

The Steins Collect

Matisse, Picasso and the Parisian Avant-Garde

May 21 through September 6, 2011, at the San Francisco Museum of Modern Art

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Masterworks of the Parisian Avant-Garde Come to SFMOMA

By Lindsey Westbrook

Seventy-five works by Henri Matisse, forty-five by Pablo Picasso, and dozens more by other giants of modernism, from Paul Cézanne to Pierre-Auguste Renoir, Juan Gris, Francis Picabia, and Henri de Toulouse-Lautrec, have arrived in San Francisco for “The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde,” an exhibition that will premiere at the San Francisco Museum of Modern Art and tour to Paris and New York. The SFMOMA show opens on May 21 and runs through September 6.

The exhibition brings together more than 200 paintings, sculptures, drawings, prints and illustrated books that you would otherwise have to travel the world to see. Many are now in private collections and almost never loaned out for museum shows. The works re-gathered in the exhibition were once in the art collections of the Stein family — writer Gertrude, her brothers Leo and Michael, and Michael’s wife, Sarah — four American expatriates living in bohemian Paris in the first years of the 20th century. Together with its accompanying mobile tour, “The Steins Collect” offers an in-depth encounter with the artworks and the extraordinary people behind the birth of modern art.

Some of the best-known paintings on view include Matisse’s “Blue Nude” (on loan from the Baltimore Museum of Art) and “Self-Portrait” (from the Statens Museum, Copenhagen), and Picasso’s “Boy Leading a Horse” (from the Museum of Modern Art in New York, right).

“The show offers an exciting lens into the very early work of some of these artists. The Stein family became their fans, advocates and collectors at a moment when their careers had barely begun,” says SFMOMA’s Janet Bishop, one of the co-curators of the show.

“One of the most impressive works on display will be Picasso’s famous painting ‘Gertrude Stein,’ which is coming from the Metropolitan Museum of Art in New York [opposite]. Gertrude loved to tell the story of sitting for Picasso on 80 or 90 occasions during their first few months of friendship — probably an exaggeration on her part, but one that speaks volumes about their enjoyment of their time together, and their ability to communicate and connect as artists across language and cultural barriers.”

One gallery featuring a sketchbook known as “Carnet 10” offers a rare and intimate glimpse into the birth of Cubism. Purchased by Leo and Gertrude directly from Picasso, it includes studies for the groundbreaking cubist paintings “Les Femmes d’Alger” and “Nude with Drapery.” Another gallery is devoted to the Académie Matisse, the art school Matisse ran in Paris for two years with the financial backing of Sarah and Michael. Yet another gallery is dedicated to the Villa Stein—de Monzie, the house Sarah and Michael commissioned in 1927 from now-legendary architect Le Corbusier.

Ironically, the Steins’ early enthusiasm in championing Matisse and Picasso resulted in their getting priced out of the market for the purchase of the artists’ later works. “Collectors with deeper pockets moved in, and the Steins, who weren’t rich, found that they could no longer afford works by the artists they helped get started,” explains Bishop. “But this did not stop the friendships from continuing throughout the lives of everyone involved.”

“The Steins Collect” devotes much attention to the Steins’ evolving interests post Picasso and Matisse. Between the two world wars, Gertrude cultivated friendships with and continued to acquire works by numerous younger artists, the most important of whom are represented in this show: Juan Gris, Jacques Lipchitz, André Masson and Francis Picabia.

“The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde” is on view May 21 through September 6 at the San Francisco Museum of Modern Art (151 Third Street between Mission and Howard in San Francisco). For tickets and information, visit sfmoma.org/stein.



PABLO PICASSO, BOY LEADING A HORSE 1905–06

The Museum of Modern Art, New York, the William S. Paley Collection, 1964; © 2011 Estate of Pablo Picasso/Artists Rights Society (ARS), New York; photo: The Museum of Modern Art/Licensed by SCALA/Art Resource, NY



PABLO PICASSO, GERTRUDE STEIN 1906
Collection The Metropolitan Museum of Art, New York, bequest of Gertrude Stein, 1946; © 2011 Estate of Pablo Picasso/Artists Rights Society (ARS), New York; photo: The Metropolitan Museum of Art, NY



HENRI DE TOULOUSE-LAUTREC, IN THE SALON: THE DIVAN ca. 1892–93
MASP, Collection Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil;
photo: João Musa



HENRI MATISSE, SELF-PORTRAIT 1906
Collection Statens Museum for Kunst, National Gallery of Denmark; © 2011
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HENRI MATISSE, PINK ONIONS 1906
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George Platt Lynes, Gertrude Stein, Bilignin, 1931, toned gelatin silver print. The Baltimore Museum of Art: The Cone Collection, Gift of Adelyn D. Breeskin BMA 1985.3, © Estate of George Platt Lynes

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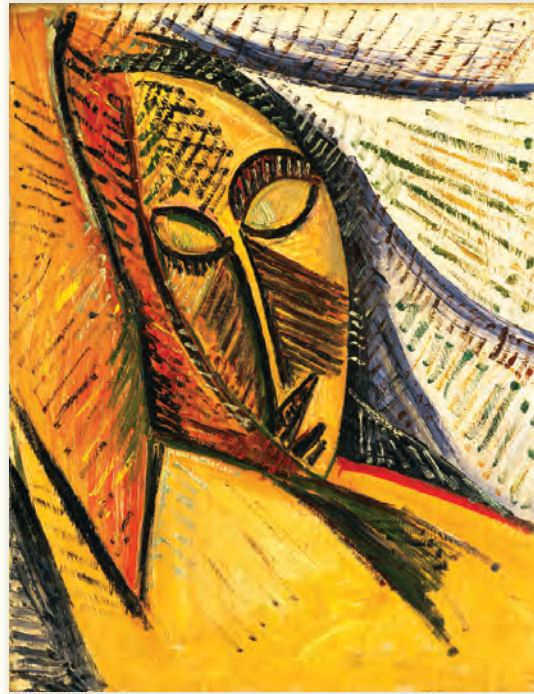
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Images, left to right: Henri de Toulouse-Lautrec, *In the Salon: The Divan* (detail), ca. 1892-93; Collection MASP, Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil; photo: João Musa. Henri Matisse, *Woman with a Hat*, 1905; Collection SFMOMA, bequest of Elise S. Haas; © 2011 Succession H. Matisse/Artists Rights Society (ARS), New York; photo: Ben Blackwell. Pablo Picasso, *Head of a Sleeping Woman (Study for Nude with Drapery)*, 1907; Collection The Museum of Modern Art, New York, Estate of John Hay Whitney, 1983; © 2011 Estate of Pablo Picasso/Artists Rights Society (ARS), New York; photo: The Museum of Modern Art/Licensed by SCALA/Art Resource, N.Y. Paul Cézanne, *Bathers* (detail), ca. 1892; Collection Musée d'Orsay, Paris, on deposit at the Musée des Beaux-Arts, Lyon; photo: © RMN Musée d'Orsay/René-Gabriel Ojéda.

