urban scene. Also

present will be the artist's expressionistic portraits of close friends such as the writers James Baldwin and Henry Miller. The third part of the exhibition will look at works created by Delaney



between 1953 and 1959, exploring the artist's experimentation with color and his dialogue with the late work of Claude Monet. Delaney's work between 1960 and 1968 will be the focus of the final phase of the exhibition, an era which saw the mounting of two major solo gallery shows in Paris. This final stage includes subtle abstractions of color and light as well as some of the most innovative portraits of the artist's career.

The exhibition will consist of approximately 40 paintings and 10 works on paper borrowed from institutional and private collections in America and Europe. The exhibition will be accompanied by a fully illustrated catalogue including essays by Henry Louis Gates, Jr., Ann E. Gibson, Patricia S. Canterbury and Michael D. Plante.

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

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

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

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

*Mid-May – July, 2006*



**Bust of Benjamin Franklin (1706-1790)**

*Jean-Antoine Houdon, French (active Paris), 1741 - 1828  
1779*

*Marble*

*21 x 13 1/2 x 10 inches (53.3 x 34.3 x 25.4 cm)*

*Purchased with a generous grant from The Barra Foundation, Inc., matched by contributions from the Henry P. McIlhenny Fund in memory of Frances P. McIlhenny, the Walter E. Stait Fund, the Fiske Kimball Fund, and with funds contributed by Mr. and Mrs. Jack M. Friedland, Hannah L. and J. Welles Henderson, Mr. and Mrs. E. Newbold Smith, Mr. and Mrs. Mark E. Rubenstein, Mr. and Mrs. John J. F. Sherrerd, The Women's Committee of the Philadelphia Museum of Art, Marguerite and Gerry Lenfest, Leslie A. Miller and Richard B. Worley, Mr. and Mrs. John A. Nyheim, Mr. and Mrs. Robert A. Fox, Stephanie S. Eglin, Maude de Schauensee, Mr. and Mrs. William T. Vogt, and with funds contributed by individual donors to the Fund for Franklin, 1996*

As part of the Philadelphia consortium's celebration of the 300th anniversary of the birth of Benjamin Franklin (1706 – 1790), it will present an exhibition focusing on the Museum's marble portrait bust of Franklin (dated 1779), the finest version of the most familiar image of this famous Philadelphian and Founding Father, by Jean-Antoine Houdon (1741-1828). This exhibition will assemble for the first time the best versions of the Franklin bust in a range of media, from terracotta to

bronze, examples of Houdon's two later, revised portraits of Franklin, and significant sculpted portraits of Franklin by other French artists. A selection of related paintings, drawings, prints and documents will also be included. The exhibition will address Houdon's choice of Franklin as a subject, the competition among artists for the creation and control of Franklin's image in sculpture, and the reaction to and influence of Houdon's portrait. A group of other portraits by Houdon that are contemporary to the Franklin bust will also be exhibited to elucidate its place within Houdon's career at a moment of intense creativity during which he was recognized as transforming portrait sculpture. A related publication will also treat such issues as the traditions of representing doctors and intellectuals, the circumstances in which sculpted portraits were exhibited publicly, and Franklin's reactions to his portraits. The aim of this project is to explore the nature of Houdon's famous image of Franklin as a distinguished artistic creation and to illuminate its place within French Enlightenment sculpture.

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

**Location:** European galleries on the second floor



## **Andrew Wyeth: Memory and Magic**

*April - July, 2006*



*Andrew Newell Wyeth*

*American, born 1917*

**Groundhog Day, 1959T**

*tempera on Masonite*

*31 3/8" x 32 1/8" Gift of Henry F. du Pont  
and Mrs. John Wintersteen*

The Museum will present a retrospective exhibition that surveys seven decades of the achievement of Andrew Wyeth. *It* will include about 100 tempera paintings, watercolors, and drawings from the 1930s to the present. It will explore in depth Wyeth's frequently unadorned and often haunting images—ranging from meditative, softly lighted vessels and containers to scenes of stark rooms, windows with curtains lifted in the breeze, barren hills, and people lost in deep introspection.

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

they had two sons, Nicholas and James (Jamie). Jamie Wyeth, a much-exhibited painter and watercolorist, is the third-generation artist in the family.

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

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

Anne d'Harnoncourt, Director of the Philadelphia Museum of Art, said: "Wyeth's art grew out of his boyhood experiences both in the Brandywine Valley near Philadelphia and on the coast of Maine, and his intensely personal vision has been etched in the American national consciousness for at least half a century. While many of his landscapes and interior views seem familiar to those of us who live in Southeastern Pennsylvania, Wyeth's work is ultimately elusive and enigmatic in its meaning. We hope this exhibition will provide a deeper understanding of his contribution to American art."

John Wilmerding, the Christopher Binyon Sarofim Professor of American Art at Princeton University and Senior Advisor to the Center for American Art at the Philadelphia Museum of Art, is preparing an introduction to the scholarly volume that accompanies the exhibition. He noted: "As we reexamine



the full range of Andrew Wyeth's art, from landscape to figure subjects, we intend to show the various ways in which his creativity has transformed the ordinary and familiar."

