



Modern Art Museum
of Fort Worth

OFFICE OF THE DIRECTOR
1309 Montgomery Street
at Camp Bowie Boulevard
Fort Worth, Texas 76107
817 738-9215
Fax 817 735-1161

Dear Stuart -

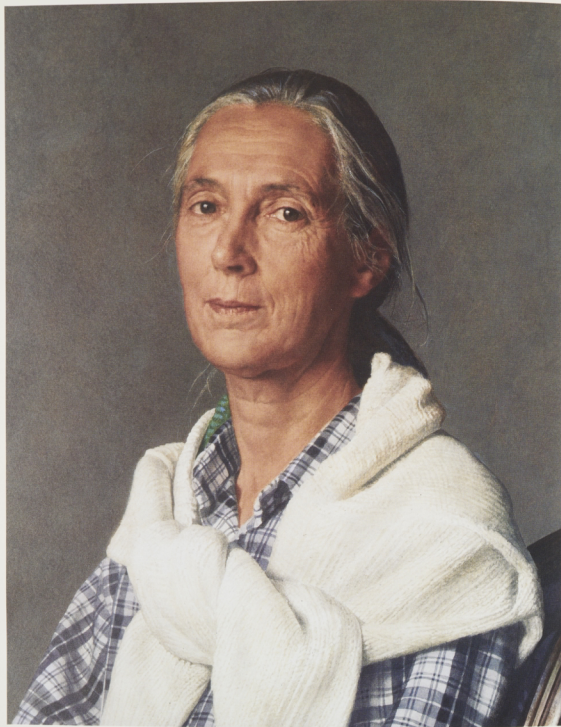
Here is our new
calendar, hot off the press,
for you and Scott. I'm
pleased with the way it
turned out, and hope you are.

I would love to have
your input about more
classes here - I think there
is an audience out there.
Of course I would love for
you to teach again sometime,
but only if you let us pay
you! How about lunch one
day soon?

Best,

Maia

MODERN ART MUSEUM
OF FORT WORTH



Detail: *Portrait of Jane Goodall*, 1990, by Scott Gentling
 Drybrush watercolor
 44 x 56 inches
 Collection of the Modern Art Museum of Fort Worth,
 Museum Purchase

NEW WORKS ON PAPER

Three important works on paper have been added to the permanent collection of the Modern Art Museum of Fort Worth. Louise Bourgeois' 1968 pastel drawing, *Untitled*, Scott Gentling's 1990 drybrush watercolor, *Portrait of Jane Goodall*, and Mark Tansey's 1992 *Empty Cage*, an image created with photocopy toner. The Bourgeois and Tansey were donated respectively to the Modern's 1994 benefit auction by Robert Miller and Curt Marcus Gallery. They were purchased at the auction by a collector who has now given them anonymously to the museum. The Gentling portrait of the famous British research scientist, known for her decades of African field work with chimpanzees, is a museum purchase.

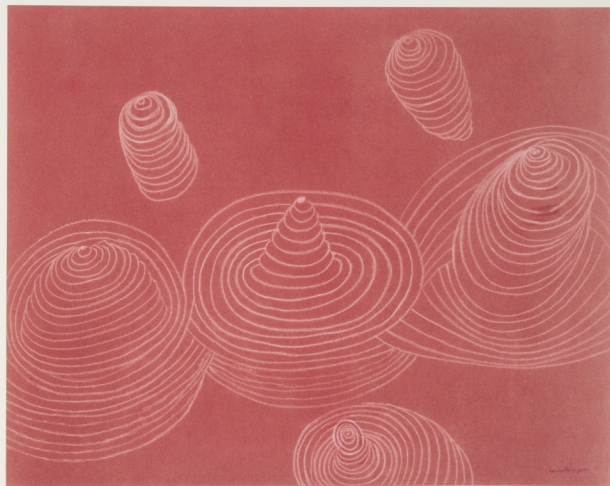
Portrait of Jane Goodall, 1990, by Scott Gentling
 Drybrush watercolor
 44 x 56 inches



The career of the independent and experimental Louise Bourgeois spans the cultures and the art movements of her native Paris and her adopted New York. Bourgeois is well known for her powerful and provocative sculpture and has also worked extensively as a printmaker and draftsman. The spiral motif, the subject of the Modern's *Untitled*, is found throughout her work and functions as an abstract vehicle for the artist's moods and feelings. In Bourgeois' mind the visual simplicity of the spiral does not free the form from a certain psychological complexity. The artist insists on knowing if the spiral began on the outer edge and is therefore winding in upon itself or if the form starts inside and expands outward. In the first instance the tightening of the form can be seen as an emblem of a potentially dangerous motion, suggesting twisting and strangling. In the second case, there is no end to the process and, as Bourgeois has said, "you must know your limits...." *Untitled* is the first work by Louise Bourgeois to enter the Modern's collection.