Behind the Scenes at the Birth of Modern Art: Matisse, Picasso *and the* Steins

You know their names: Pablo Picasso. Henri Matisse. Gertrude Stein. But you may not know that they were friends, and that their first meetings came about when they were all just getting started in their careers. No one outside of their tight-knit circle of avant-garde artists and writers had heard of them yet, but they were all deeply engaged in creating the very first works that would make them famous. And instrumental in Picasso and Matisse eventually becoming household names was the indefatigable enthusiasm of Gertrude Stein and her family.

The precise dates of their first meetings are lost to history, but we are sure that it was in Paris, in 1905. Four members of the Stein family had recently moved there: first Leo, then his sister, Gertrude, and finally another brother, Michael, and his wife, Sarah. They were all from the Bay Area: Sarah was from San Francisco, and the Steins had spent much of their childhood in Oakland. They rented apartments in Paris just a couple of blocks apart and dove headlong into the local art scene.

"The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde" is not a Picasso or a Matisse retrospective, although it does contain a rich selection of works by both, from great masterpieces to intimate postcards, many of which are not usually loaned out and certainly haven't been in the same room together for decades. Instead, the exhibition tells the story of the Steins and their lives as highly unusual but frequently brilliant collectors and patrons. Though it's impossible to replicate in the SFMOMA galleries the Steins' chaotic apartment walls, which were covered floor-to-ceiling with the artworks they bought and loved almost like family members, the exhibition does offer an in-depth and highly personal insight into their lives and tastes.

The story is quite a potboiler: intense sibling rivalry, lesbianism, two world wars, foreign intrigue, wealthy Russian magnates, cranky art dealers, summers in the south of France. It is also a detective story: More than a century later, it is no small feat to reconstruct exactly what artworks the Steins acquired, let alone to figure out where on earth those works are today. The curators pieced together the timeline and tracked down the artworks using a fascinating array of clues, from original sales paperwork to old photographs of the Steins' apartments to letters they wrote to friends about their latest acquisitions. They had to separate the truth from the propaganda in Gertrude's now-legendary account of those years, "The Autobiography of Alice B. Toklas" (1933), and the countless, mostly apocryphal stories by others who claimed to be there.

If you lived in Paris at the time and cared about art, it was obvious that change was afoot. Everything being taught at the



HENRI MATISSE AT WORK ON HIS PORTRAIT OF MICHAEL STEIN, PARIS

1916; Estate of Daniel M. Stein

art schools was being challenged from all sides, and artists and their gallery representatives were suddenly offering up a cacophony of possible new directions. Critics couldn't agree on which of these would solidify into coherent movements, but it became clear within just a few months of their arrival in town that the Steins had a special sixth sense for where things were headed. Their acquisitions were daring, prescient. If you wanted to see the latest in painting, you showed up on Saturday evening at the Steins' apartments, when these tastemakers opened their doors for semi-public visiting hours. As long as you knew someone who knew someone, you could get in.

The gatherings, or "salons," were studded with artists, writers and musicians, but attitudes of in-crowd exclusivity had to be left at the door. The Steins were an unusual thing for art collectors: not super-rich. They saw themselves as part of a distinguished tradition of artistic patronage, but they collected without the vast wealth that the word "patron" usually implies.

With the slightest encouragement, Leo could hold forth for hours on the merits of the art hanging on the walls. And the words he used became the new language of modern

art criticism. Saturday nights at the Steins', then, were not only about the discovery of the new art, but also the invention of new ways of understanding it, describing it. Which were necessary, because the art was shocking. Ugly. It made you uncomfortable. But by the time Leo or Sarah got through explaining it, you might start to see it as beautiful.

Eventually, like all social scenes, the Steins' homes gradually ceased to be the places to go on Saturday evenings. By 1914, Gertrude had become so committed to Picasso's career, and Cubism so turned Leo's stomach, that Leo actually moved out and the siblings became estranged for life. And the outbreak of war left much of Sarah and Michael's collection stuck in Berlin.

It was more complicated than that, of course: Leo also objected to Gertrude's homosexuality, and as a semi-failed writer and artist himself, her ego and literary accomplishments led to irreconcilable differences. But over the following decades, all four Steins continued to collect art and advocate passionately for the artists they believed were defining the next new edge of the avant-garde. They lived to see Picasso and Matisse become, arguably, the most famous artists of the 20th century.

— L.W.

The Salon

A fashionable and elegant domestic space populated by fashionable and elegant people discussing contemporary culture and ideas. The French perfected the practice in the late 17th century and invented the new word for it: the “salon.”

Like modern-day book clubs, salons were partly social, but mostly about creating a congenial opportunity for intellectual conversation. By the mid-18th century, they were popular all across Europe. Salons were typically run by women, and indeed they offered a respectable way for women to exercise their minds in an era when formal higher education was mostly closed to them.

The Steins put a twist on the tradition when they began opening their Paris apartments on a weekly basis, welcoming friends and acquaintances eager to see and discuss their newest artistic acquisitions. Salons were already notable as events where gender and social class lines could be crossed, but the crowd the Steins attracted was exceptionally democratic and international. The intellectual level of the discussion was extremely rigorous. The hosts dressed eccentrically. And the artworks were so avant-garde that they shocked many attendees.

Yet many frequently came back, eager for more. “It is no exaggeration,” says noted art historian Emily Braun, “that the Steins did more to support avant-garde painting than any other collectors or institutions anywhere in the first decade of the 20th century. They also came to epitomize the societal freak show of bohemia for cultural conservatives.”



GERTRUDE STEIN AND ALICE TOKLAS'S HOME AT 27 RUE DE FLEURUS, PARIS 1934



THE STEINS IN FIESOLE, ITALY 1904

From left: Gertrude Stein; unidentified woman; Leo, Michael, and Sarah Stein; Theresa Ehrman; Allan Stein. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven

“The Steins did more to support avant-garde painting than any other collectors or institutions anywhere in the first decade of the 20th century. They also came to epitomize the societal freak show of bohemia for cultural conservatives.”

