

SPRING 2008

artculture & news

With Europe devastated from World War II, New York emerged as the new capital of the art world; in its tenements and lofts a group of visionaries gave birth to a radical movement that came to be known as Abstract Expressionism. In *Action/Abstraction: Pollock, de Kooning, and American Art, 1940–1976*, The Jewish Museum presents the first major U.S. exhibition in 20 years to rethink this important movement. Fifty works, many of them masterpieces, by 31 artists are featured.

Continued on page 2

T · H · E
JEWISH
MUSEUM

AMERICAN ART TRANSFORMED



Willem de Kooning, *Woman*, 1949-50, oil on canvas. Weatherspoon Art Museum, University of North Carolina, Greensboro, Lena Kernodle McDuffie memorial purchase, 1954. © 2008 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York.

This newsletter has been fully underwritten by The Beatrice and Samuel A. Seaver Foundation.

GALLERY HOURS

Saturday-Wednesday 11:00 a.m.-5:45 p.m.
 Thursday 11:00 a.m.-8:00 p.m.
 Friday Closed

On Free Saturdays, the children's exhibition—*Archaeology Zone: Discovering Treasures from Playgrounds to Palaces*—is closed.

SHOP HOURS

Sunday-Wednesday 11:00 a.m.-5:45 p.m.
 Thursday 11:00 a.m.-8:00 p.m.
 Friday 11:00 a.m.-3:00 p.m.
 Saturday Closed

CAFÉ HOURS

Sunday-Wednesday 11:00 a.m.-5:30 p.m.
 Thursday 11:00 a.m.-7:45 p.m.
 Friday and Saturday Closed

HOLIDAY CLOSINGS

Saturday, April 19, Passover Eve, 2 p.m.,
 Early Closing
 Sunday, April 20, First Day of Passover
 Monday, April 21, Second Day of Passover
 Saturday, April 26, Seventh Day of Passover
 Sunday, April 27, Eighth Day of Passover
 Monday, June 9, First Day of Shavuot
 Tuesday, June 10, Second Day of Shavuot

ADMISSION

Adults \$12.00
 Seniors/over 65 \$10.00
 Students \$ 7.50
 Children under 12 Free
 Members Free

Galleries Free Saturdays

Upon request, a discount is offered to visitors with disabilities.

AUDIO GUIDES

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For more information, visit
www.thejewishmuseum.org,
 or call 212.423.3200.

BECOME A MUSEUM DOCENT

Applications are being accepted for a Fall 2008 docent class for people interested in guiding adult group tours in our permanent and special exhibitions. For information and an application, please contact Pat Gurevich at 212.423.3208 or go to www.thejewishmuseum.org/volunteers.

American Art Transformed

Continued from page 1

Debates about the meaning and merits of Abstract Expressionism first appeared between the covers of publications such as *Partisan Review* and the artists' journal *Tiger's Eye*. Soon the movement surfaced in *Life*, *Vogue*, and *Mad*. At the center of the coverage were two rival critics, Clement Greenberg and Harold Rosenberg—both originally left-wing Jews who challenged the status quo of conservative taste and spoke up for the role of the artist in society. The critics' copious writings helped propel Abstract Expressionism to the forefront of the public imagination, while their divergent views created schisms within the art world.

Throughout the exhibition—through personal correspondence, publications, film clips, and photographs—visitors travel from the 1940s to the 1970s to relive the debates: Would abstraction save art or destroy it? Was Abstract Expressionism a Communist plot or an expression of American freedom? The exhibition also explores the important place of Jewish artists, critics, dealers, and curators. "This is an opportunity to view great masterworks of postwar art in context," says Norman L. Kleeblatt, Susan & Elihu Rose Chief Curator, "to experience how this art's aesthetic was promoted or questioned."

The movement's prime movers were Jackson Pollock and Willem de Kooning, championed, respectively, by Clement Greenberg and Harold Rosenberg. Greenberg, who has been labeled a "formalist," believed in "art for art's sake," and advocated the flatness of the picture plane, abstraction, and purity of form that could elevate art above the pollution of everyday life. In contrast, Rosenberg came out of the existentialist movement. He viewed the creative act of



Joan Mitchell, *Untitled*, 1957, oil on canvas. Courtesy of the Joan Mitchell Foundation and Cheim and Read, New York.

artists as a way of liberating the individual from the constraints of modern society. Greenberg, in a 1947 review, called Pollock "the greatest American painter of the twentieth century." Visitors will see both *Totem Lesson 2* (1945), one of the paintings Greenberg praised, as well as the 1949 *Life* article that helped catapult Pollock—and Abstract Expressionism—to widespread fame. Important Pollock paintings, including *Convergence* (1952),

hang alongside breakthrough works by de Kooning, such as *Gotham News* (1955).

Abstract Expressionism was essentially an American phenomenon, but it was enriched by the numerous immigrants—like Arshile Gorky and Hans Hofmann—who had fled from Europe and beyond. While many of these émigrés played major roles in the establishment of New York's postwar avant-garde, others were



Lee Krasner, *Untitled*, 1948, oil on canvas. The Jewish Museum, New York, Promised gift of Craig and Caryn Effron, P.1.2008. © The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York.

KRASNER WORKS ACQUIRED

The Jewish Museum is pleased to announce the acquisition of two significant works by the noted painter Lee Krasner (1908–1984). Krasner forged a unique stylistic path throughout her career, and was closely associated with the Abstract Expressionist movement, both through her painting and her marriage to Jackson Pollock. Through a special arrangement with the Pollock-Krasner Foundation, the Museum was able to purchase the artist's early *Self-Portrait* (c. 1930). Jewish Museum Trustee Craig Effron and his wife Caryn have generously made a promised gift of Krasner's *Untitled*, 1948, one of the paintings from the artist's groundbreaking *Little Images* series. The *Self-Portrait*, painted while Krasner was a student, shows her intense determination and self-assurance. It strengthens the Museum's already-strong collection of artist self-portraits. *Untitled*, 1948, is an important example of the series that Krasner characterized as "hieroglyphic," and is notable for its abstract, all-over composition, evocative of mystical symbolism and ancient languages, including Hebrew.

not as fortunate. Despite abundant talent, women and African-American artists were often overlooked. Among those outsiders were Jackson Pollock's wife, Lee Krasner. Krasner is represented in this exhibition by two pictures, including *Untitled* (1948)—one of her transformative *Little Image* paintings (1946–1951). Grace Hartigan's energetic canvases fused figuration with abstraction. The African-American painter Norman Lewis created vibrant, abstract works that referenced jazz and African textiles.