Scott Gentling painted his watercolor portrait of Jane Goodall in the early months of 1990. Goodall was about to publish *Through a Window*; her account of thirty years of research among the chimpanzees in Africa's Gombe Reserve. She had decided that the cover of her book should reproduce a painting rather than a photograph, and she came to Fort Worth specifically to meet with the Gentling brothers to discuss the project. Although she had not envisioned a portrait when she arranged to meet with the Gentlings, Goodall began to pose for one on the same day she met Scott Gentling. Stuart Gentling recalls that Scott placed Goodall in the front room of the Gentling studio with only the natural light coming from the room's single window. The pose, with her arms crossed in her lap, is the same pose that Goodall assumed when she sat down for the portrait, and Gentling worked willingly from that. To complete the image, Gentling later added African sculpture from his own collection. Goodall has judged the painting to be the best portrait ever done of her, saying that her mother is of the same opinion. A superb example of Gentling's mastery of the drybrush watercolor technique, *Portrait of Jane Goodall* joins a 1966 Gentling drybrush watercolor, *The Morning and the Evening*, given by the artist in 1967.

Mark Tansey's 1990 *Close Reading* is a popular painting in the Modern's permanent collection. Tansey is now also represented by a work on paper, his 1992 drawing, *The Empty Cage*. Like Tansey's paintings, which were exhibited at the Modern in a one-person show last year, the drawing is monochromatic. Also like the paintings, it depicts a scene that is recognizable at first glance but grows more puzzling the longer one looks at it. A group of eight figures, with the help of their flashlights,



Untitled, 1968, by Louise Bourgeois
White pastel on paper
19 3/4 x 25 1/2 inches
Collection of the Modern Art Museum of Fort Worth,
Anonymous Gift

examines closely an empty cage. Their obvious dedication to their task raises questions. Just what are they looking for? Is such scrutiny necessary to determine if a wire cage, which for all practical purposes is transparent, is empty or not? The image offers no specific answer to the questions it prompts, leaving the viewer with one of Tansey's favorite generic images, the image of the search for meaning or the attempt to understand something.

Works of art on paper play an important role in the art of the twentieth century, and the Modern's extensive holdings are a key component of the museum's permanent collection. Because works of art on paper tend to be fragile, with an inherent



The Empty Cage, 1992, by Mark Tansey
 Toner on paper
 8 1/2 x 11 inches
 Collection of the Modern Art Museum of Fort Worth,
 Anonymous Gift

sensitivity to prolonged exposure to light, none is kept on permanent view, and the Modern's collages, prints, drawings and photographs are frequently allowed to rest in order to conserve and protect them. The museum's foyer gallery, where these three works have recently been exhibited, has floor-to-ceiling windows that have been modified with a film that screens the potentially damaging ultra-violet light rays. This allows for the safe temporary exhibition of works of art on paper.



Detail, *Portrait of Jane Goodall*, 1990, by Scott Gentling
 Drybrush watercolor
 44 x 56 inches

**RESPONSES TO
HISTORY AND MEMORY: PAINTINGS BY CHRISTOPHER BROWN**

"He is fascinated by key moments in history but not necessarily with the essence of the event. He wants to enable us to feel and consider the ways events are lived and remembered."

Sharon Bengé, *Aura of Dallas-Fort Worth*, January/February, 1995

"Christopher Brown is a humanist, a category of thinker we seldom expect to find in contemporary painting."

Charles Dee Mitchell, *The Dallas Morning News*, February 9, 1995

"The paintings of Christopher Brown, though modern in technique, evoke a sense of history and nostalgia."

Texas Monthly, March, 1995

"A generous appreciation of the workings of memory and a sensuous handling of paint are important elements in Brown's art....Brown creates poetic spaces where willing viewers may find their own relationships with his compositions—and may explore their own ideas about his art."

Janet Tyson, *Fort Worth Star-Telegram*, February 5, 1995

Comments by younger critics: excerpts (with minor editing) from thank-you letters written by fifth-graders from Morningside Elementary School to the Modern's docents:

"I, myself, am an art fan and much enjoyed the exhibit....I have enjoyed art ever since I was a small child....The field trip has made me very happy and I appreciate it no end."