— Historian **Emily Braun**



ALICE TOKLAS (LEFT) AND GERTRUDE STEIN WITH THEIR DOGS PÉPÉ AND BASKET, BILIGNIN, FRANCE 1934

Department of 19th-Century, Modern, and Contemporary Art, The Metropolitan Museum of Art, New York, gift of Edward Burns, 2011

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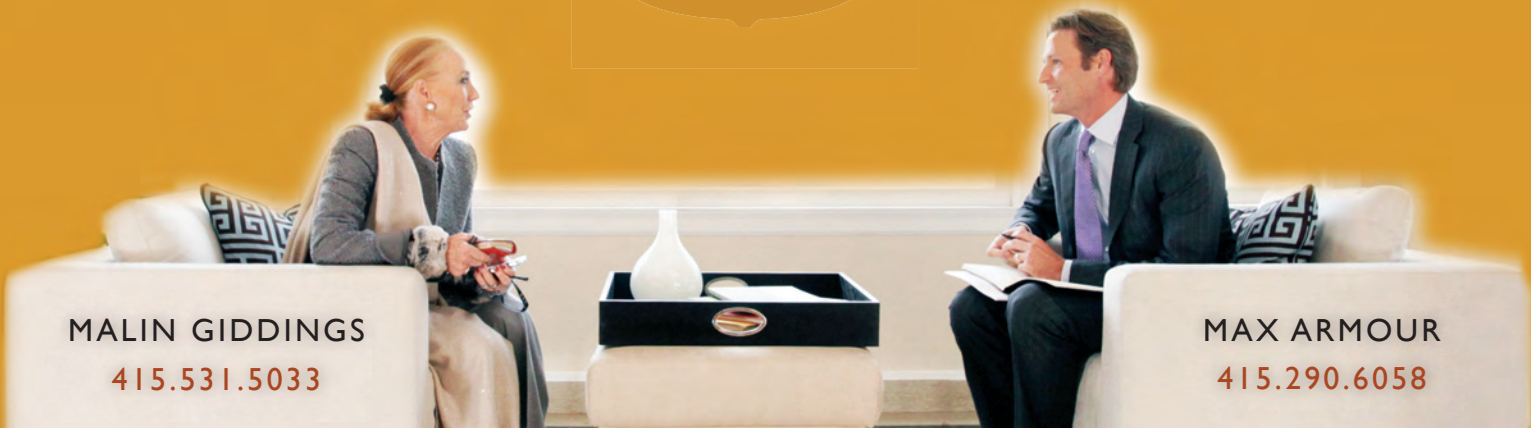


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Perspectives on The Steins Collect: Voices from the Mobile Tour

The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde” presents a look at the beginnings of modern art in early 20th-century Paris. The exhibition’s back story is rich and complex, and to enrich the museum experience, SFMOMA has created a new audio tour that provides indispensable context.

Available in the galleries on handheld multimedia players, the tour gives insight into who the Steins were, how they influenced modern art, and what it was like to see works by Matisse and Picasso when the paint was still fresh. Artworks are brought to life with quotes from the Steins and their creative contemporaries, along with stories told by the

curators who organized the exhibition.

Get a taste of the tour with the quotes excerpted here. For the full story, rent the complete tour when you visit the exhibition.

Pick up the mobile tour for “The Steins Collect” when you visit SFMOMA, or reserve a tour in advance at sfmoma.org/stein. Save \$1 on the total fee when you buy your exhibition ticket and mobile tour together online. Mobile tour (not including admission): \$6; \$5 SFMOMA members.



PAUL CÉZANNE, BATHERS 1898–1900
The Baltimore Museum of Art, The Cone Collection; photo: Mitro Hood

“Leo [Stein] was always very proud of his Cézannes, and particularly of this small painting, ‘Bathers.’ These imaginative paintings of bathers by Cézanne were much prized by other artists: by Degas and by Monet. Matisse literally hocked everything he had in order to buy a small ‘Bathers’ by Cézanne.”

— **Gary Tinterow**, Engelhard Chairman, Department of 19th-Century, Modern, and Contemporary Art, Metropolitan Museum of Art

“It’s impossible to overstate the impact of the Steins on the development of Picasso and Matisse’s art. It was through the Steins that Picasso and Matisse met one another, and all sorts of things were put in play as a result, one of the most important being that Picasso saw African art in Matisse’s studio. Picasso immediately began to incorporate some of the formulas of African art into his own painting, abandoning the sweet neo-classical proportions and wholeness of the figures to literally rip the figures apart, to gouge the face, to use scarification, seizing upon the most exaggerated aspects of this African art that he saw.”

— **Gary Tinterow**, Engelhard Chairman, Department of 19th-Century, Modern, and Contemporary Art, Metropolitan Museum of Art



PABLO PICASSO, HEAD OF A SLEEPING WOMAN (STUDY FOR NUDE WITH DRAPERY) 1907
Collection The Museum of Modern Art, New York, Estate of John Hay Whitney; © 2011 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



HENRI MATISSE, WOMAN WITH A HAT 1905

Collection San Francisco Museum of Modern Art, bequest of Elise S. Haas; © 2011 Succession H. Matisse/Artists Rights Society (ARS), New York

“[Woman with a Hat] was a portrait of [Matisse’s] wife wearing an enormous hat. It’s brilliantly colored — very wild, strong colors, quite unlike anything anybody was doing at the time. Matisse said long afterward that actually she’d been wearing black, as all respectable married ladies did in those days, and her hat was black, too. But he had seen it in brilliant colors, and that’s how he painted it.”

— Hilary Spurling, Matisse biographer

“Everybody called Picasso Pablo and Fernande Fernande and everybody called Guillaume Apollinaire Guillaume, . . . but everybody called Marie Laurencin Marie Laurencin. . . . She was very interesting.”

— Gertrude Stein, from “The Autobiography of Alice B. Toklas,” 1933



MARIE LAURENCIN, GROUP OF ARTISTS 1908

The Baltimore Museum of Art, The Cone Collection; © 2011 Artists Rights Society (ARS), New York/ADAGP, Paris

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PABLO PICASSO, THE ARCHITECT'S TABLE 1912

The Museum of Modern Art, New York, The William S. Paley Collection; © 2011 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

“‘The Architect’s Table’ represents the peak of Picasso’s analytic cubist work. This piece was in progress when Gertrude Stein went to Picasso’s studio, found him not at home and left her calling card for him. He painted her card into the lower right of the composition.”