If women and African-Americans were ignored in the Abstract Expressionists' world of enormous canvases and ram-paging egos, so were sculptors. The critics, who had theorized about painting as an arena for action (Rosenberg) or an expression of flatness and decorative unity (Greenberg), had to broaden their thinking to accommodate three-dimensional works by artists such as David Smith, Ibram Lassaw, Seymour Lipton, Herbert Ferber, and David Hare.

Some artists resisted categorization. Writing in 1952, Clyfford Still rejected critics' labels, stating that the painter "should have the courage to realize his own vision." Ad Reinhardt, too, resented being pigeonholed, and pursued a course that eventually led to a group of late works, like his all-black *Abstract Painting* (1962), which he called "the last paintings anyone can make." Celebrated painter Mark Rothko rejected critical interference as he strove for an art of metaphysical and aesthetic grandeur.

As the war years receded and America became a consumer society awash in advertising and mass media, artists responded. Barnett Newman, whose paintings in the exhibition include *Genesis—The Break* (1946) and *Onement IV* (1949), represents a bridge to the next phase of Abstract Expressionism: Color Field Painting. The works from this period reveal a widening world of possibilities, most notably varied techniques of applying diluted paint to unprimed canvas, a technique which was pioneered by Morris Louis, Kenneth Noland, Jules Olitski, and Helen Frankenthaler, who is represented in this show by her breakthrough painting *Mountains and Sea* (1952).

By the 1960s, widespread acceptance of abstraction and the emergence of new movements, such as Pop Art and Minimalism, forced critics to adjust once again. Visitors will see works by Lee Bontecou, Philip Guston, Jasper Johns, Joan Mitchell, Claes Oldenburg, Peter Saul, and Saul Steinberg. These painters

inhabited a new world: some embraced popular culture; others began experimenting again with representation and highly personal, and often political, symbolism.

The exhibition culminates in the work of artists who chose divergent paths. In his monumental *Marriage of Reason and Squalor* (1959), Frank Stella took Greenberg's thinking about art for art's sake, flatness, and artistic purity to a next level. Allan Kaprow, in contrast, hewing to Rosenberg's concept of action, invented Happenings and Environments, which redirected the focus from the artist as actor to the audience as creators. Kaprow's 1961 *Environment, Words*, has been "reinvented" (his term) here by Martha Rosler, the well-known contemporary artist.

Visitors to *Action/Abstraction* will be dazzled by art of striking originality and entertained by the sometimes comic, sometimes acrimonious reactions it provoked. But as rich as the show is, Norman Kleeblatt will be happiest if

audiences leave wanting more: "I always want the viewer to leave with more questions than answers."

Action/Abstraction was conceived and organized by Norman L. Kleeblatt with consulting curators Maurice Berger, Senior Fellow at the Vera List Center for Art and Politics, New School University and Curator of the Center for Art and Visual Culture, University of Maryland; Douglas Dreishpoon, Senior Curator of the Albright-Knox Art Gallery; and Charlotte Eyerman, Curator of Modern and Contemporary Art at the Saint Louis Art Museum. The exhibition will be on view at The Jewish Museum from May 4 to September 21, 2008; the Saint Louis Art Museum October 19, 2008 to January 11, 2009; and at the Albright-Knox Art Gallery, Buffalo, New York, February 13 to May 31, 2009. The exhibition was designed by Calvin Tsao of the distinguished firm of Tsao & McKown.

The accompanying catalogue, co-published with Yale University Press, features some 250 images, an illustrated timeline,

an exhibition checklist, and essays by the curators and by specialists of the period. The catalogue is supported by the Dorot Foundation publications endowment.

Action/Abstraction: Pollock, de Kooning, and American Art, 1940–1976 has been organized by The Jewish Museum New York, in collaboration with the Albright-Knox Art Gallery, Buffalo, and the Saint Louis Art Museum.

Leadership support has been provided by the Weissman Family Foundation, The National Endowment for the Humanities, a federal agency, and the Peter Jay Sharp Foundation.

***Action/Abstraction* is sponsored by the Jerome L. Greene Foundation.**

Additional funding has been provided by the National Endowment for the Arts, the Schaina and Josephina Lurje Memorial Foundation, The Donald and Barbara Zucker Foundation, the Roy J. Zuckerberg Family Foundation, the New York Council for the Humanities, Ruth Albert, the Laurie Kayden Foundation, the Robert Lehman Foundation, Lief D. Rosenblatt, Barry and Teri Volpert, and the Alfred J. Grunebaum Memorial Fund.



New York Council for the Humanities

Any views, findings, conclusions or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities. ■



Hans Namuth, Jackson Pollock at work on *One: Number 31, 1951* (1951), with Lee Krasner watching, 1951. Hans Namuth Estate Collection, Center for Creative Photography, University of Arizona.

The World Beyond 92nd Street

Museum programs are enjoyed on the west side and the west coast.

The 17th Annual New York Jewish Film Festival (NYJFF) attracted more than 8,500 film lovers to Lincoln Center and The Jewish Museum in January. *Beaufort*, a movie about Israeli soldiers in Lebanon, had its New York premiere at the festival, opened theatrically, and was nominated for an Academy Award as Best Foreign Language Film. A blog created by film scholar Stuart Hands—at www.nyjff08.blogspot.com—provided exclusive insights and interviews with filmmakers, such as Joseph Cedar, *Beaufort's* director. The NYJFF also was active 2,000 miles from the city. Four 2007 festival selections were screened at the Santa Fe Film Festival, and the collaboration between New York and New Mexico is planned to continue.



From the 2008 New York Jewish Film Festival: A scene from *Beaufort* (Israel, 2007).

Museum exhibitions—and their accompanying catalogues—often generate critical praise. *The Sculpture of Louise Nevelson: Constructing a Legend*, which opened in San Francisco after its New York run, was deemed one of the “Top 10 art exhibitions of 2007” by Kenneth Baker in the *San Francisco Chronicle*. The catalogue for *Eva Hesse: Sculpture* is a finalist for a National Jewish Book Award. “Terrific” is how *New York Times* writer Edward Rothstein characterized *From The New Yorker to Shrek: The Art of William Steig*. It too will be in San Francisco, at the Contemporary Jewish Museum, from June 8 to September 7.