The exhibition is organized by the High Museum, Atlanta with the collaboration of the Wyeth family and the Philadelphia Museum of Art.

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

### Catalogue

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

### Itinerary:

High Museum of Art, Atlanta  
November 2005 to February 2006

Philadelphia Museum of Art  
March-July 2006

## ONGOING EXHIBITIONS

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

*Through January 2, 2005*

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

*African Art, African Voices* features carved masks and sculptures from Western Africa, beaded jewelry from Kenya, gold weights from Ghana, elaborate costumes from the Yoruba, Dan and Mende, powerfully encrusted Mende hunters' shirts, and a rare royal throne room—with carved wood stools and sculptures of ancestral leaders—from the Kom Kingdom of Cameroon. Also on view will be contemporary works including photographs of Mali by Malick Sidibe (b. 1936) and the late Seydou Keita (b. c. 1921-d. 2001), as well as works by Yinka Shonibare (b. Nigeria, 1962), Magdalena Odundo (b. Kenya, 1950), and Kane Quaye (b. Ghana 1922 - 1992) that function in dialogue both with African traditions and current international tendencies in art.

The works on view are drawn largely from the noted Katherine White Collection that was formed in





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

the 1960s and '70s and acquired by the Seattle Art Museum in 1981 as a gift of Katherine White and the Boeing Corporation. In addition, the exhibition includes loans from public and private collections from the United States and abroad.

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

lecturer documenting Kongo culture; Babatunde Lawal, professor of art history at Virginia Commonwealth University; and Won Ldy Paye, a professional Dan storyteller and accomplished musician.

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

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

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

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

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

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

## **Korea Now!**

*Through February, 2005*

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



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

*Late 18th - early 19th century*

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

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

*5 feet 10 inches x 14 feet*

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

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

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

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

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

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

*Through February, 2005*

During the nineteenth century, coverlets not only kept sleepers warm in cold and drafty houses but enlivened middle-class interiors with their bright colors and bold patterns. These loom-woven bedcoverings, in their styles and methods of production, reflected the changing tastes and technological innovations of the period. *Woven for Comfort and Joy: Nineteenth-Century American Coverlets*, on view through February 2005,

features a dozen of these bedcoverings selected from the Museum's collection, with designs ranging from dazzling repeat patterns to a Centennial coverlet with an image of Memorial Hall, the Museum's first home. The repeat patterns favored early in the century gave way to the elaborate figured and fancy motifs fashionable in the 1830s to the late 1850s, when coverlets were most popular.

**Coverlet Draft and Pattern Sample**  
*Siefert and Company, Cumberland County, Pennsylvania, 1823 - 1849*  
*c. 1835-45*  
*Cotton and wool*  
*45 x 34 1/2 inches (114.3 x 87.6 cm)*  
*Made in: Cumberland, Pennsylvania*  
*Purchased with funds from the Bequest of F. Hesketh Wertham, 1990*



The coverlets illustrate the characteristics of various weaving techniques of the period, including the overshot weave, indicated by lively geometric patterns made through the use of wool floating wefts, and the double weave, which results in warm, heavy coverlets with sharply delineated geometric or figurative motifs. Some double cloth coverlets, as well as those woven in the "tied Beiderwand" technique, were made using the Jacquard mechanism, introduced to the United States in the 1820s. The installation also features rare early manuscripts of weaving patterns.

Early coverlets with geometric all-over patterns were made on simple handlooms, and thus could be woven at home as well as by professionals. However, the Jacquard attachment soon revolutionized coverlet production, allowing elaborate bedcoverings to be produced more quickly and easily. Perfected in France in 1801 and introduced in the United States in the late 1820s, the Jacquard mechanism was expensive and required technical skill, which made coverlet weaving the exclusive province of professionals. The Jacquard coverlets on view boast elaborate designs of flowers, trees, birds, buildings, and patriotic symbols, and sometimes include the name of the weaver or client and the place and date the coverlet was made. As the century progressed, other forms of textile



production converted to power looms, but the weaving of coverlets remained only partially mechanized, due to the exorbitant price of the automated looms capable of producing such ornate weaves.

Professional coverlet weavers were virtually all men; only two females are included in the over seven hundred identified weavers working in the United States during the period. Many American weavers emigrated from Germany, England, or Scotland, and tended to settle in isolated places, where they combined weaving with farming or other occupations. As these weavers continued their native traditions among other emigrants who shared similar aesthetics, distinct regional styles and preferences developed.

Despite regional differences, most nineteenth-century bedcoverings consisted of cotton and wool threads woven in compound weaves. Cotton was usually used for the warp (the threads that run lengthwise) and for the primary weft (the threads that pass across and between the warps, interweaving with them). Wool, which was both warm and easy to dye, was used for the supplementary weft, allowing the introduction of bright colors.

