

## Exhibits at the McMullen Museum Academic Year 2004-2005

### *Fernand Khnopff: Inner Visions and Landscapes*

September 19- December 5, 2004

Knopff's striking compositions, marked by nearly photographic realism and enigmatic imagery stood out even in the bold avant-garde exhibitions of the late nineteenth century. This retrospective presented over eighty paintings and works on paper, many rarely exhibited and published, that span the career of this key figure in the European Symbolist movement. Included were Knopff's most important works from the Royal Art Museums in Brussels and private collections in Belgium, Switzerland, France and the United States and well as two masterpieces that inspired Knopff: James Ensor's *The Russian Music* and Dante Gabriel Rossetti's *Rosa Triplex*. Organized by Frederik Leen, the retrospective opened earlier at the Royal Museums of Fine Art in Brussels, where it attracted over 163,000 visitors and wide acclaim in the European media. Boston College was the only North American venue for the exhibition, which marked the tenth anniversary of the McMullen Museum. Accompanying the exhibition was an illustrated catalogue with essays by various scholars, including Jeffery Howe of the Fine Arts Department, who is serving as curator at the McMullen.



### *Accommodations of Desire: Surrealist Works on Paper* Collected by Julien Levy

January 16 - March 24, 2005

Surrealism, which dominated modern art in the 1930s and 1940s, attempted to reconcile the world of dreams and everyday reality into a radically creative superreality, or surreality. Championing and representing this movement through its formative years, from 1931 to 1949 when the center of the cultural avant-garde shifted from Paris to New York, the Julien Levy Gallery in New York was a vital conduit for artistic exchange. Levy gave several of the artists in this exhibition - Eugene Berman, Joseph Cornell, Salvador Dalí, Max Ernst, Léonor Fini, Man Ray, Dorothea Tanning, Roberto Matta, and Arshile Gorky - their first solo exhibitions in New York. In presenting 115 works from Julien Levy's collection, *Accommodations of Desire* explored not only the dealer's historic role in the promotion of Surrealism, but also his zeal and affinity for the concepts and artists of the movement.



### *Gone: Site Specific Works by Dorothy Cross*

April 14 - July 12, 2005

Dorothy Cross was born in Cork in 1956, and has been creating sculpture, photography, and videos from her home base in Ireland for over 20 years. As the representative of Ireland in the 1993 Venice Biennale, and with her international solo exhibitions including venues in London, New York and Philadelphia, Cross has gained wide recognition for a body of work both local and global in its range of concerns as well as in its reception. Her interest in the complexities of place, in the poignancy of the abandoned and the ephemeral, has found expression in her temporary site-specific installations around the world. Coinciding with the major retrospective of Cross's career scheduled to open in June at the Irish Museum of Modern Art in Dublin, *GONE: Site-specific Works by Dorothy Cross* brings together for the first time documentary photographs, videos, and objects from nine of these projects. Presented as a whole, this body of work illuminates the double perspective from which Cross explores the local



### *TREE A New Vision of the American Forest: Photographs* by James Balog

April 14 - July 12, 2005

Transcending conventional nature photography, James Balog explores the changing character of the American forest in his photographs of "superlative trees." Often he focuses on a single concentrated frame, exposing complex and swirling details of ancient trees, "champions," as they are called by arboreal aficionados. He shows sculpturally elegant trees that have survived by sheer hardiness or luck. Borrowing from the cubist sensibility of Picasso and Braque and building upon the mosaic-assemblage technique pioneered by photographer David Hockney, his most recent photographs are produced using a digital multi-exposure method. Balog captures a tree in thousands of tiny frames as he rappels down an adjacent tree; the composite image evokes the tree's titanic scale. Individual photo shards—as many as eight hundred per assemblage—double as leaves on his digitally reconstructed tree. This exhibit presents a geographically diverse selection of trees that span the United States and range in age from several hundred to two-thousand years. Central to the exhibition is a monumental, color assemblage of a Giant Sequoia.