From September 11 to 23, a group limited to 30 will take part in a historic first visit to Greece (offered in cooperation with the American Friends of The Jewish Museum of Greece.) Prepare yourself for first-class hotels, sites that have fascinated visitors since ancient times, and VIP treatment. Throughout this special journey, local scholars will discuss the Jewish experience in Hellas—from ancient times to the present day. To participate, contact Dr. Aryeh Maidenbaum at jmtravelinfo@aol.com or 845.256.0194.

Photo League Acquisition

The Jewish Museum has acquired an important collection of vintage photographs by members of the Photo League, a cooperative of amateurs and professionals that played a major role in advancing photographic practice in the first half of the 20th century.

The Photo League, founded in 1936, was an offshoot of Workers International Relief, which supplied images to the left-wing press; it disbanded in 1951 as a result of government pressure. League members—whose primary subject was New York City working-class life—perfected a casual, documentary style of street photography. “They believed that this medium could change the world,” according to curator Mason Klein. “And by insisting on the aesthetic possibilities of such photography, the Photo League

began to teach a generation of photographers to look at their work as both fine and socially concerned art.”

“These prints,” Klein concludes, “are a truly significant addition to The Jewish Museum’s collection. They underscore much that is important at the Museum—history, social idealism, and art—and allow us to continue to chart the role that Jewish photographers have played in the field.”

The collection was purchased from prominent dealer and collector Howard Greenberg. The Paul Strand Trust provided major funding toward the acquisition. Generous support was also provided through endowed funds from the Horace W. Goldsmith Foundation; the William and Jane Schloss Family Foundation; Mimi and Barry J. Alperin; members of the Museum’s Photography Acquisition Committee; and other donors. ■



Berenice Abbott, *Zito's Bakery*, 1937, gelatin silver print. The Jewish Museum. © Berenice Abbott/Commerce Graphics Ltd., Inc.

The Warhol Effect

More than 20 years after his passing, Andy Warhol’s art continues to resonate among artists. His influence is evident in *Art, Image, and Warhol Connections*, a mini-exhibition that includes works by seven artists.

Warhol’s contemporaries employed many of the same techniques and shared his preoccupation with celebrity, current affairs, and commercial art. Ben Shahn, for example, began with photographs for his 1965 portraits of three slain civil rights workers, then enhanced them with hand-drawn lines. With its tight cropping and absence of context, Alex Katz’s *Portrait*

of a Poet: Kenneth Koch (1970) is akin to Warhol’s *Screen Test* films. Advertising iconography, from which Warhol borrowed heavily, also informs June Wayne’s brightly hued *The Dorothy Series* (1981).

The generation that followed, says Daniel Belasco—the Henry J. Leir Assistant Curator who organized the show with Curatorial Program Coordinator Joanna Montoya—appreciated Warhol’s ability to function artistically in an age of mass culture. In Deborah Kass’s *Six Blue Barbras* from *The Jewish Jackie Series* (1992), and *Red Deb* (2000)—a self-portrait that mimics Warhol’s 1963 Liz Taylor

portrait—the artist, Belasco notes, is “penetrating Warhol’s work and methods while claiming them as her own.” Warhol’s fascination with consumer objects is mirrored in Devorah Sperber’s *After Warhol* (2008). What at first glance looks like jumbled spools of thread reforms into a soup can when seen through a viewing sphere, providing a new perspective on a familiar 20th-century icon. The supermarket is also the starting point for Adam Rolston, but instead of soup, he turns matzos into art in his painting *Untitled (Horowitz Margaretten Matzohs)* (1993).

Using portraits taken from multiple media sources, Abshalom Jac Lahav has created his own pantheon of prominent Jews. By repainting, over-painting, and discarding individuals, he has added elements reminiscent of performance art, taking Warhol’s portraiture project to another level.

This exhibition runs concurrently, through August 3, with *Warhol’s Jews: Ten Portraits Reconsidered*. “Start your visit,” Belasco advises, “by viewing Warhol’s portraits to get a sense of his style; then go upstairs to see how these seven artists were inspired by him or shared his techniques and themes.”

Art, Image, and Warhol Connections is made possible by the Melva Bucksbaum Fund for Contemporary Art. ■



Adam Rolston, *Untitled (Horowitz Margaretten Matzohs)*, 1993, acrylic on canvas. The Jewish Museum, New York; Purchase: Barbara S. Horowitz Gift, 1994-698.

artculture & ideas



Andy Warhol, *The Marx Brothers: Chico, Groucho, and Harpo* from *Ten Portraits of Jews of the Twentieth Century*, 1980, synthetic polymer paint and silkscreen ink on canvas. Private collection. © The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society, New York/Courtesy Ronald Feldman Fine Arts, New York.

You Decide!

Is Andy Warhol's *Ten Portraits of Jews of the Twentieth Century* "arguably among his most important paintings"—as the series was praised when exhibited at the National Portrait Gallery in London? Or are these works overly commercial and an example of "Jewploitation"?

Is Jackson Pollock "the greatest American painter of the twentieth century," as critic Clement Greenberg anointed him, or "Jack the Dripper," as he was mocked in *Time Magazine*?

This spring and summer, the Museum is fortunate to feature exhibitions that provoke such an extraordinarily wide range of critical response. *Warhol's Jews: Ten Portraits Reconsidered* can be seen through August 3. *Action/Abstraction: Pollock, de Kooning, and American Art, 1940–1976* is on view from May 4 through September 21.

A different kind of masterpiece debuts on September 21. Be sure to see one of the world's greatest archaeological discoveries: the Dead Sea Scrolls. Three of the scrolls have never been shown before in New York. This exhibition runs through January 4, 2009.

While you're here, take in our permanent exhibition, *Culture and Continuity: The Jewish Journey*. This acclaimed presentation conveys the unfolding story of Jewish culture and identity through art. It does so in such compelling fashion that *The New York Times* says *Culture and Continuity* "brings thematic cohesion and visual drama to 4,000 years of Jewish history."

Quick Event Scan

For information on the family programs listed, please see page 8. Events for adults appear in green, and can be found on pages 6 and 7.

TO ORDER TICKETS:

Easiest and fastest on our website:
www.thejewishmuseum.org.