Andrew Foster

"Christopher Brown is a great painter and has a wild, and imaginative mind."

Brett Davis

"I think Christopher Brown's work was marvelous. I think the Modern Art Museum of Fort Worth is a well set up establishment."

Anthony DeFelice

"I thought all the paintings that Christopher Brown did were weird but neat and creative in their own special ways....Although those pictures are done by fine artists, I thought that I could do it and probably you too."

Ashley Bryant

"The museum was very beautiful, organized, and the museum was very neat. The paintings of Mr. Christopher Brown were a good choice of paintings to buy."

Brian Cordell

"I am expecting to bring my parents to this spectacular museum."

Sarah Vigeland

"I especially liked when you showed us the many wonderful paintings by Christopher Brown. I loved his painting with the fruit."

Michael Cobert



Quartendeck, 1993, by Christopher Brown
Oil on canvas
70 x 70 inches
Collection of Harry W. and Mary Margaret Anderson

"Thank you for letting us come to your museum. It has paintings by Chris Brown that I loved. It relaxed me....You really know how to cheer someone up."

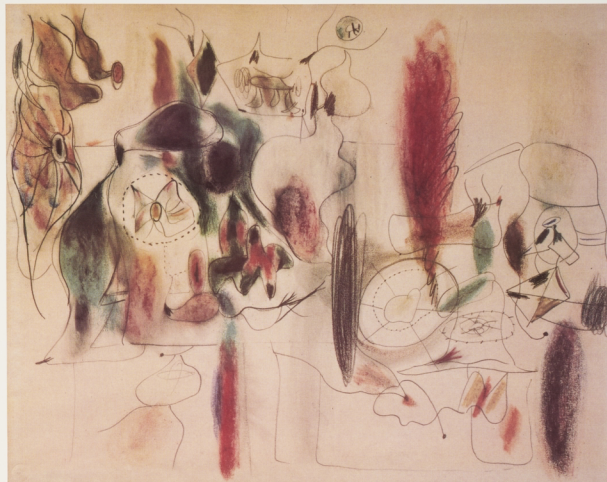
Chirag Bhatia

"Now, when I see art, I don't just look at it and move on, I take the time to look and look. I consider that a gift and you have given me that gift."

Sarah Gams



Charred Beloved I, 1946, by Arshile Gorky
Oil on canvas
58 1/2 x 39 1/2 inches
Collection David Geffen, Los Angeles



Composition II, 1943, by Arshile Gorky
Pencil and wax crayon on paper
22 3/4 x 29 inches
Collection Mr. and Mrs. Donald Jonas

Arshile Gorky: The Breakthrough Years

A major exhibition chronicling the work of Arshile Gorky's mature years (1940-1948) will open in Washington at the National Gallery of Art on May 7. Organized by Michael Auping, the Modern's Chief Curator, *Arshile Gorky: The Breakthrough Years* is a concise presentation of approximately forty paintings and drawings from both public and private collections. Undertaken in cooperation with the Albright-Knox Art Gallery, Buffalo, the show will document Gorky's crucial role as a formative link between European surrealism and American abstract expressionism. Born in Armenia

in 1904, Gorky emigrated to the United States in 1920. Much of the subject matter in his paintings derived from memories of Khorkom, his childhood village in Armenia.

The exhibition travels to the Albright-Knox in the fall of 1995 and will be at the Modern from January 13 - March 17, 1996. It begins with a series of drawings from the early 1940s and a painting from Gorky's famous series, *Garden in Sochi* (1940-1943). Other important works include the Tate Gallery's *Waterfall* (1942) and the National Gallery's *One Year the Milkweed* (1944), which demonstrate how Gorky translated surrealist biomorphism into a personal idiom of hybrid forms that he described through rich veils of luminous color. A special highlight of the show will be *The Liver is the Cock's Comb* (1944), Gorky's large magisterial painting from the Albright-Knox Art Gallery, which is rarely allowed to travel. A number of key drawings will track Gorky's complex working methods throughout the 1940s.

Arsbile Gorky: The Breakthrough Years is accompanied by an illustrated exhibition catalogue with essays by Michael Auping, Dore Ashton and Matthew Spender, English author and husband of Gorky's daughter, Maro. The book is being published by the Modern Art Museum of Fort Worth in cooperation with Rizzoli Universe. The exhibition and catalogue are supported by a grant from The Henry Luce Foundation, with additional funding from the T. J. Brown and C. A. Lupton Foundation.