— **Janet Bishop**, curator of painting and sculpture, SFMOMA



HENRI MATISSE, BOY WITH A BUTTERFLY NET 1907

Collection The Minneapolis Institute of Arts, The Ethel Morrison Van Derlip Fund; © 2011 Succession H. Matisse/Artists Rights Society (ARS), New York

“Matisse and Allan Stein (Sarah and Michael’s son) had a real affection for each other, and Matisse used Allan as a model for several pictures. ‘Boy with a Butterfly Net’ is the most significant of these. You see the young boy engaged in one of his favorite activities — his uncle Leo had given him the butterfly net.”

— **Janet Bishop**, curator of painting and sculpture, SFMOMA



HENRI MATISSE, SARAH STEIN 1916
San Francisco Museum of Modern Art, Sarah and Michael Stein Memorial Collection, gift of Elise S. Haas; © 2011 Succession H. Matisse/Artists Rights Society (ARS), New York

“For the 30 years that Sarah lived in Paris, she was, apart from his family, Matisse’s closest confidante, so far as painting went — which, for him, meant so far as life goes — both life and art. . . . A painting could never be finished if Sarah hadn’t seen it.”

— **Hilary Spurling**, Matisse biographer



JUAN GRIS, FLOWERS 1914
Private collection

“Picasso created Cubism and Juan Gris permeated it with his clarity and his exaltation.”

— **Gertrude Stein**, from “The Autobiography of Alice B. Toklas,” 1933

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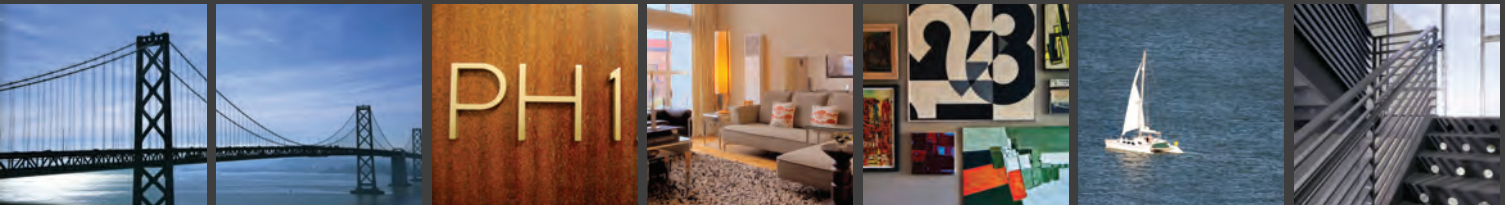
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The Steins Return to the Bay Area

It is April 1906. Sarah and Michael Stein are in a rush to leave Paris, where they've been living the bohemian expatriate life, to catch a ship for the United States. The sobering news of the earthquake and fire has called them back to their hometown of San Francisco to check on Sarah's family and their rental properties; the latter are an important source of income and thus a matter of no small anxiety.

They weren't in such a hurry, however, that they didn't make time to pack three paintings by Henri Matisse to show their friends back home. It would be the first time Matisse's work was seen in the United States. And San Francisco wasn't ready; the words "grotesque," "demented," "affront" and "horror" all appear in their friends' writings about encountering Matisse's paintings for the first time.

One of the acquaintances who got a sneak peek was Albert Bender, later a crucial early donor to the San Francisco Museum of Art (now SFMOMA). After a speechless moment he meekly remarked to Sarah, "But don't *you* think you're crazy?" Another acquaintance who saw the Matisses in San Francisco was Alice Toklas, who the following year went to Paris, met Gertrude Stein on her very first day there, and the rest was history — one of the most famous literary love stories of the 20th century.

Matisse's work continued to provoke displeased reactions here for several years more; in 1911, this very newspaper remarked of "The Girl with Green Eyes" (now in the SFMOMA collection) that "Matisse paints faces crazed by absinthe drinking."

In 1935, Grace McCann Morley, director of the newly opened San Francisco Museum of Art, lost no time in introducing herself to Sarah and Michael when she heard they were moving from France to Palo Alto. The Steins had barely settled into their house on Kingsley Avenue when Morley arranged to have their Matisses whisked away on loan for the artist's first-ever solo museum show on the West Coast. "Our paintings have been hung for two weeks now and we were finally feeling at home," Sarah wrote to Matisse, "when today a large part of them (11 canvases) are leaving for an exhibition of your work in San Francisco. The house will be a bit sad but the exhibition will be superb."

For more than a decade after moving to Palo Alto, Sarah continued her Parisian habit of hosting a steady stream of culturally engaged guests — university professors, museum people, artists and writers — at weekly salon-style gatherings.

The Abstract Expressionist Robert Motherwell, a Stanford student in the mid-1930s, found himself tagging along to a

cocktail party at the home of "some people who had some pictures."

"Behold it turned out to be the Michael Stein collection!" said Motherwell, who told the story many times over the years. "I saw Matisses and they went through me like an arrow and from that moment, I knew exactly what I wanted to do."

Richard Diebenkorn, also a Stanford student, was another guest at the house in the early 1940s. He saw "Woman with a Hat" (page 13), the panoramic "Tea" (below), and other Matisses and was greatly affected by them; his work subsequently manifested a strong Matisse influence as he went on to become a prominent Abstract Expressionist and later a key figure in the Bay Area Figurative movement.

Elise S. Haas became a close friend of Sarah's, and the two women discussed eventual plans for the Stein collection. Sarah had hoped to keep it intact and donate it to a local public institution, but in the late 1940s, she started selling pieces to support her grandson's horse racing habit. Haas offered to help Sarah sell the works locally. She acquired "Woman with a Hat," a sketch for "The Joy of Life" (on the cover) and others. At her death, Haas left many of these to SFMOMA, and they are now core components of the museum's permanent collection. — L.W.

"There is no there there"

Gertrude Stein lived in France from 1903 until her death in 1946, but she did return to the United States for an American lecture tour in 1934, with stops in the Bay Area. While in Oakland, she tried to visit the house where she had lived as a youth but couldn't locate it. This event inspired one of the most infamously taken-out-of-context quotes in local history (popularly thought to be a dismissal of Oakland's culture), "There is no there there."