**Curator:** Kristina Haugland, Assistant Curator of Costume and Textiles

**Location:** Costume and Textile Gallery (271), second floor

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

*Through February 13, 2005*



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

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

Central to the exhibition's focus are two portraits from the Museum's collection by the great 15th-century Florentine masters Pontormo and Bronzino, depicting the Dukes Alessandro and Cosimo I de' Medici. These two paintings have inspired an explanation of the ways in which the Renaissance portrait was transformed by these two Florentine masters in the decade that spanned the fall of the Florentine Republic in 1529, the brief reign of Alessandro, and the beginning of the reign of his cousin Cosimo I, who became duke in 1537 after the assassination of his cousin Alessandro. Bronzino's striking portrait of

Cosimo I shows the duke in the guise of Orpheus, and is often thought to be an allegorical commentary on his future marriage to Eleonora da Toledo. In his masterful painting of Alessandro of 1534-35, Pontormo depicts the duke in the unusual task of making a metalpoint drawing, demonstrating not only the importance of drawing as a cultivated activity for privileged Florentines, but also the status it was given in the hierarchy of the arts. The portrait celebrates the duke's own abilities as a draftsman, and drawing itself as a humanist activity and the basis of all art. The work by Pontormo has undergone a delicate restoration and technical study, the results of which are celebrated in this exhibition.





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

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

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

**Sponsors:** *Pontormo, Bronzino, and the Medici: The Transformation of the Renaissance Portrait in Florence* was made possible by an indemnity from the Federal Council on the Arts and the Humanities and by a grant from the Philadelphia Exhibitions Initiative, a program funded by The Pew Charitable Trusts and administered by The University of the Arts. It was also generously supported by a grant from The Samuel H. Kress Foundation; by the Robert Montgomery Scott Endowment and the Kathleen C. and John J. F. Sherrerd Endowment for Exhibitions; and by gifts from Theodore and Barbara Aronson in honor of Doris S. Berger, from the J.J. Medveckis Foundation, from Martha J. McGeary Snider, from Felicia and Jeffrey Weiss, and from Doris S. Berger in honor of Carl Brandon Strehlke. Conservation assistance was provided by Save Venice, Inc. The accompanying publication was supported by a generous grant from The Robert H. Lehman Foundation, and by an endowment for scholarly publications established at the Philadelphia Museum of Art in 2002 by The Andrew W. Mellon Foundation, and matched by generous donors.

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

*Through February 20, 2005*



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

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

The exhibition is accompanied by a major publication, *Italian Master Drawings at the Philadelphia Museum of Art* (November 2004). It is written by Ann Percy, Curator of Drawings at the Philadelphia Museum of Art, and by Mimi Cazort, retired Curator of Prints and Drawings at the National Gallery of Canada in Ottawa. The book contains discussions of each drawing, biographies of the artists, and an essay that describes the history and nature of Philadelphia's collection (300 pages; 80 color, 60 black-and-white reproductions.) The English





edition is published by the Philadelphia Museum of Art in association with Pennsylvania State University Press. The Italian edition is published by Arti Grafiche Amilcare Pizzi s.p.a., which for more than 30 years has produced the highly lauded *Grandi disegni italiani* series. The inclusion of the Philadelphia Museum of Art's collection follows volumes dedicated to many other illustrious collections, including those of the Fogg Art Museum, the Lehman Collection at the Metropolitan Museum of Art, the Albertina, the Palazzo Rosso, the Hermitage, the Pushkin Museum, the Teylers Museum in Haarlem, and the Kupferstichkabinett in Berlin.

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

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

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

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

## **Bill Viola: The Greeting**

*Through February 13, 2005*

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



*The Greeting* (1995)

**Bill Viola**

*Video/sound installation*

*Production still courtesy of the artist*

*Photo: Kira Perov*

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

*Through March 6, 2005*

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

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



**Mongolia**

*Toshiko Takaezu, American, born 1922  
1990*

*Glazed stoneware*

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

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

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

Around 1958, Takaezu made a dramatic change in her work: she closed the openings in these useful objects, denying their function and creating the domed columns and spheres for which she has become widely known. Takaezu has explored the expressive potential of these "forms" for more than forty-five years, subtly modifying

shape and scale and painting on glazes in infinite variety to produce ceramic sculpture of compelling mood and presence. "You are not an artist simply because you paint or sculpt or make pots that cannot be used. An artist is a poet in his or her own medium," the artist has said. "And when an artist produces a good piece, that work has mystery, an unsaid quality; it is alive."

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

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

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

**Location:** North Auditorium Gallery

**Publication:** An exhibition publication with full color illustrations and an introductory essay by Darrel Sewell, Curator Emeritus of American Art, will be available for purchase.

**Sponsors:** The exhibition and accompanying publication are made possible by Andrea Baldeck and William Hollis.



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

*Through April 10, 2005*



Florence Knoll Settee with beige fabric. Photo courtesy of Knoll, Inc.