SPECIAL FUNDRAISING EVENTS

In early May, the Modern Art Museum will begin a program of special fund raising events. Admission will be by ticket only, and profits will be put into the Modern's endowment to generate income for future use.

The special events will be held on a variety of dates in May, June and July. Those volunteering to host an event pick up the costs incurred. Tickets are set at two prices, \$50 and \$100.

All members will receive information in April. There will be activities for children and adults, and they will be scheduled on different dates so that ticket-holders can attend more than one event.



Jammin' at the Savoy, n.d. (before 1982), by Romare Bearden
Colored paper and magazine cut-outs with graphite, metal, tempera washes and watercolor
20 x 28 1/2 inches
Collection of the Studio Museum in Harlem,
Gift of Mr. and Mrs. Frank A. Saunders.

The Studio Museum in Harlem: 25 Years of African-American Art

The Studio Museum in Harlem: 25 Years of African-American Art marks the first time that a major portion of the Studio Museum's permanent collection will be circulated throughout the United States. Organized in 1993, in honor of the Studio Museum's 25th anniversary, this exhibition highlights works of African-American artists created between 1968 and 1993. Since its founding in 1968, the museum has actively pursued its mission to collect, interpret, document and exhibit the art and artifacts of Black America. The Studio Museum has played a key role in focusing critical attention on the art of African-Americans. Its important work was recognized in 1985 with an Award of Merit from the Municipal Art Society of New York.

Bookstore

EXHIBITION CATALOGUES

*HISTORY AND MEMORY:
PAINTINGS BY CHRISTOPHER BROWN*
Essay by Michael Brenson
Paper, \$25.00

DRAWING ROOMS
by Michael Auping
Paper, \$29.95

NEW TITLES

KEY ART TERMS FOR BEGINNERS
by Philip Yenawine
Abrams, 1995
Paper, \$24.95

*ART SINCE 1940
Strategies of Being*
by Jonathan Fineberg
Abrams, 1995
Hardcover, \$60.00

*THE BODY AND THE LENS
Photography 1939 to the Present*
by John Pultz
Abrams, 1995
Paper, \$16.95

THE PRINTS OF LOUISE BOURGEOIS
by Deborah Wye and Carol Smith
The Museum of Modern Art, 1995
Hardcover, \$85.00



From the Lives of Things, 1993, by Richmond Burton
Oil on linen
63 x 79 inches
Gift of the Director's Council, 1993

DRAWING



ROOMS

DRAWING ROOMS PUBLISHED

The Modern has published a book documenting last fall's major site-specific exhibition, *DRAWING ROOMS: Jonathan Borofsky, Sol LeWitt, Richard Serra*. The first exhibition organized for Fort Worth by Chief Curator, Michael Auping, *DRAWING ROOMS* involved some 15,000 square feet of drawings done specifically for the walls and spaces of the Modern. The publication includes an essay by Auping, as well as artist statements, 25 duotone illustrations and 21 color plates. The book sells for \$29.95.

Spring Workshop

Printmaking Workshop

This class provides an opportunity for painters to discover a variety of color printing processes. Participants will work in the museum's studio with monoprint and chine collé techniques. Limited enrollment

Instructor: Linda Blackburn

Saturdays, June 3 to July 22; 10:00 a.m. - 12:30 p.m.

Ages: 14 to adult

Members: \$100; Non-members: \$120

Tuesday Evenings at the Modern

Join us at 7:00 p.m. on Tuesdays for this spring's series of gallery talks, lectures and performances presented by artists, scholars and critics. On these days, the museum will remain open with continuous hours from 10:00 a.m. to 9:00 p.m. Light refreshments will be served. Admission is free and open to the public.

April 4	Sue Graze Curator of Center for Research in Contemporary Art, University of Texas at Arlington "Literally Abstract: Recasting the Real in Recent Art"
April 11	Susan Harrington Artist "Works in Progress"
April 18	Bonnie Clearwater Curator Center of Contemporary Art, Miami "Clyde Connell"

Group Tours

Docents are available to conduct tours for groups of ten to sixty persons. To make reservations, please call Ann Farmer, Education Coordinator, (817)738-9215, at least two weeks before the tour date. All tours are free.