Phone: 212.423.3337

In Person: Lobby Admissions Desk

APRIL

- 17 Thurs. 6:30 p.m.
BOOKS IN FOCUS
Michael Wex
- 22-24 Tues.–Thurs. 1:00–4:00 p.m.
PASSOVER POP ART
Workshop

MAY

- 1 Thurs. 6:30 p.m.
ABSTRACTION &
THE HOLOCAUST
Lecture
- 4 Sun. 2:00 p.m.
AUDRAROX
Family Concert
- 6, 13, 20 Tues. Mornings 11:30 a.m.
WHAT IS ABSTRACT
EXPRESSIONISM?
Daytime Lectures
- 8 Thurs. 6:30 p.m.
ART & AMERICAN CULTURE
AT MID-CENTURY
Panel Discussion
- 15 Thurs. 6:30 p.m.
IDENTITY, ENGAGEMENT,
JUDGMENT: CLEMENT
GREENBERG AND HAROLD
ROSENBERG THEN AND NOW
Panel Discussion
- 18 Sun. Noon–4:00 p.m.
ACTION/ABSTRACTION
FAMILY DAY
A Multigenerational
Celebration

JUNE

- 3 Tues. 6:30 p.m.
BUT IS IT JEWISH?
CONTEMPLATING
CONTEMPORARY
ISRAELI CINEMA
Panel Discussion
- 5 Thurs. 6:30 p.m.
LEE KRASNER
Lecture
- 8 Sun. 2:00 p.m.
ELIZABETH MITCHELL
Family Concert
- 26 Thurs. 8:00 p.m.
LIBBY SHAPIRO
SummerNights Concert

JULY

- 3 Thurs. 8:00 p.m.
MARGOT LEVERETT &
THE KLEZMER
MOUNTAIN BOYS
SummerNights Concert
- 10 Thurs. 8:00 p.m.
PISTOLERA
SummerNights Concert
- 13 Sun. 2:00 p.m.
ON TOP OF SPAGHETTI
Paper Bag Players
- 17 Thurs. 8:00 p.m.
SLAVIC SOUL PARTY!
SummerNights Concert
- 24 Thurs. 8:00 p.m.
THE KLEZ DISPENSERS
SummerNights Concert

PUBLIC PROGRAMS

April

Thursday, April 17, 6:30 p.m.
BOOKS IN FOCUS

JUST SAY NU by MICHAEL WEX

A look at the uniquely contrary nature of the Yiddish language—its origins and use in daily life. According to the author of *Just Say Nu*, Yiddish has the singular ability to diminish human misery without increasing human happiness; **Michael Wex** will explain the art of being able to do so.

Michael Wex is also the author of *Born to Kvetch*.

Free with Museum Admission

May

Thursday, May 1, 6:30 p.m.
LECTURE

ABSTRACTION AND THE HOLOCAUST

An assessment of how American abstract artists—such as Barnett Newman and Richard Serra—responded to the Holocaust.

Dr. Mark Godfrey is a curator at Tate Modern in London.

Free with Museum Admission

May 6, 13, 20
Tuesday Mornings, 11:30 a.m.
DAYTIME LECTURE SERIES

WHAT IS ABSTRACT EXPRESSIONISM?

Gain a greater understanding, and critically evaluate, the movement that transformed the art world after World War II. Discover the artistic and cultural conditions that nourished Abstract Expressionism, the first truly revolutionary art movement born in America. **Session I** covers the movement's origins; **Session II** explores the diversity of Abstract Expressionism; **Session III** examines artist reactions against the movement.

Joan Pachner is an art historian and lecturer at the Museum of Modern Art and The Metropolitan Museum of Art.

Tickets: \$45 (Entire Series);
\$20 (Single Lectures)

Thursday, May 8, 6:30 p.m.
PANEL DISCUSSION

ART AND AMERICAN CULTURE AT MID-CENTURY

The postwar years are recognized as one of the most exciting—and controversial—periods in American culture. Explore the creative ferment in art and culture as it reflected yet also challenged the shifting currents of American social life.

Moderator: Morris Dickstein is Distinguished Professor of English at the Graduate Center of the City University of New York, where he is also a senior fellow of the Center for the Humanities. His books include *A Mirror in the Roadway: Literature and the Real World*.

Ann Douglas is the Parr Professor of Comparative Literature at Columbia University. Her books include *Terrible Honesty: Mongrel Manhattan in the 1920s*.

Gary Giddins is the author of nine books, including *Visions of Jazz*, for which he won the National Book Critics Circle Award for Criticism.

Anne Roiphe is the bestselling author of 14 books, including *Fruitless*, a National Book Award nominee. Her forthcoming memoir, *Epilogue*, will be published in August 2008.

Irving Sandler is a critic and art historian. His books include *A Sweeper-Up After Artists: A Memoir*.

Tickets: \$15 general public; \$12 students/
over 65; \$10 members

Thursday, May 15, 6:30 p.m.
The Salo W. Baron Lecture
PANEL DISCUSSION

IDENTITY, ENGAGEMENT, JUDGMENT: CLEMENT GREENBERG AND HAROLD ROSENBERG THEN AND NOW

What lessons can be learned from Greenberg and Rosenberg, rival art critics who were instrumental in defining the terms and consequence of postwar American art? How effective and appropriate do their words and arguments seem now? How can the artistic present, which is partly defined by anxiety about the impact and legitimacy of art criticism, judge and use their achievements? Scholar-critics open unexpected passages between that moment and ours.

Moderator: Michael Brenson is an art critic, art historian, and teacher. His publications include *Acts of Engagement: Writings on Art, Criticism, and Institutions, 1993–2002*. He is currently writing a biography of David Smith.

David Joselit is Chairman of the Department of the History of Art at Yale University. His books include *Feedback: Television Against Democracy*.

Linda Norden is Director of the Amie and Tony James Gallery at the Graduate Center of the City University of New York.

Kenneth E. Silver is Professor of Modern Art at New York University and Adjunct Curator at the Bruce Museum, Greenwich, Connecticut. He co-curated, with Carol Ockman, The Jewish Museum's exhibition, *Sarah Bernhardt: The Art of High Drama*.

Catherine Soussloff is a UC Presidential Chair and Professor of History of Art & Visual Culture at the University of California, Santa Cruz. Her books include *The Subject in Art*.

Tickets: \$15 general public; \$12 students/
over 65; \$10 members



Hans Namuth, *Willem de Kooning and Elaine de Kooning, East Hampton, Long Island, 1952*. Hans Namuth Estate Collection, Center for Creative Photography, University of Arizona. Painting © 2008 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York.