Florence Knoll Bassett (b. 1917), who defined the look and market for modern design in corporate America in the 1950s and, in the process, made modern American design an international style, has designed her first Museum gallery exhibition at the Philadelphia Museum of Art i, entitled *Florence Knoll Bassett: Defining Modern*. The concise installation includes some eleven pieces of the furniture she designed for Knoll Inc., as well as photographs of interiors that demonstrate the designer's ability to relate interior design to the building, and furniture and textiles to the interior. The opening of the exhibition coincides with her receipt of the 2004 Design Excellence Award from Collab: The Group for Modern and Contemporary Design at the Philadelphia Museum of Art.

As an architect, interior space planner, and furniture designer, Knoll Bassett (b. 1917) profoundly influenced post-World War II design with her pioneering interiors. Her reductive aesthetic of light, open spaces discretely furnished with elegant woven fabrics, furniture grouped for informal conversation, and brightly colored wall panels made the company founded by her first husband Hans Knoll (1914-1955) one of the most influential design firms of the time.

Her notable projects include the interior design of the CBS, Seagram's and Look Magazine offices in New York City and the Heinz Company headquarters in Pittsburgh. Her work is represented in the collections of the Philadelphia Museum of Art, The Museum of Modern Art, The Metropolitan Museum of Art, and the Musée des Arts Décoratifs in Paris. A recipient of the 2002 National Medal of Arts, Knoll Bassett has received four Museum of Modern Art Good Design Awards, the American Society of Interior Designers' Total Design Award, and the American Institute of Architects' Industrial Arts Medal.

The exhibition is supported by *Collab*, a non-profit organization founded in 1970 that raises funds for the Philadelphia Museum of Art's modern and contemporary design collection, which now includes over 1,000 works. The collection ranges from appliances and furniture to ceramics, glass, and lighting. *Collab* presents its prestigious Design Excellence Award to a design professional who has made a significant contribution to the field. Past honorees include Milton Glaser, Michael Graves, Jonathan Ive, Maya Lin, Ingo Maurer, Richard Meier, George Nakashima, Karim Rashid, Philippe Starck with Ian Schrager, and Robert Venturi. *Collab* also promotes a better public understanding and appreciation of contemporary design through its educational initiatives, including sponsorship of symposia, lectures, tours, and a citywide, college-level student design competition.

**Curator:** Kathryn Hiesinger, Curator of European Decorative Arts After 1700

**Location:** Contemporary Decorative Arts Gallery (170), first floor

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

*Through mid-April, 2005*

Twenty "miniature" paintings from the Rajput courts of India, dating from the 17<sup>th</sup> through the 19<sup>th</sup> century, form this memorial tribute to the late psychologist, connoisseur and collector of Indian painting, Dr. Alvin O. Bellak (1928-2004). The Hindu Rajput kings ruled a number of independent kingdoms that spread from the plains of western and central India into the foothills of the Himalayan



Mountains. Pious devotion, poetic love, the play of the gods, and the pleasures and intrigues of courtly life are all reflected in the richly-hued paintings that make up the exhibition. From Rajasthan in the plains comes the wickedly comical portrait pair of a disgraced courtier, *Baba Bharath Singh, Dressed and Undressed*. Paintings from the Himalayan mountain kingdoms include the vibrant 17<sup>th</sup>-century *Bhadrakali within the Rising Sun* and the elegantly idealized 18<sup>th</sup>-century image of “*The Poet Bihari offers Homage to Radha and Krishna*,” attributed to the master painter Nainsukh.

The Alvin O. Bellak collection is comprised of 88 paintings and drawings, each of superlative quality, that span 400 years of India’s artistic history, from the adoption of paper making technology in the late 14<sup>th</sup>-century to the advent of photography in the late 19<sup>th</sup>. Painted on paper with vivid, opaque watercolors, the works are often

highlighted with gold and polished to a smooth, lustrous surface. Most were created in royal painting workshops, often as pages for larger illustrated manuscripts or series, and so provide a unique window into the idylls and intricacies of daily life at court. Through delicate details and lively stories, each one evokes an intimate world of enchantment and delight.

When he began collecting Indian “miniature” paintings in the mid-1970s, Dr. Bellak set out to illustrate the history of the genre. Over the next 25 years, he succeeded in developing one of the world’s finest private collections. It was first shown in its entirety in 2001 in the acclaimed exhibition, *Intimate Worlds: Indian Painting from the Alvin O. Bellak Collection*. Dr. Bellak promised the collection as a bequest to the Museum and his philanthropy has now transformed the Philadelphia Museum of Art into one of the world’s major repositories of Indian painting.