SARAH AND MICHAEL STEIN ON THE GROUNDS OF THEIR HOUSE IN PALO ALTO, CALIFORNIA ca. 1935-38

Estate of Daniel M. Stein




HENRI MATISSE, TEA 1919

Collection Los Angeles County Museum of Art, bequest of David L. Loew in memory of his father, Marcus Loew; © 2011 Succession H. Matisse/Artists Rights Society (ARS), New York; photo: © 2001 Museum Associates/LACMA/Art Resource, NY



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This exhibition was organized by the Asian Art Museum. Presentation at the Asian Art Museum is made possible by a grant from the National Endowment for the Humanities, United Airlines, Margaret and Al Noyes, the Koret Foundation, the Henry Luce Foundation, the E. Rhodes and Lillian B. Carpenter Foundation, the Charles Wright Fund, a program of the Walter and Elise Haas Fund supported by the William and Flora Hewlett Foundation and the J. Paul Getty Foundation, the Phyllis C. Kopp Foundation, the Mary Van Vorhes Fund, and Pacific Gas & Electric; with additional support from the Richard and Rhoda Goldman Fund. Photo by Guitan Thomas.

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SFMOMA Restages Gertrude Stein's Opera

By Robyn Wise

One of the most radical and important alliances in the history of American opera began in Paris in 1927, when a secular Jewish lesbian poet and a gay protestant composer — both American expatriate artists — partnered to create an opera about catholic saints set in Spain with an all-African-American cast and a score inspired by gospel and folk music.

It was the young composer Virgil Thomson who invited poet Gertrude Stein to write a libretto he could set to music. Nearly a decade later, back in the United States, the curtains finally rose on “Four Saints in Three Acts” — a cornerstone of avant-garde theater that ushered Modernism into mainstream culture.

Thomson chose for his subject the life of the artist, and Stein embroidered the idea with religious themes, insisting that the artist's absolute commitment to art is comparable to sainthood. The resulting story follows two 16th-century saints — Teresa of Avila and Ignatius of Loyola (Gertrude's favorites) — and a coterie of minor saints as they reminisce about their mortal lives, enjoy a heavenly lawn party and even dance a tango-infused ballet.

Stein, who equated her writing style with cubist painting, delivered a nonsensical libretto concerned more with the sounds of words than with plot. In putting Stein's text into song, Thomson drew on the simple rhythms of vernacular speech, pursuing the duo's shared interest in forging an authentic American mode. The eccentric stage sets by New York artist Florine Stettheimer consisted primarily of brightly colored cellophane, and the all-black cast had been enlisted from Harlem's leading church choirs and cabaret halls.

“Four Saints” premiered at a museum space in Hartford, Connecticut, and quickly moved to Broadway, where it became a widespread sensation as well as a high-art benchmark that paved the way for this country's avant-garde. Some critics and audiences hailed it as a masterwork, others a prank. But all agreed on its indisputable newness in pushing the boundaries of art, music and literature.

This summer, audiences can decide for themselves when SFMOMA mounts a new version of “Four Saints.” Presented in association with Yerba Buena Center for the Arts, the production assembles formidable collaborators from both coasts, including composer Luciano Chessa, contemporary chamber opera group Ensemble Parallèle and New York's much-in-demand video/performance artist Kalup Linzy, perhaps best known for sendups of soap opera culture.

Chessa lends great insight into Thomson's agenda in rebelling against the prevailing taste for dissonant music in his day. Linzy's ear for language play and his subversive approach to American and sexual identity should serve Stein's libretto well. Ensemble Parallèle brings expertise in developing edgy and truly contemporary opera. And Steven Watson, a cultural historian and the author of “Prepare for Saints,” the definitive history of the opera, will be on hand to share insight (see calendar on page 35 for information on Watson's August 11 lecture).

Based on a later version of the opera Thomson created in the 1950s, in which he cut some of Stein's libretto, the new staging restores the excised text and resets it to new music by Chessa, in effect weaving together the original and reimagined to create an interlocking score. The visual strategy incorporates



VIRGIL THOMSON AND GERTRUDE STEIN LOOKING OVER THE SCORE FOR FOUR SAINTS IN THREE ACTS ca. 1929

Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven

multimedia elements: “Terrestrial” saints on stage find themselves doubled and complemented by “celestial” counterparts in Linzy's video projections. At the time of writing, casting has not been finalized. But it's rumored that a few of Linzy's A-list celebrity cohorts may figure in the videos.

With star-power saints or no, SFMOMA's new version will reactivate the revolutionary spirit of the original while bringing it into the present with a similarly daring mix of collaborators. Operagoers can also expect a nod to Stein and Thomson's initial idea that the lives of saints are akin here to those of artists, and that in making art, as Thomson said, one might also hope to make miracles.

“Four Saints in Three Acts: An Opera Installation,” presented by SFMOMA in association with Yerba Buena Center for the Arts, will play at YBCA's Novellus Theater on August 18 (preview) and August 19 through 21, 2011. For tickets (\$10–\$85) visit ybca.org or call (415) 978-2787.

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Seeing Gertrude Stein

at the Contemporary Jewish Museum

Opening May 12 and continuing through September 6, the Contemporary Jewish Museum presents the exhibition “Seeing Gertrude Stein: Five Stories.” The show offers five fascinating paths through Gertrude Stein’s life and legacy that have been largely unexplored until now.

“We’re art historians rather than literary scholars, so our approach is fundamentally visual,” says Tirza True Latimer, who co-curated the show with Wanda Corn. “Our research on Stein uncovered some major themes that have been missing from the composite image built up by her biographers. We also knew the sort of exhibition that SFMOMA was planning. So, rather than telling the ‘masterpieces’ story about the canonical art Stein collected, we’re telling five very different, but also very interesting stories.”

From bohemian priestess to radical butch and beyond, Stein re-created herself many times over the decades. Throughout her life, she cultivated friendships with artists and photographers and encouraged them to make pictures of her. Just like

stars today, she was intensely aware of how her clothes, haircut and attitude added up to a total projected persona.

“Picturing Gertrude,” the first of the exhibition’s five stories, focuses on Stein’s evolving self-presentation. “She was extremely innovative in this respect,” explains Latimer. “Remember, Hollywood was emerging at this same time, in the 1920s and 1930s, and all our contemporary ideas about celebrity and public image were being defined. It’s fascinating to watch the process in microcosm, over the course of one woman’s life.”

Stein lived with her partner, Alice Toklas, from shortly after their first meeting until the day she died. Their home life was extensively photographed and painted by friends and acquaintances, and “The Domestic Stein” section of the exhibition features some of the most interesting of these works, giving new insight into the solid home life that Gertrude always said made her highly experimental writing possible.