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Easiest and fastest on our website: www.thejewishmuseum.org

Phone: 212.423.3337

In person: Lobby Admissions Desk

Visa, MasterCard, and American Express accepted. No exchanges or refunds.

Public Programs at The Jewish Museum are supported, in part, by public funds from the New York City Department of Cultural Affairs.

Major annual support is provided by public funds from the New York State Council on the Arts, a State Agency created by the New York State Legislature.

The audio-visual system has been funded by The Fan Fox and Leslie R. Samuels Foundation, Inc., and by the New York State Council on the Arts.

An infrared assistive listening system is available for programs in Scheuer Auditorium.



SummerNights

June

Tuesday, June 3, 6:30 p.m.
PANEL DISCUSSION

BUT IS IT JEWISH? CONTEMPLATING CONTEMPORARY ISRAELI CINEMA

Noted panelists consider Israeli and Jewish filmmaking: Are all Israeli movies Jewish films? What are the similarities and differences? These provocative questions frame a discussion about Israeli cinema. This event is presented in conjunction with the 60th anniversary of Israel's founding.

Uri S. Cohen is Assistant Professor of Hebrew Literature at the Columbia University Institute for Israel and Jewish Studies, and creator of a documentary film on Israeli author Ida Fink.

David D'Arcy is a programmer at the Haifa International Film Festival in Israel, and a film critic for Screen International. His writing on film can be read daily on GreenCine.com.

Noah Stollman wrote the screenplay for *Someone to Run With*.

Admission is Free

This panel discussion is organized in conjunction with a series of Israeli film screenings—May 28-June 5—at the Walter Reade Theater, 165 West 65 Street, co-presented by the Film Society of Lincoln Center, The Israel Office of Cultural Affairs in the USA, The JCC in Manhattan, and The Jewish Museum.

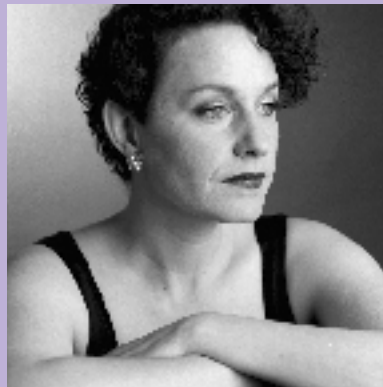
Thursday, June 5, 6:30 p.m.
The Mildred and George Weissman Program
LECTURE

LEE KRASNER

American painter Lee Krasner (1908-1984), a student of Hans Hofmann and one of the most influential Abstract Expressionist artists, produced a distinguished and ambitious body of work. Discover Krasner's aesthetic development, her innovative art, and her involvement with the New York School.

Robert Hobbs holds the Rhoda Thalhimer Endowed Chair at Virginia Commonwealth University and is a visiting professor at Yale University. In 2001, he curated the exhibition, *Lee Krasner*, for Independent Curators International.

Tickets: \$15 general public; \$12 students/over 65; Members \$10



Concert Series 2008

Thursday, June 26, 8:00 p.m.
The William Petschek Family Music Program

MY SONG FOR YOU FEATURING LIBBY SHAPIRO & SPECIAL GUESTS

Libby Shapiro headlines the start of the SummerNights concert series with an evening of favorite folk, pop, and jazz songs in English, German, and Yiddish. Tunes include such classics as *Pennies from Heaven*, *Raisins and Almonds*, and *Bei Mir Bistu Scheyn*.

Thursday, July 3, 8:00 p.m.

MARGOT LEVERETT AND THE KLEZMER MOUNTAIN BOYS

Appalachian and Southern fiddle tunes meet Eastern European klezmer melodies when klezmer clarinetist Margot Leverett, a classically trained musician, takes the stage with the The Klezmer Mountain Boys, a spectacular bluegrass/klezmer band.

Thursday, July 10, 8:00 p.m.

PISTOLERA

Drawing from traditional Mexican music, and fusing their performance with a pop-rock sensibility, this electrifying quartet features the Spanish lyric songs of vocalist and guitarist Sandra Lilia Velásquez, the driving accordion melodies of Maria Elena, and the unbeatable rhythm section of bassist Inca B. Satz and drummer Ani Cordero.

Thursday, July 17, 8:00 p.m.

SLAVIC SOUL PARTY!

Brash and strong as slivovitz, these nine musicians forge virtuosic new brass band music in the heart of New York City, melding Gypsy, East European, Mexican, and Asian immigrant backgrounds with American jazz and soul.

Thursday, July 24, 8:00 p.m.

THE KLEZ DISPENSERS

A band that's juicy, fresh and daring with a signature, state-of-the-art, swinging American-style klezmer.



Top: Libby Shapiro.
Above: Margot Leverett
and The Klezmer
Mountain Boys.
Right: Slavic Soul Party!



Photo: Valerie Truchina

SummerNights tickets, each evening:

\$15 general public; \$12 students/over 65; \$10 members

Order tickets online—www.thejewishmuseum.org—

or by phone: 212.423.3337.



FAMILY PROGRAMS

EXHIBITION SCHEDULE

WARHOL'S JEWS: TEN PORTRAITS RECONSIDERED

Through August 3, 2008

This exhibition depicts renowned luminaries of Jewish culture including Sarah Bernhardt, Albert Einstein, and the Marx Brothers. Warhol's iconic portraits attest to the lasting achievements and fame of these singular figures.

ART, IMAGE, AND WARHOL CONNECTIONS

Through August 3, 2008

This mini-exhibition features works by artists—Deborah Kass, Alex Katz, Abshalom Jac Lahav, Adam Rolston, Ben Shahn, Devorah Sperber, and June Wayne—who directly respond to Andy Warhol or employ techniques often associated with his oeuvre.

ACTION/ABSTRACTION: POLLOCK, DE KOONING, AND AMERICAN ART, 1940–1976

May 4–September 21, 2008

The first major U.S. exhibition in 20 years to rethink Abstract Expressionism, *Action/Abstraction* features 50 works, many of them masterpieces, by 31 artists. It views the art on display from the perspectives of influential, rival art critics Clement Greenberg and Harold Rosenberg, the artists, and popular culture.