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

**Location:** William P. Wood Gallery (227), second floor

## Himalayan Texts and Charms

*Through mid-April, 2005*



Scorpion Charm Used to Prevent Illness

c. 1971

Artist/maker unknown

Tibet; printed in India or Nepal  
Woodcut

Image: 10 3/8 x 8 1/8 inches

Philadelphia Museum of Art:

Purchased with the Print

Revolving Fund and the Sus-

pense-Paolozzi Fund, 1972



The Poet Bihari Offers Homage to Radha and Krishna

Opening page of the *Satasai* (Seven Hundred) of Bihari

Artist/maker unknown

c. 1760-1765

India, Himachal Pradesh, Basohli or Guler

Opaque watercolor, gold, and silver-colored paint on paper

Attributed to nainsukh

9 7/8 x 13 inches (25.1 x 33.0 cm)

Alvin O. Bellak Collection (promised gift)

In the Himalayas, the written word is not only a means of communication, but is imbued with magical power considered worthy of veneration. Particular books are worshipped with offerings, processed during festivals to give blessings, and are held by deities as a symbol of knowledge and power. Beautifully illustrated paper and palm-leaf pages carefully wrapped in luxurious silks and/or sandwiched between wooden covers that may be elegantly carved and painted with pigments made from

precious stones and metals characterize many Hindu and Buddhist Himalayan books traditionally and currently. Paper charms that combine mystic texts with lively images are encased in jeweled





amulets and prayer wheels or pasted to the walls of a temple or home to promote the well being of people and their animals. This installation showcases diverse examples of books, book covers, illuminated manuscripts, and printed charms, as well as paintings and sculptures of book-holding deities to explore the art and the power of the written word in Nepal and Tibet.

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

**Location:** Himalayan Gallery (232), second floor

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

*Through April, 2004*

For centuries, the drinking of tea and wine in China, Korea and Japan has been an act imbued with ritual and ceremonial importance. Displaying objects from distant places across both time and geography, this exhibition reveals the sources and the migration of forms and decorations of tea and wine vessels across national borders and illustrates the essential qualities that tea and wine have brought to East Asian art and thought.

**Tea Merchants**  
19th century (Qing  
Dynasty, 1644-1911)  
*Ink, gold, and color on  
silk; mounted as an  
album leaf*  
China  
Purchased with Museum  
funds  
1929-40-78



Ancient and modern offerings of wine have been given to please gods and ancestors, while tea has long been brewed for its medicinal properties and as an aid in meditation towards the pursuit of truth and enlightenment. However, these beverages have their pleasurable and frivolous aspects as well. Drinking parties and tea ceremonies have necessitated and inspired a wealth of art objects, both rustic and elite. Tea and wine have left an indelible impression- beyond the stimulation of caffeine or alcohol- as reasons to gather friends, write poetry, and expand one's perception of the world.

This exhibition explores the art and artifacts of tea and wine, from the most ancient Chinese ritual wine vessels to a contemporary Korean teapot. The exhibition features works from over three thousand years of East Asian art in bronze, jade, crystal, ceramics, glass, precious metals, and lacquer, as well as paintings and calligraphy. The selection from the collection includes examples of practical and functional traditions, such as Chinese tea-cups with covers to keep the tea warm, or stout Japanese sake bottles. There are as well stylized pieces elevated by their artistry like the melon-shaped wine ewers from Korea with pale green celadon glaze.

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

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

### **Chinese Snuff Bottles from the Permanent Collection**

*Through Summer, 2005*

In the eighteenth century, Chinese emperors and other elites began collecting snuff bottles, which they valued both as precious objects and as containers for powdered tobacco (snuff). They first used cylindrical medicine bottles to hold this new "medicine"-introduced from Japan in the late

seventeenth century-and then experimented with new bottle shapes and added stoppers with ivory spoons attached. The Qianlong Emperor (reigned 1736 to 1795) was particularly fond of these miniature containers, favoring the carved glass bottles made in the Imperial Glassworks that his



Hérons in Lotus Pond (Snuff Bottle with Stopper and Spoon)

Chinese, Qing Dynasty (1644-1911), Qianlong Period (1736-1795)

Cameo glass; green and white jade and red glass

stopper; ivory spoon

3 1/8 x 1 5/8 inches

Philadelphia Museum of Art:

Gift of Major General and

Mrs. William Crozier, 1944

grandfather, the Kangxi Emperor, had established in 1696. With the encouragement of the Qianlong ruler, snuff bottle production reached new aesthetic and technological heights, and their popularity continued through the late nineteenth century.

The bottle shown here, with its white-flecked glass background (called "lotus root powder" in Chinese) and ruby-red glass overlay, exemplifies the glass overlay wares made at the Imperial Glassworks during the early eighteenth century. It was probably intended as a gift for an official: the high-relief

carving of herons in a lotus pond symbolizes purity and the incorruptible statesmen. The 137 snuff bottles on view in gallery 236 encompass many decorative designs, including floral, figural, and landscape motifs, auspicious symbols, and poetry. Made from glass, porcelain, gourds, seeds, semiprecious stones and hard stones, these bottles represent the versatility and expertise of the artisans who produced them and show the richness of the Museum's holdings.