“The Art of Friendship” looks at Stein’s relationships with other artists and writers, especially her circle of younger, gay male admirers.

“Celebrity Stein” focuses on her triumphant

1934 American lecture tour, during which she was endlessly photographed and interviewed. Latimer says: “She became truly well-loved in America. Her unusual lifestyle and clothing, not to mention her avant-garde writing style, could potentially have made her the target of ridicule. But her affability and wit resulted in her being very warmly embraced by the public and the media.”

“Legacies” gives an idea of the immense ripple effect of Stein’s cultural production, not just in the literary world, but also in visual art, music, theater and beyond. “It’s difficult to express how much creative work has been enabled by Gertrude Stein in one way or another,” says Latimer. “She was a radical not just in the realms of writing, art, opera and theater, but also in terms of her participation in sexual subcultures. She has been so important in so many ways to the generations of artists who have followed.” — L.W.

“Seeing Gertrude Stein: Five Stories” is on view May 12 through September 6 at the Contemporary Jewish Museum (736 Mission Street, San Francisco). For more information, visit thecjm.org or call (415) 655-7800.



BACHRACH STUDIO, GERTRUDE STEIN

ca. 1903

Courtesy the Therese Erhman Papers, The Magnes Collection of Jewish Art and Life, The Bancroft Library, University of California, Berkeley



UNIDENTIFIED ARTIST, GERTRUDE STEIN AND ALICE B. TOKLAS, AIX-LES-BAINS, FRANCE

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HENRI MATISSE, WOMAN WITH A HAT 1905
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The artist, Henri Matisse, used many vivid and unexpected colors to paint this picture of his wife, Amélie.

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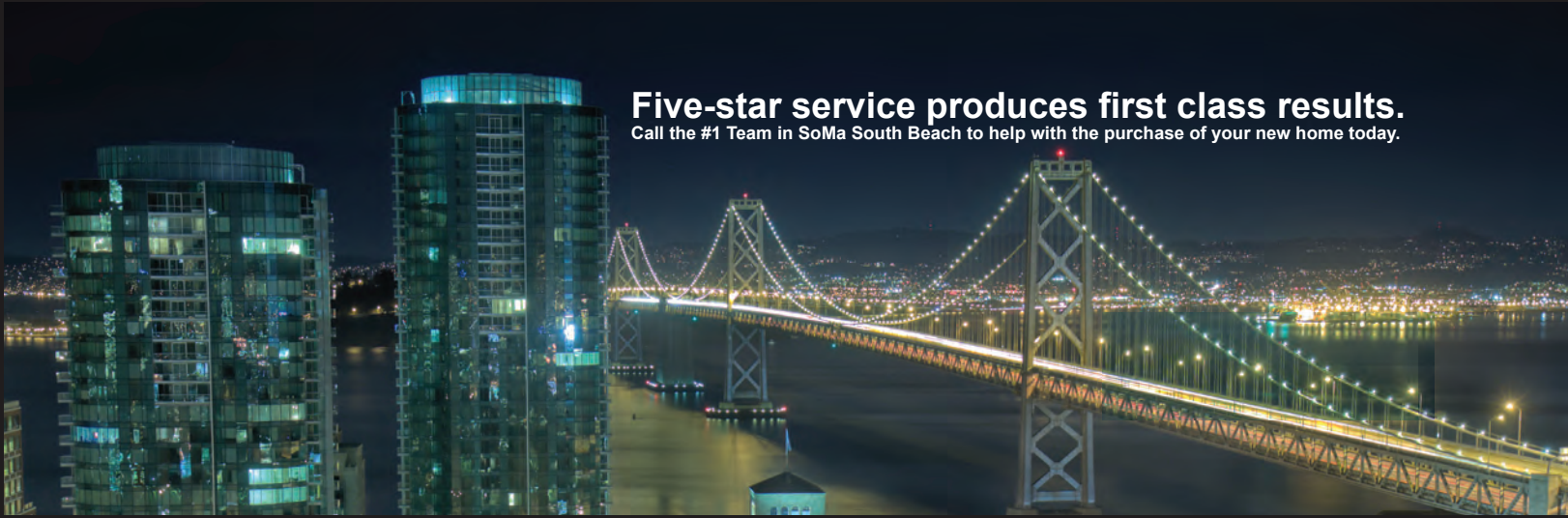
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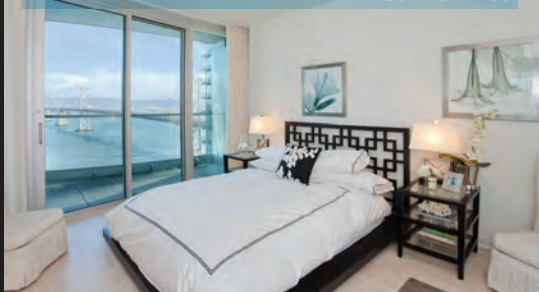
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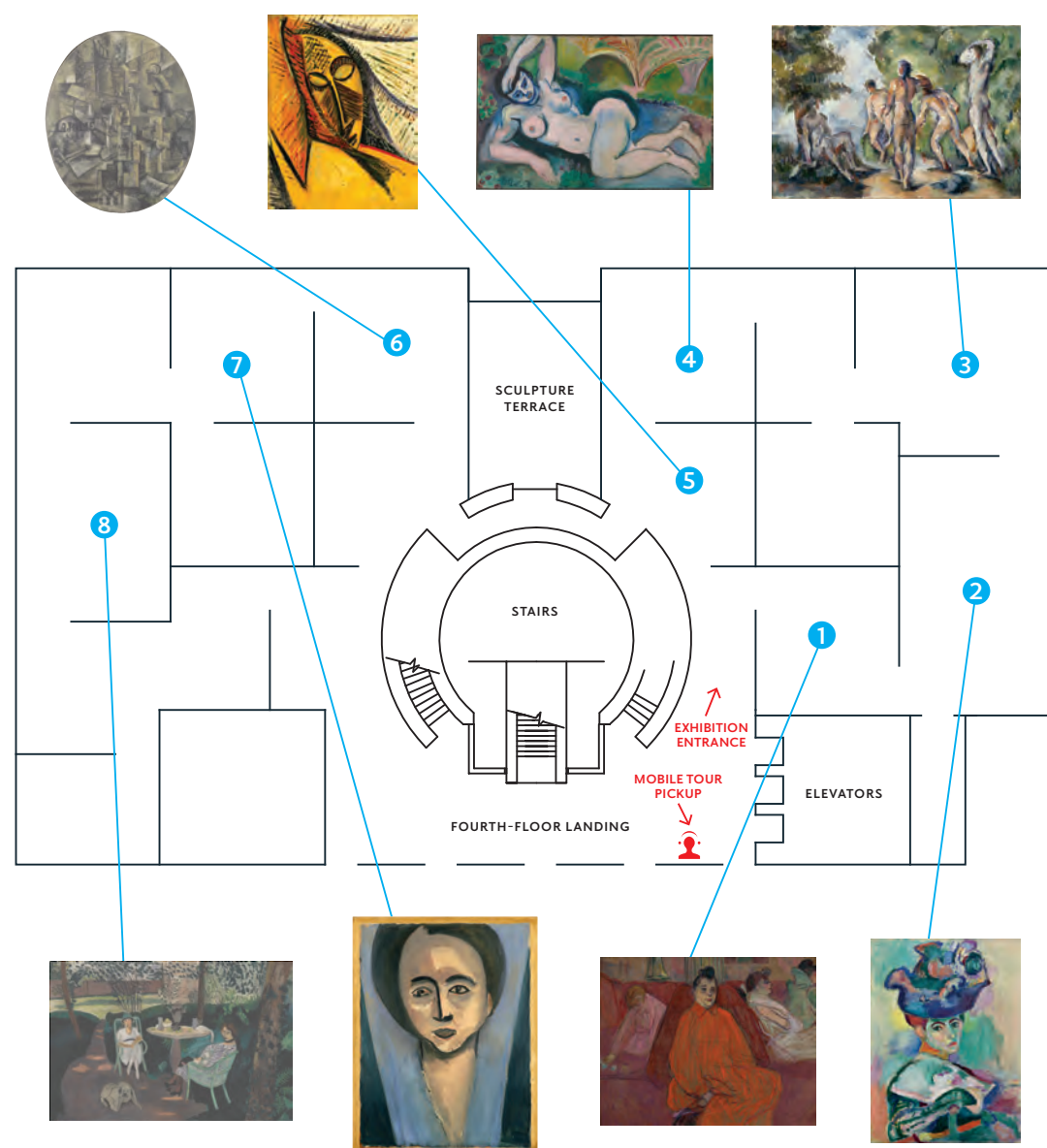
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2. Henri Matisse, Woman with a Hat, 1905; Collection San Francisco Museum of Modern Art, bequest of Elise S. Haas; © 2011 Succession H. Matisse/Artists Rights Society (ARS), New York