In Area Museums

Amon Carter Museum

New York to Hollywood:
Photographs by Karl Struss
Through June 25

Masterworks of the
Photography Collection
Ongoing for the next three months

Thomas Cole's Paintings of Eden
Through May 28
738-1933

Kimbell Art Museum

Masterpieces of 19th-Century Italian Painting
From the Gaetano Marzotto Collection
Through April 9

The Peaceful Liberators:
Jain Art From India
Through May 28

The Art of Collecting:
Thirty Years in Retrospect
June 10 - September 3
332-8451

Museum of Science and History

Busytown
Through May 7

Behind the Seams:
The Science of Fashion
June through September
732-1631

Sid Richardson Collection

Permanent Collection on view
332-6554

Arlington Museum of Art

Simple Things
April 14 - June 17

Texas Solos: Introductions
April 14 - June 17
275-4600

The Meadows Museum

Images of Penance, Images of Mercy:
Santos and Ceremonies of the Hispanic
Southwest, 1860-1910
Through May 21

Wendy Ewald: Retratos y Sueños/Portraits and Dreams,
Photographs by Mexican Children
June 9 - August 6
(214)768-2516
Weekends (214)768-2740

Museum of African American Life and Culture

Matisse's Secret
Through April 16

Folk Art Selections From the
Permanent Collection
Through May 28
(214)565-9026

Dallas Museum of Art

Beyond the Tanabata Bridge:
A Textile Journey in Japan
Through May 28

The Prints of Roy Lichtenstein
May 28 - August 6
(214)922-1200



The Clown from Jazz, 1947, by Henri Matisse
Color pochoir print in five colors
16 1/8 x 12 inches
Collection of the Modern Art Museum of Fort Worth,
Gift of the Director's Council, 1989

On the occasion of the 10th anniversary of the Director's Council of the Modern Art Museum of Fort Worth, the Board of Trustees and the staff of the Modern extend their gratitude to the following members of the Council:

- | | | |
|--|--------------------------------------|--------------------------------------|
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The Museum

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Associate \$50

- bimonthly calendar
- invitations to exhibition previews and special membership events
- 10% discount in museum Bookstore
- priority enrollment for museum classes
- advance admission to special exhibitions
- free admission to and discounts in selected art museums nationwide

Sustainer \$100

- all of the above, plus:
- reciprocal membership privileges in 18 major art museums nationwide including The Museum of Fine Arts, Houston, MOCA in Los Angeles, and The Guggenheim in New York

Donor \$200

- all of the above, plus:
- a choice of one free museum publication every year
- 25% discount on all museum publications

Contributor \$500

- all of the above, plus:
- all museum publications every year
- invitation to the annual Contributing Members' party hosted by the director

Patron \$1,000

(Individual/Corporate/Foundation)

- all of the above, plus:
- special Corporate/Individual Patrons' dinner previews of major exhibitions
- Patron trips

President's Circle \$5,000

- all of the above, plus:
- special lunches and dinners with artists, scholars and museum curators

Museum Hours

Tuesdays, after April 18, 10:00 a.m. - 5:00 p.m.
Wednesday - Friday 10:00 a.m. - 5:00 p.m.
Saturday 11:00 a.m. - 5:00 p.m.
Sunday 12:00 noon - 5:00 p.m.
Closed Mondays and holidays
Telephone (817) 738-9215

The Modern Café

The Modern Café is now open by reservation only for groups of fifteen or more. Special menus are available to make your next meeting or occasion a memorable event. For information and reservations, contact Suzanne Woo at 738-9215.

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Please notify the museum if you are not receiving mailings or if you are receiving duplicate mailings. To ensure prompt delivery of publications, notify the museum of address changes as soon as possible. Call Carri Ann Wantuchowicz at 738-9215.

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Happy Series a Writ, 1982, by Ed Blackburn
Acrylic on canvas
62 x 84 inches
Collection of the Modern Art Museum of Fort Worth,
Gift of the Director's Council, 1992



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Modern Art Museum of Fort Worth Calendar
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Price \$5.00



On the cover: Detail: *The Empty Cage*, 1992, by Mark Tansey
Toner on paper
8 ½ x 11 inches
Collection of the Modern Art Museum of Fort Worth,
Anonymous Gift

At left: *Untitled*, 1941, by Hans Hoffman
Crayon and ink on paper
17 x 14 inches
Collection of the Modern Art Museum of Fort Worth,
Gift of the Director's Council, 1988



Modern Art Museum
of Fort Worth

APRIL/MAY/JUNE 1995
CALENDAR

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