**Curators:** Dr. 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

## Scenes from the Shahnama and Khavarannama

Through October, 2005



King Jamshid's Messenger Delivers a Letter to King Tahmasp

Page from a manuscript of the *Khavarannama* (The Book of Eastern Regions)

c. 1476-86 (Turkman Period, 1440-1500)

Persia (Tabriz, Iran)

Ink, tempera, and gold on paper

Philadelphia Museum of Art: Bequest of William P. Wood

This exhibition features seven 15th, 16th, and 17th-century miniatures, originally made for bound books of the *Shahnama* and *Khavarannama*. The *Shahnama*—a long poem written by Abu ol-Qasem Mansur (c. 935–1026) under the pen name Firdawsi—follows the exploits of legendary and historical Persian kings and their advisors. Written by the Persian poet Firdawsi (ca. 935-1026), the influential poem called the *Shahnama* (*The Book of Kings*) has come to be known as Persia's

national epic. The poem is based on a history of the kings of Persia from their mythical beginnings through the 7th century. A major figure in the *Shahnama* is the legendary hero Rustam, who served as advisor and champion to eight kings during his six-hundred-year life span. Rustam can be seen in a number of the images on view in this installation, wearing a leopard's head for a helmet and a tiger skin as his coat, and riding Rakhsh, his pinkish-orange dappled horse.

A wide range of artists- from those employed in royal ateliers to craftsmen who made manuscripts for sale at bazaars- produced colorful illustrations and elegant calligraphy for *Shahnama* manuscripts, which were made up of individual pages bound together into books. In this installation, the pages are mounted as separate paintings. Following the fundamental conventions of Persian painting, the colors are applied in flat layers, with little use of shading to make things appear three-dimensional, recession in space is achieved by overlapping objects, and distant objects are placed toward the top of the picture. The artists have combined these techniques with great attention to detail and color, creating lively and vivid depictions of famous events from this



complex narrative.

The early 15th-century *Khavarannama* (*The Book of Eastern Regions*), written by Ibn Hisam (c. 1380-1470), is similar in structure to the *Shahnama* but chronicles both the fantastic and historical exploits of Ali, cousin and son-in-law of the Prophet Muhammad, and his partisans. The colorful array of tempera, silver, and gold illustrations depicting kings and heroes acting out these ancient stories are complemented in these works as well by lithe, ornamental calligraphy.

**Curator:** Dr. Adriana Proser, former Assistant Curator, East Asian Art

**Location:** Gallery 228, second floor

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

*Ongoing*



Vase (Maebiyong)

12th century

Korean, Koryŏ Dynasty (918-1392)

Height: 16 inches

Porcellaneous stoneware with celadon glaze and incised decoration

Philadelphia Museum of Art: Purchased with the Fiske Kimball Fund and the Marie Kimball Fund, 1974

The recent acquisition of major works of Korean painting, sculpture, ceramics, metalwork, lacquer, and furniture has provided the impetus for an expanded installation of the Museum's Korean art collections. Among the works on display is a rare chest elaborately decorated with phoenixes. These beautiful pieces dating from the Choson Dynasty are prime examples of Korean lacquerware,

one of the most expensive and desirable of East Asian luxury goods. Lacquer is made by applying numerous thin coatings of sap from the Asian sumac tree over a prepared core of wood, metal, or fabric and is often decorated with inlays of mother-of-pearl, tortoise shell, gold, or silver.

Also featured in the installation are outstanding examples of the Korean potter's art, including fine examples of celadon wares, and several screen paintings. The eight-panel calligraphy scrolls by the contemporary calligrapher Son Man Jin "He who tries to travel two roads at once will arrive nowhere" offers a modern interpretation of traditional calligraphy by deconstructing and distorting the characters making them seen more like abstract figures than characters. Another screen, *Six Poems on Flowers*, was written by twentieth-century calligrapher Lee Mi-kyung, in the classical style (*sijo*) in the Korean *hangul* script.

**Curators:** Dr. Felice Fischer, The Luther W. Brady Curator of Japanese Art and Curator of East Asian Art, and Ariane Perrin, the Andrew W. Mellon Curatorial Fellow for Korean Art

**Location:** Gallery 237, second floor

## **Irish Silver**

*Ongoing*

The period from the closing decades of the seventeenth century until the years shortly after the Act of Union of 1800, which merged Ireland into the single kingdom of Great Britain and Ireland, was the great age of Irish domestic silver. At that time, Dublin, the second largest city in the British 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.



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.*

Due to the obvious political and geographical connections in this period, Irish silver relied heavily on English styles; however, Irish silversmiths originated a number

of their own forms and types of decoration. Two-handled cups, which by this period were reserved for ceremonial occasions, were a favorite among Irish silversmiths, and the installation includes a number of monumental examples of this form. One gilded example features handles in the shape of harps, a common symbol of the Irish nation.

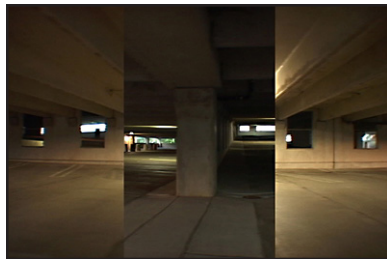
**Curator:** Donna Corbin, Assistant Curator of European Decorative Arts

**Location:** Gallery 281, second floor

## IN THE VIDEO GALLERY

### Peter Rose: *Odysseus in Ithaca*

*Through January 2, 2005*



*Odysseus in Ithaca*

2004

*DVD, 6 minute theme and two variations*

*Grip: Angela Arnold*

*Produced in collaboration with MOOVHD*

*Edition: 1/10*

*Courtesy of the artist*

Revisiting his previous work with multiple-screen formats and time delays, acclaimed video artist Peter Rose's *Odysseus in Ithaca* (2004, 6 minute theme with two variations, DVD), presents heightened feelings of melancholy and isolation as the artist's vision unfolds in three separate panels, creating mesmerizing visual juxtapositions as the individual elements move from screen to screen in a hypnotic choreography.