3. Paul Cézanne, Bathers, 1898–1900; The Baltimore Museum of Art, The Cone Collection

4. Henri Matisse, Blue Nude: Memory of Biskra, 1907; The Baltimore Museum of Art; The Cone Collection; © 2011 Succession H. Matisse/Artists Rights Society (ARS), New York; photo: Mitro Hood

5. Pablo Picasso, Head of a Sleeping Woman, Study for Nude with Drapery, 1907; Collection The Museum of Modern Art, New York, Estate of John Hay Whitney; © 2011 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

6. Pablo Picasso, The Architect's Table, 1912; The Museum of Modern Art, New York, The William S. Paley Collection; © 2011 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

7. Henri Matisse, Portrait of Sarah Stein, 1916; San Francisco Museum of Modern Art, Sarah and Michael Stein memorial Collection, gift of Elise S. Haas; © 2011 Succession H. Matisse/Artists Rights Society (ARS), New York

8. Henri Matisse, Tea, 1919; Los Angeles County Museum of Art, bequest of David L. Loew in memory of his father, Marcus Loew; © 2011 Succession H. Matisse, Paris/Artists Rights Society (ARS), New York; photo: © 2001 Museum Associates/LACMA/Art Resource, NY

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Children 12 and under: free
The last admission is sold 45 minutes before the galleries close.

Admission to “The Steins Collect”

Special timed tickets are required for general (nonmember) admission to “The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde.” Advance purchase is highly recommended.

Admission and Event Tickets

Tickets are available online at sfmoma.org/tickets or at the museum.

Group Visits

Planning to visit SFMOMA with a group of 10 or more? Call our group visits coordinator at 415.357.4197 for information about discounted admission tickets.

Getting to SFMOMA

SFMOMA is located at 151 Third Street between Howard and Mission streets in San Francisco. The museum is easily accessible by car or public transportation. Go to sfmoma.org/visit for details.

MuseumStore

SFMOMA's expansive MuseumStore offers an eye-popping array of hand-picked jewelry, ceramics, furniture, toys, books, posters, and more.

Open daily: 10 a.m.–6:30 p.m.
Open late Thursdays: until 9:30 p.m.

Caffè Museo

Caffè Museo serves an inventive menu of Italian-inspired dishes. This summer, sample special recipes from “The Alice B. Toklas Cookbook.”

Open daily (except Wednesdays): 10 a.m.–6 p.m.
Open late Thursdays: until 9 p.m.

Rooftop Coffee Bar

Blue Bottle Coffee crafts a tasty selection of refreshments and pastries in the museum's Rooftop Garden pavilion. Look for desserts inspired by artworks on view in the museum's galleries.

Open daily (except Wednesdays): 11 a.m.–5 p.m.
Open late Thursdays: until 8 p.m.
Summer hours (Memorial Day–Labor Day): open at 10 a.m.

Mobile Tours

Handheld multimedia tours of SFMOMA's collection and special exhibitions are available on the museum's ground floor.

“The Steins Collect” tour: \$6; \$5 SFMOMA members
SFMOMA collection tour: free

Docent Tours

Make the most of your museum experience with a docent tour. The 11:30 a.m. and 1:30 p.m. tours focus on “The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde.”

Daily (except Wednesdays) at 11:30 a.m.; 12:30, 1:30, and 2:30 p.m.; Thursdays at 7:15 p.m.

Free with museum admission.

Programs

For a list of lectures, screenings, tours, and other programs available the day of your visit, check sfmoma.org/programs or ask at the museum's information desk.

Membership

SFMOMA members enjoy free museum admission year round, including to “The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde.” Express entry, discounts at the MuseumStore and Rooftop Coffee Bar, free or reduced program tickets, and invitations to member parties are among the other perks of membership.

To join today or find out more, visit sfmoma.org/membership, call 415.357.4135, or stop by the membership desk on the museum's ground floor.

Visit sfmoma.org for more information.