DEAD SEA SCROLLS

September 21, 2008–January 4, 2009

Discovered in caves beginning in 1947, the scrolls shed light on ancient worship and religious debates. Two of the six scrolls on display have never been exhibited. The scrolls are complemented by objects excavated from Qumran, the site near where the scrolls were found.

ARCHAEOLOGY ZONE: DISCOVERING TREASURES FROM PLAYGROUNDS TO PALACES

Through June 15, 2009

This engaging, interactive exhibition reveals what happens after archaeologists unearth artifacts and bring them back to their labs for analysis. Children become archaeologists as they search for clues about ancient and contemporary objects.

CULTURE AND CONTINUITY: THE JEWISH JOURNEY

Our permanent exhibition tells the unfolding story of Jewish culture and identity.

IN THE MEDIA CENTER

OIL/WATER-MOTHER/DAUGHTER: VIDEO AND PHOTOGRAPHY BY MOR ARKADIR

POMEGRANATE: A VIDEO BY ORI GERSHT
Through June 22, 2008

Arkadir's film and photography explores the intersection between the artist's secular world and her mother's religious observance. In Gersht's eerie and painterly video, a bullet, moving in slow motion, slices through a ripe pomegranate.

April

Tuesday, April 22 through Thursday,
April 24
1–4:00 p.m.

PASSOVER POP ART

Find inspiration in *Warhol's Jews: Ten Portraits Reconsidered* and use bold colors and shapes to design a work of Pop Art with a Passover theme.

Free with Museum Admission
Age 5 and up

May

Sunday, May 4, 2:00 p.m.

AUDRAROX Concert

Boogie to the punky rock 'n' roll of **AudraRox**. Sing along to original tunes about everyday adventures.

\$15 Adults; \$10 Children
JM Family Member Prices:
\$12 Adults; \$8 Children
Ages 2 to 6

Sunday, May 18, Noon–4:00 p.m.

ACTION/ABSTRACTION FAMILY DAY

Delight in a fun-filled afternoon of art, music, and more in celebration of *Action/Abstraction: Pollock, de Kooning, and American Art, 1940–1976*. Enjoy the unique sounds of **The Dream Jam Band**, collaborate on a giant abstract work of art, and embark on a gallery hunt to discover great painters who changed the history of art.

Free with Museum Admission
Age 3 and up

Made possible by the Office of Manhattan
Borough President Scott M. Stringer



Promotional support provided by PATHMARK

June

Sunday, June 8, 2:00 p.m.

ELIZABETH MITCHELL AND YOU ARE MY FLOWER Concert

Celebrate nature with the irresistible folk-rock sound of **Elizabeth Mitchell**, her husband **Daniel Littleton**, and her daughter **Storey**. Dan Zanes calls their music "soulful and sincere."

\$15 Adults; \$10 Children
JM Family Member Prices:
\$12 Adults; \$8 Children
Ages 2 to 7

July

Sunday, July 13, 2:00 p.m.

ON TOP OF SPAGHETTI

Delight in the imaginative stories and eco-friendly costumes of the adored **Paper Bag Players**. Take a trip to the moon with a runaway meatball, dance "The Paper Bag Rag," and much more in this hilarious treat for all ages.

\$15 Adults; \$10 Children
JM Family Member Prices:
\$12 Adults; \$8 Children
Age 4 and up

Mondays, July 14–August 18
11:15 a.m.–12:15 p.m.

ART ADVENTURE MONDAYS

Explore the galleries with stories, sketching, and exciting themes each week. Discover the treasures of the Museum's collection.

Free with Museum Admission
Ages 4 to 7

TO ORDER TICKETS:

Easiest and fastest on our website:

www.thejewishmuseum.org

Phone: 212.423.3337

In Person: Lobby Admissions Desk



Elizabeth Mitchell, her
husband Daniel Littleton,
and her daughter Storey

CONTRIBUTORS

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Annual support for education and family programs is provided by the New York City Department of Cultural Affairs, the MetLife Foundation, The Pumpkin Foundation at the request of Joseph H. and Carol F. Reich, the Rose M. Badgeley Residuary Charitable Trust, the Elephant Rock Foundation, the Michael Tuch Foundation, the Milton and Sally Avery Arts Foundation, The Jewish Museum Volunteer Organization, and other donors.

Special project support has been provided by the Rita J. and Stanley H. Kaplan Family Foundation, Inc., the May and Samuel Rudin Family Foundation, Inc., the New York City Department of Youth and Community Development, the J.E. and Z.B. Butler Foundation, L'Oreal USA, Inc., Office of the Manhattan Borough President Scott M. Stringer, COTRONICS CORPORATION—Eleanore E. and Barry D. Reznik, HSBC Bank USA, Mrs. Ida C. Schwartz in memory of Mr. Bernard S. Schwartz, Mrs. Mary Raymond, Pathmark, the Herman Goldman Foundation, the Belle and Murray Nathan Philanthropic Fund, the Jewish Community Youth Foundation, the Theatre Development Fund's TAP Plus program in cooperation with the New York State Council on the Arts, the New York City Department for the Aging, New York City Council Speaker Christine C. Quinn, Cultural Affairs Committee Chair Domenic M. Recchia Jr., Council Member Daniel R. Garodnick, Council Member David I. Weprin, Council Member James F. Gennaro, Council Woman Melinda Katz, Council Member Bill de Blasio, and other City Council Members.



Through June 8

DROP-IN ARTS AND CRAFTS

Open Sundays between 1:00 and 4:00 p.m. for children age 3 and up accompanied by an adult. Paint, draw, sculpt, and craft a work of art in the Bernard S. Schwartz Art Activity Center on the fourth floor.

Making the Mansion More Magnificent

Felix and Frieda Warburg built their mansion at 1109 Fifth Avenue in 1908. It was designed by architect C.P.H. Gilbert, well-known for creating stately residences for the leading families of Manhattan and Brooklyn in the late 19th and early 20th centuries. In the 1940s, when she donated it to The Jewish Theological Seminary to serve as the Museum's home, Mrs. Warburg noted, "my tribute [is] to the men of my family, my father, my husband, and my brother Mortimer, who each in his own way has done so much to build up the Seminary toward its present effective usefulness."

Mrs. Warburg's father, Jacob Schiff, was an eminent financier who helped found The Jewish Theological Seminary in 1886 and was a member of its first Board of Directors. Mortimer Schiff, her brother, and also an investment banker, was responsible for the expansion of the Seminary's library, while Felix Warburg helped create the Federation of Jewish Philanthropies and other philanthropic organizations, and provided many contributions to the Museum. He too was a member of the Seminary's Board.