Filmed in a Conshohocken parking garage, the work begins at the garage's uppermost level in a scene of pure, blurry sunlight. It then descends into the facility's lower levels, creating an urban landscape that seems at once modern and antique, evoking ideas of ancient architecture.

While making this work, Rose drew on the writings of Homer, a source of artistic inspiration for many artists. The artist contemplated Odysseus' travels following the fall of Troy, especially his depressing return to Ithaca, a city riddled with conflict during his absence. Rose envisioned the city's new factions, consumed by greed, lust, and pride, and connected it to the modern world, predominantly in a broad political sense.

The artist also compared the work's elements to the haunting paintings of Giorgio de Chirico, particularly the works that feature Ariadne, the princess of Greek mythology whose golden thread guided her lover Theseus out of the Minotaur's labyrinth. In *Odysseus in Ithaca*, the garage becomes just as complicated as the ancient maze, which Rose calls "a kind of machine, an architectural riddle that consumes one's vision as one looks upon it, a labyrinth of some topological complexity, a place of mystery, emptiness, and power."





Viewers may relate to losing a car within a parking complex or being unable to find the exit. *Odysseus in Ithaca*, however, leaves the viewer perpetually trying find an escape route without the aid of Ariadne and her golden thread to help them navigate the dense architectural maze.

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

**Location:** Video Gallery (179), first floor

## AT THE RODIN MUSEUM

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

*Through May 31, 2005*



*Eternal Springtime*, 1884, Auguste Rodin (French, 1840-1917). Plaster, 26 x 27 5/8 x 16 5/8 inches. The Rodin Museum, Philadelphia: Gift of Jules E. Mastbaum.

A Philadelphia landmark and one of the world's most important collections of 19th-century sculpture, the Rodin Museum opened its doors to the public on November 29, 1929, one month after the stock market crash that signaled the beginning of the Great Depression. On the occasion of the 75<sup>th</sup> Anniversary of this celebrated showcase of works by the great French sculptor Auguste Rodin (1840-1917), the Museum presents series of special events, programs and a new installation featuring provocative pairings of Rodin's sculptures, including the plaster and bronze versions of Rodin's most lyrical work on the theme of human love, *Eternal Springtime* (1884).

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

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

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

Echoes illuminates the artist's working process and how he developed his themes. A central focus of the installation is *Danaïd* (1902), one of Rodin's most admired marbles, which was acquired by the Philadelphia Museum of Art in 2003. Among the artist's most touching evocations of despair, *Danaïd* represents the arched form of a young woman fallen to her knees over a broken vessel from which water flows gently, commingling with her hair. The sculpture was given to the Pennsylvania Academy of the Fine Arts in 1902 by the Philadelphia artist Alexander Harrison (1853-1930), who acquired *Danaïd* directly from Rodin through an exchange of his own marine pictures. The American artist wrote to Rodin that *Danaïd* would be a "patriotic artistic gift to the city of Philadelphia."



*Danaid* is shown with a number of related sculptures of the female form. The wonderful marble *Aurora and Tithonus* (1906) is an anniversary loan from the Musée Rodin in Paris. In Philadelphia, it is united with another of Rodin's depictions of a female figure mourning over the body of her beloved, the plaster *Death of Adonis* (1888). The marble *Andromeda* (1885) depicts the despairing beauty of Greek mythology at a point in her tale just after her father, King Cepheus, chained her to a rock, sacrificing her to a sea monster to save his people. The plaster *Sorrow* (c. 1887) is closely related in feeling to *Andromeda*, each showing female figures so overcome with grief that they fling themselves forward and fold their arms around their heads. Also paired in the installation are *Adam* (1880) and *The Shade* (1880, enlarged c. 1902), two towering bronze figures that reveal the impact Michelangelo had on Rodin's art; as well as *The Cathedral* (1908) and *The Hand of God* (1898), two of Rodin's larger studies of hands. Other pairings are made with sculptures from the Rodin Museum collection, the John G. Johnson Collection at the Philadelphia Museum of Art, and loans from public and private collections.

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

**Location:** The Rodin Museum, Benjamin Franklin Parkway, Philadelphia, PA

## AT THE FLEISHER ART MEMORIAL

The Samuel S. Fleisher Art Memorial is best known as the country's oldest and largest free and low-tuition visual arts program for adults and children. Founded as the Graphic Arts Sketch Club in 1898, Fleisher has been a vital educational resource that includes instruction in the visual arts, exhibitions, concerts, and interpretation of its historic buildings and permanent collection. The Fleisher Art Memorial has been administered by the Philadelphia Museum of Art since 1945. More information about Fleisher can be found at [www.fleisher.org](http://www.fleisher.org).

