

# A DAY IN THE ARTS

## Making art accessible to all

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Left: AP Photo/  
Daniel Maurer

Below: Lock, Key,  
and Handle,  
Samuel Yellin,  
(American, born  
Poland, 1885 -  
1940) 1911.  
Wrought iron,  
mica (originally -  
now missing)  
16 1/2 x 19 3/4 x  
3 1/4 inches, Key:  
2 1/4 x 3/4 x 7 3/8  
inches.  
Philadelphia  
Museum of Art,  
Purchased with  
the Joseph E.  
Temple Fund

### WORLD'S OLDEST IVORY SCULPTURE?

Archaeologists believe they have found the oldest sculpture of a human in a cave in Germany. The University of Tuebingen archaeologist team discovered the female figure in September. To read the full story: <http://tinyurl.com/oxdau3>

### PHILADELPHIA'S METALWORKING HISTORY

Philadelphia has a rich history of metalwork, and owes much of its

early development to the industrial welders who helped shape the city during its settlement. The city has continued to rely on the skills of metalsmiths, who have gradually incorporated ornate design into functional works over the centuries. In conjunction with 800 metalsmiths arriving in Philadelphia for the 40th-annual conference of the Society of North American Goldsmiths (SNAG) May 20 to 23, the **Philadelphia Museum of Art** celebrates the city's longstanding metalworking heritage with **Wrought & Crafted: Jewelry and Metalwork 1900 to the Present**. The exhibition opens May 9 and runs through January 2010 in the North Auditorium Gallery.

Showcasing more than 50 works,



### WORD OF THE DAY PANEL

Often refers to a wood, copper, Masonite, or other hard surfaces on which to paint. Sometimes it is referred to as a board. Artists of the Gothic and Renaissance periods often painted on panels, at first with tempera, and later with oils, prepared beforehand with a layer of gesso. More recent artists have painted on panels too. Today, the material most commonly used as a panel is a manufactured product with the trade name Masonite. Source: [artlex.com/](http://artlex.com/)

"Lord, grant that I may always desire more than I can accomplish." - **Michelangelo**

born Michelangelo di Lodovico Buonarroti Simoni - Caprese, Italy - March 6, 1475 / Died - Italy - February 18, 1564

### ART AEROBICS

Practice you drawing skills

Use a black felt tip to make a pointillism drawing of a pot or pan. A preliminary pencil sketch is okay. Twenty minutes.



Wrought & Crafted highlights the Museum's extensive holdings of 20th- and 21st-century hollow-ware, sculpture and jewelry, documenting the development of metalwork over the past two centuries. <http://tinyurl.com/r6h3p2>

### EARLY MICHELANGELO PAINTING



### ACQUIRED BY THE KIMBELL

Michelangelo's painting of *The Torment of Saint Anthony* (above), described by his earliest biographers, has been acquired by the **Kimbell Art Museum** of Fort Worth, Texas. Its purchase was announced Wednesday, May 13, 2009, by the Kimbell's newly appointed director,

Dr. Eric McCauley Lee. Executed in oil and tempera on a wooden panel, this work is the first painting by Michelangelo Buonarroti (1475–1564) to enter an American collection, and one of only four known easel paintings generally believed to come from his hand. The others are the Doni Tondo in Florence's Uffizi Gallery and two unfinished paintings in London's National Gallery, The Manchester Madonna and The Entombment.

According to Michelangelo's biographer and former student, Ascanio Condivi, whose information came directly from the artist, the young Michelangelo was granted access to some of the prints and drawings in the workshop of Domenico Ghirlandaio. Of these, we are told, one particularly attracted his attention: an engraving by the 15th-century German master Martin Schongauer of *The Temptation of Saint Anthony*. Michelangelo reportedly took this engraving and, in an effort to try his hand at painting, produced a mesmerizing rendition of it on a wooden panel. Condivi also provides the curious detail that while Michelangelo was working on the painting, he visited the local fishmarket in order to learn how to paint fish scales—a feature missing from the engraving. When the painting was finally unveiled, it apparently elicited a good deal of admiration, and even Ghirlandaio is said to have been taken aback. Future writers were equally admiring of the *Saint Anthony*. It figures prominently in Giorgio Vasari's laudatory accounts of Michelangelo's life (the first from 1550; the second from 1568), and Benedetto Varchi also mentions the story of the painting in his funeral oration for Michelangelo in 1564.

The painting, measuring 18½ by 13¼ inches

(47 by 35 centimeters), was sold at auction in London in July 2008 and has since undergone conservation and technical research at The Metropolitan Museum of Art in New York, where it will be the subject of a summer focus exhibition. <http://tinyurl.com/rxewx7>



### MANET MASTER PAINTINGS REUNITED

Edouard Manet's powerful *Ragpicker* (c. 1865–1869, above), a loan from **The Norton Simon Foundation** in Pasadena, California, will



Previous page: Edouard Manet, French, 1832–1883, “Ragpicker”, oil on canvas, The Norton Simon Foundation

This Page: Edouard Manet, French, 1832 - 1883, “The Old Musician”, 1862, oil on canvas  
 Overall: 187.4 x 248.2 cm (73 3/4 x 97 11/16 in.) framed: 230.5 x 289.6 cm (90 3/4 x 114 in.), Chester Dale Collection

join one of the **National Gallery of Art's** great masterworks by Manet, *The Old Musician* (1862)—which recently underwent extensive conservation—with the two paintings hanging together in the 19th-century French galleries of

the West Building from May 22 through September 7, 2009. This is part of an ongoing program of exchanges between the two museums that began in May 2007 with the loan of Rembrandt's *Portrait of a Boy*, *Titus* from the

*Toreador* (probably 1864), *The Tragic Actor* (Rouvière as Hamlet) (1866), and *The Old Musician*. Norton Simon's *Ragpicker* will join these major paintings from the Gallery's collection. <http://tinyurl.com/ozwz4g>

Norton Simon to the National Gallery.

***Ragpicker*** was requested by the National Gallery of Art because of its relationship to ***The Old Musician***. The two works share a similar subject—marginal figures in early modern Paris portrayed with Manet's characteristic intelligence and sympathy—and demonstrate the artist's fascination with the old masters, especially the Spanish painter Diego Velázquez, whose art was a major influence on Manet in the 1860s. Although painted just years apart, these two monumental canvases have been exhibited together only once, in the posthumous retrospective of the artist's work in 1884. This will be the first time *Ragpicker* has been exhibited outside the Norton Simon Museum in nearly 30 years, and because the Chester Dale bequest to the Gallery in 1963 prohibits the loan of *The Old Musician*, it is unlikely that these two paintings will be seen together again.

The Gallery has an exceptional collection of works by Manet (15 paintings, 6 drawings, and 42 prints), including several major figural compositions from the 1860s: *The Dead*