The Museum opened the doors of its new setting in 1947. It was enlarged in 1963, and underwent a major expansion in 1993. Reviewing architect Kevin Roche's design, Herbert Muschamp, writing in *The New York Times*, suggested that the mansion now enjoys "an even grander presence on Museum Mile," and is, "in effect, the largest item in the [Museum's] permanent collection." Muschamp pointed out that the Warburg mansion "is a monument to the assimilation that occurred following the ideas of the Enlightenment, when Jews were liberated from European ghettos and encouraged to integrate with the rest of society. In time, a Jew could live on Fifth Avenue in a splendid Gothic chateau."

The story of how the 50+ room, six-story structure served as home to the Warburg family is charmingly told in a memoir written by the youngest of the Warburg sons, Edward (available for purchase in the Museum's Cooper Shop).

For the 100th birthday of the Warburg mansion, the building's limestone façade, fifth floor balustrade, and slate roof are being restored. The restoration,

to continue through most of the year, incorporates enhancements as diverse as security and elevator management.

By installing a state-of-the-art audiovisual system in Scheuer Auditorium—made possible in part by New York State Assembly Member Jonathan L. Bing and The New York State Assembly—together with new stage lighting, funded by a grant through the Office of the Manhattan Borough President Scott M. Stringer, the Museum can expand its programming and present the highest quality productions to its audiences.

This work has been made possible by generous public support from the New York City Council, the New York City Department of Cultural Affairs, and the Office of Mayor Michael R. Bloomberg. The security, elevator, and exterior restoration work have been contracted through the New York City Department of Design and Construction. ■

The Warburg Mansion, c. 1944.



Celebrating Israel's Birthday

All through 2008, Israeli artists and artworks are in the spotlight at the Museum to mark the 60th anniversary of Israel's founding.

In January, nearly one-third of the films screened at the New York Jewish Film Festival were Israeli. Among the engrossing documentaries was *A Hebrew Lesson*, which focused on the changing demographics of Israeli immigrants. Dramas included *Someone to Run With*, based on a book by David Grossman.

Through June 22, visitors can view Mor Arkadir's *Oil, Water*, a 14-minute film exploring the intersection between the artist's secular world and her mother's religious observance. *Overlap*, a photograph, is also displayed. *Pomegranate*, Ori Gersht's eerie and painterly video, visually documents the explosive consequences of a bullet penetrating a ripe piece of fruit.

Art, Image, and Warhol Connections, a mini-show running through August 3, features artists who directly respond to Andy Warhol's art—or employ techniques associated with Warhol's oeuvre. Abshalom Jac Lahav, an Israeli-born American, is one of the seven artists exhibiting. His work, *48 Jews*, takes

portraiture into the electronic age; Lahav paints colorful and expressive images pulled from the Internet and other media sources that together comprise a representation of Jews in the Diaspora.

Off the Wall: Artists at Work was a unique

two-week open-studio project in March that filled the Museum with fashion, music, performance art, and video. Tali Hinkis, an Israeli artist and member of the interdisciplinary duo LoVid, created a multimedia work inspired by *tefillin*. And an Israeli-born team of designers—

Esther Sperber, Guy Zucker, and Mushon Zer-Aviv—provided a cutting-edge exhibition design.

The Film Society of Lincoln Center, Israel Office of Cultural Affairs in the USA, The JCC of Manhattan, and The Jewish Museum are presenting an Israeli film series at The Walter Reade Theater at Lincoln Center from May 28 through June 5. On Tuesday, June 3, at 6:30 p.m., a free Museum panel discussion will examine the intersections—and differences—between Israeli and Jewish film. For details, visit www.thejewishmuseum.org or call 212.423.3337.

An upcoming exhibition will feature artifacts that shed light on ancient worship and religious debates. The Dead Sea Scrolls are among the world's most famous archaeological discoveries, and three of the six scrolls to be displayed—from September 21, 2008 through January 4, 2009—have never before been seen in New York. ■



From *Oil/Water—Mother/Daughter*: Mor Arkadir, *Overlap*, 2004 (2008), C-print. Courtesy of the artist.

NEWS FOR MEMBERS

A SPECIAL GIFT FOR YOU!

Upgrade your membership—or become a new member at \$250 or more—and receive our gift of a 24-page memoir about life in “1109,” the Museum’s century-old home. Felix and Frieda Warburg built this elegant house in 1908 and raised their five children there. Edward, their son, writes about growing up in a millionaires’ row mansion, and shares delightful Warburg family anecdotes. Please call the Membership Department at 212.423.3268. (See mansion story on page 9)



Sotheby’s Senior Vice President Jennifer Roth () is pictured with Patrons Michael Nachman—President of Mantex Fabric Corp. and a member of the Fine Arts Acquisitions Committee—and his wife, Ruth E. Horowitz, a managing director at Lehman Brothers.

Exclusive Sotheby’s Preview

Patron members visited Sotheby’s on Sunday, December 16th for a private showing of their Judaica sale. It was a snowy day, but inside the environment was perfect for an up-close examination of superb ceremonial art works. One example: a *Mahzor*, or book of daily and festival prayers, published in 1486 in Italy by the Soncino family, the “First Family” of Hebrew printing. Susan L. Braunstein, the Museum’s Curator of Archaeology and Judaica, accompanied the group.



Ellen Wexler (), an artist and the spouse of Allan Wexler, an architect and artist whose works are in the Museum’s collection, is seen with Patrons Martin and Lorraine Beitler. The Beitlers donated Andy Warhol’s 1980 *Ten Portraits of Jews of the Twentieth Century*, a portfolio of screen prints, to the Museum.

PREVIEW A STUNNING SHOW

This exhibition is so stocked with masterpieces that it will take two floors to display it all! *Action/Abstraction: Pollock, de Kooning, and American Art, 1940–1976* is the first major U.S. exhibition in 20 years to rethink Abstract Expressionism. As a Jewish Museum member, you can enjoy this show before it opens to the public. Watch your mailbox for an invitation to private members’ viewings and receptions and make plans to attend one of these two previews:

Wednesday, April 30, 6:30–8:45 p.m.
Thursday, May 1, 11:00 a.m.–3:00 p.m.

JOIN OR RENEW TODAY

The Jewish Museum is illuminating, entertaining, and unforgettable.