### **Fleisher's Neapolitan Presepio Installation**

*Through January 6, 2005*

The Samuel S. Fleisher Art Memorial celebrates the yuletide season with an installation of a traditional Italian *presepio* in the **Suzanne Fleisher and Ralph Joel Roberts Gallery** of Fleisher's **Center for Works on Paper** at 705 Christian Street in South Philadelphia.

Fleisher's *presepio* is made up of more than a hundred pieces collected by the late Elizabeth Anne Evans and was donated to the Memorial in her memory by her sisters, Marcia Evans and Suzanne Hoyle-Rhodes. Elizabeth Evans spent more than thirty years collecting these amazing late 19th- and early 20th-century figurines during her annual visits to Italy, and proudly displayed them in her home each December.

A *presepio* is similar to a *crèche* or *putz* that represents the birth of Jesus Christ. The name comes from the Latin word *praeseptum*, which refers to the crib where the Christ child was laid down at birth. Fleisher's *presepio* is a representation of the Christmas nativity scene, set in a theatrical 18th-century version of the famous Italian city, Naples. In this elaborate setting of classical ruins, you will not only find the traditional shepherds but also vendors, farmers, trades people, peasants and members of high society — all going about their daily business seemingly unaware of the birth of the Christ child in their midst. The members of the Holy Family, the Magi and the Angels are the only figures related to the biblical story. The other figures reflect daily life in Naples, which was also an international port populated by many exotic visitors — Africans, Turks and Asians. Early portrayals of the nativity had a varied presentation. The tradition of sculpting nativity figures for



churches goes back to the 13th century. Although not the first to create a crèche, Saint Francis of Assisi helped popularize the tradition. In mid-December 1223, in a natural cave in the town of Greccio in central Italy, Francis prepared a straw-filled manger complete with animals in order to explain the Gospel to the people, telling the story of the nativity by means of performances by living people and creatures. Francis recreated the original nativity of Bethlehem, gathering his fellow monks and local people to play the parts. They wore the simple raiment of shepherds and were accompanied by an ox and a donkey. A young woman wrapped in a blue mantle, in the role of the Virgin Mary, took shelter from the cold near Saint Joseph, who was represented by a gentleman leaning on a gnarled stick. Little by little, living performances representing the nativity were replaced by static scenes of little statues set in a scaled environment.

In Italy, the style and material used in creating the presepio was characterized by geographical origin and historical periods. The Sicilian presepio, for instance, featured materials such as coral, ivory, bone, mother-of-pearl, alabaster, and other materials from the sea; while in Rome the presepio reproduced the typical landscape of that countryside, including cypress, pine and olive trees, and ancient Roman aqueducts and ruins. But it was in Naples that the representation of the Holy Family became a true art. In the 18th century, the presepio became an elaborate dramatic scene full of minor characters with its own conventions that have little to do with the biblical story. These intricate scenes, with figures in wood or terracotta made by leading sculptors, were destined not for churches but for the houses of wealthy patrons.

To learn more about Fleisher's Neapolitan presepio, please come in and discover this traditional Italian art form.

**Gallery hours at Fleisher are: 11:00 AM to 5:00 PM, Monday through Friday, or by appointment.**

The Samuel S. Fleisher Art Memorial will be closed for the holidays on December 23 & 24 and 30 & 31, 2004 — however, when the gallery is closed, the display will be illuminated and visible through the gallery windows facing Christian 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](http://www.philamuseum.org).

#### Hours:

Closed Mondays and holidays

Tuesday through Sunday, 10:00 a.m.–5:00 p.m.

Friday evenings until 8:45 p.m.

#### Admission:

Pay what you wish on Sundays, all day, from 10:00 a.m. until 5:00 p.m.

\$10 for adults; \$7 for students with I.D., children 13-18, and senior citizens (62 and over); children 12 years old and younger are admitted free at all times.

### RODIN MUSEUM

The Rodin Museum is located on the Benjamin Franklin Parkway at 22nd Street. For information,



call (215) 763-8100. Hours are Tuesday through Sunday, 10:00 a.m. – 5:00 p.m., except legal holidays. A donation of \$3.00 is suggested.

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

## **FAIRMOUNT PARK HOUSES**

The Philadelphia Museum of Art administers two 18<sup>th</sup> century historic houses, Cedar Grove and Mount Pleasant, in Fairmount Park. Cedar Grove is was built in 1748-50, reflects the lifestyle of a single family over five generations. It is open Tuesday through Sunday from 10:00 a.m. to 4:45 p.m. Mount Pleasant, completed in 1765, is decorated with fine examples of Philadelphia furniture of the 18<sup>th</sup> century. It is currently closed for renovations and will reopen in Fall/Winter 2004. Admission is \$2.50 per person per house. (Trolley tours also available: \$10 adult; \$5 child. Depart from the West Entrance of the Museum).

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

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

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12/10/04