Visit www.thejewishmuseum.org or call 212.423.3268 to discover all the benefits available to you as a Museum member. The higher the membership level chosen, the greater the benefits.

THE WARBURG SOCIETY: FRIENDS WITH FORESIGHT

Members of The Warburg Society—listed below—have created a lasting legacy by including The Jewish Museum in their gift and estate plans. When you become a Warburg Society member, you help ensure the future vitality of the Museum—and at the same time you may enjoy enhanced income and tax benefits. For information, please contact Donna Lippman at 212.423.3347 or dlippman@thejm.org.

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TRAVEL TO ONE OF THE WORLD’S WONDERS

At 8,000 feet in the Peruvian Andes is Machu Picchu, built in the 15th century at the height of the Incan empire’s powers. It is one of the unique and exciting places you will visit when you join us for a trip to Peru, March 12–22, 2009. Among the other unforgettable sights are Lima, the capital city and one of the largest urban centers in the world, and Cuzco, the capital of the Incan empire. The trip, which is limited to 20, includes visits to historic and cultural sites, meetings with local Jewish leaders, and tours of nature preserves.

An Autumn Journey: A Museum group will cross the Atlantic to explore *The*

Sephardic Experience: Past, Present, and Future in Portugal from November 11–23, 2008.

For tour information contact: Dr. Aryeh Maidenbaum at 845.256.0194 or jmtravelinfo@aol.com.



Machu Picchu

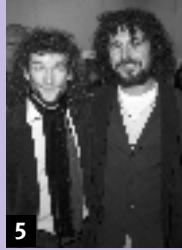


Photos: John Aquino



January 8, 2008: Opening night of the 17th annual New York Jewish Film Festival

1. **BARRY ALPERIN** with **JOAN ROSENBAUM**
2. **JASON HUTT, ELINOR KOWARSKY, MARK PODWAL, and NOAH HARLAN**
3. **MARTIN PAYSON, JOANNA NEY, and AVIVA WEINTRAUB**
4. **ANDREW INGALL and ABE LEBOVIC**
5. **LEVI OKUNOV and B. J. THALER**

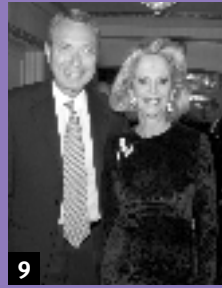


March 3, 2008: Shrek: From Book to Film to Broadway panel discussion

6. **LEONARD MARCUS, DAVID LINDSAY-ABAIRE, JEFFREY KATZENBERG, JASON MOORE, and CHRIS MILLER**

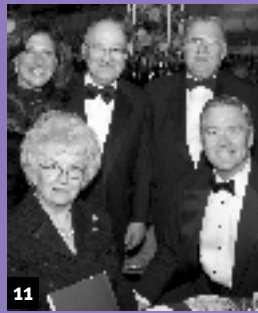


On and Off Fifth Avenue



March 5, 2008: An Enchanted Evening, annual gala masked ball in celebration of Purim

7. **SANFORD F. and JENNIFER CRYSTAL, JONATHAN H. F. and RABBI DARCIÉ CRYSTAL, JAMES F. and DENISE CRYSTAL, and JAMES W. and JEAN C. CRYSTAL**
8. **MARTIN J. SULLIVAN, JAMES W. CRYSTAL, IRA A. LIPMAN, and MORRIS W. OFFIT**
9. **WILLIAM and PHYLLIS MACK**
10. **TRACEY PRUZAN, JOSHUA NASH, BETH GOLDBERG NASH, and ROBERT A. PRUZAN**
11. Top row: **DR. LAUREN CASSELL, IRA A. LIPMAN, and RABBI RAFAEL GROSSMAN**; front row: **BARBARA K. LIPMAN and S. FLOYD HARVEY III**



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1109 Fifth Avenue
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Under the auspices of
The Jewish Theological
Seminary of America

ACTION/ABSTRACTION



Jackson Pollock, *Convergence*, 1952, oil on canvas. Albright-Knox Art Gallery, Buffalo: Gift of Seymour H. Knox, Jr., 1956. © The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York.

SPOTLIGHT ON THE SHOPS

- **The Cooper Shop:** Off the Skirball Lobby, at 1109 Fifth Avenue at 92nd Street 212.423.3211
- **Celebrations—The Jewish Museum Design Shop:** Next door, in Rand House, at 1 East 92nd Street 212.423.3260
- **The Jewish Museum Shop at the JCC in Manhattan:** 334 Amsterdam Avenue at West 76th Street 646.505.5730
- **Online at <http://shop.thejewishmuseum.org>**

TWO PASSOVER SALES!

Celebrate Passover in style! The Jewish Museum Shops feature seder plates, haggadahs, and other holiday gifts. The first seder is April 19.



TESORI COLLECTION SEDER AND MATZAH PLATES & HOLIDAY POT

This beautiful collection in new bone china features a seven species motif inspired by a 19th-century Italian seder plate in the Museum's collection.

Special Offer: The Holiday Pot is our gift to you—a \$30 value!—when you purchase both the Tesori Collection Seder and Matzah Plates. Or buy the pot separately and use it for haroset or salt water.

SEDER PLATE	MATZAH PLATE	HOLIDAY POT
Item Number: 23595	Item Number: 23594	Item Number: 23953
Retail Price: \$85.00	Retail Price: \$40.00	Retail Price: \$30.00
Members Price: \$76.50	Members Price: \$36.00	Members Price: \$27.00

LOUVRE SEDER & MATZAH PLATES BY BERNADAUD

The elegant pattern on these fine Limoges porcelain plates was inspired by eight centuries of architectural design from the Louvre and produced in cooperation with The Jewish Museum.

Special Offer: Purchase both the Louvre Seder and Matzah Plate and receive a \$50 coupon toward your next Jewish Museum Shop purchase. Use the coupon on purchases made now through June 30, 2008.

SEDER PLATE	MATZAH PLATE
Item Number: 16124	Item Number: 16126
Retail Price: \$330.00	Retail Price: \$130.00
Members Price: \$297.00	Members Price: \$117.00

SCROLL AND LEAF SILK MATZAH COVER

The design on this beautiful and functional object was adapted from a pewter Passover plate from an 18th-century German design in the Museum's collection.

Item Number: 20887
Retail Price: \$85.00
Members Price: \$76.50