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The Yerba Buena Neighborhood Celebrates Gertrude Stein

Come to the Yerba Buena neighborhood this summer to celebrate the life of writer Gertrude Stein and her influence on modern art, literature and culture. The San Francisco Museum of Modern Art, the Contemporary Jewish Museum, Yerba Buena Center for the Arts, the Yerba Buena Gardens Festival and UC Berkeley Extension will all host an exciting lineup of cultural programs related to the inimitable early-20th-century author. From art exhibitions to opera, poetry readings to salons, there's definitely a there there.

Read on for program highlights and a calendar of events; visit sfmoma.org/celebratestein for more details.

PROGRAM HIGHLIGHTS

Seeing Gertrude Stein: Five Stories

May 12–September 6 at the Contemporary Jewish Museum

The first major museum exhibition to fully investigate the fascinating visual legacy and life of Gertrude Stein, "Seeing Gertrude Stein" is an art-filled biographical exploration of Stein's identities as a literary pioneer, transatlantic modernist, Jewish American expatriate, American celebrity, art collector and muse to artists of several generations.

Words + Voices

May 17, August 16 and September 20 at the Yerba Buena Gardens Festival

As part of the Words + Voices free outdoor poetry reading series, Litquake and the TODCO Poets will pay tribute to and reflect on poet and writer Gertrude Stein.

The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde

May 21–September 6 at the San Francisco Museum of Modern Art

As American expatriates in bohemian Paris when the 20th century was young, Gertrude Stein and her family were among the first to recognize the talents of avant-garde painters like Henri Matisse and Pablo Picasso. This landmark exhibition offers a rare, in-depth encounter with the artworks and the extraordinary people behind the birth of modern art.

Special Offer

Save \$2 on admission to "Seeing Gertrude Stein: Five Stories" at the Contemporary Jewish Museum between May 18 and September 6 when you present your SFMOMA ticket stub to "The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde."

Four Saints in Three Acts: An Opera Installation

August 18–21 at Yerba Buena Center for the Arts

SFMOMA, in association with YBCA, presents a new production of Virgil Thomson and Gertrude Stein's opera, "Four Saints in Three Acts," an experimental milestone in 20th-century music as well as a Broadway hit in 1934. Nodding to the original, the new production presents a rich artistic collaboration among the chamber opera organization Ensemble Parallèle (concept design by Brian Staufenbiel, conducted by Nicole Paiement), composer Luciano Chessa and video and performance artist Kalup Linzy.



CARL VAN VECHTEN, GERTRUDE STEIN AND ALICE B. TOKLAS DEPARTING NEWARK AIRPORT WITH ZUNI FETISHES

November 7, 1934
Courtesy of the Rare Books and Special Collections, Boatwright Memorial Library, The University of Richmond, Richmond, Virginia, Carl Van Vechten-Mark Lutz Collection, Courtesy of the Carl Van Vechten Trust

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Stein Neighborhood Event Calendar

This summer, the Yerba Buena neighborhood will be hopping with performances, lectures, screenings and more in celebration of Gertrude Stein and her family. Find out more about public programs at the San Francisco Museum of Modern Art (SFMOMA), the Contemporary Jewish Museum (CJM), Yerba Buena Center for the Arts (YBCA) and Yerba Buena Gardens at sfmoma.org/celebratestein.

MAY

Thursday 19

Panel Discussion

**The Steins Collect
Curator Panel**

7 p.m.

Wattis Theater, SFMOMA
\$10; \$7 SFMOMA members, students and seniors

Four curators on the four-year collaboration to produce the exhibition "The Steins Collect"

Thursday 26

Performance

Plays

7 p.m.

CJM
\$20; \$10 CJM, SFMOMA and YBCA members
David Greenspan's dramatization of Gertrude Stein's essay "Plays"

Sunday 29

Performance

Plays

1 and 4 p.m.

CJM
\$20
See May 26.

Family Program

Artist Trading Cards

1 p.m.

CJM
Free for youth 18 and under or with museum admission
Drop-in art-making activity for kids



June 2 lecture:
WAYNE KOESTENBAUM

Photo: Heike Steinweg

JUNE

Thursday 2

Class

**UC Extension Course:
Seeing Gertrude Stein:
Five Stories**

(Continues on Thursdays June 16, 23 and 30, and July 7)
5 p.m.

CJM

\$328; \$295 CJM, SFMOMA and YBCA members
A five-session course on Gertrude Stein and the CJM and SFMOMA exhibitions

Curator Talk

One on One: Jared Ledesma on Henri Matisse's Boy with a Butterfly Net

6:30 p.m.

Fourth-floor galleries, SFMOMA

Free with admission to "The Steins Collect"

Lecture

**Phyllis Wattis
Distinguished Lecture:
Wayne Koestenbaum**

7 p.m.

Wattis Theater, SFMOMA
\$10; \$7 SFMOMA, CJM and YBCA members, students and seniors
The essayist and cultural critic on painting and writing

Performance

Jesse Nathan's Dinner

7 p.m.

CJM

\$20; \$10 CJM members
Poem-songs narrate an imagined dinner party with Gertrude Stein, Virginia Woolf, and other eccentrics

Saturday 4

Member Event

**Reciprocal Member
Day at CJM, SFMOMA
and YBCA**

Members enjoy complimentary admission for two at all three museums

Special Event

Living Room

11:30 a.m.–6 p.m.

The Schwab Room, SFMOMA

Free and open to the public
Bay Area visual and literary artists explore the salon

Reading

**The Making of
Americans**

11:30 a.m.–6 p.m.

Haas Atrium, SFMOMA
Free and open to the public
Local poets read from Gertrude Stein's epic novel

Panel Discussion

**Queer Culture and
Artists' Circles**

4:30 p.m.

Phyllis Wattis Theater, SFMOMA

Free and open to the public
A discussion about artistic circles and their impact on artistic practices and queer culture

Sunday 5

Performance

Jesse Nathan's Dinner

1 and 4 p.m.

CJM

\$20; \$10 CJM, SFMOMA and YBCA members
See June 2.

Tuesday 7

Lecture

**Free Tuesday
Program: Gertrude
Stein Live!**

Noon

Wattis Theater, SFMOMA Museum and program admission are free (does not include entry to "The Steins Collect")

Frank Smigiel on live performances of Stein's work

Thursday 9

Film Series

**Stein High/Stein Low:
The Sun Also Rises**

7 p.m.

Wattis Theater, SFMOMA
\$5; free for SFMOMA members or with museum admission

Henry King's 1957 adaptation of the Hemingway classic

Curator Talk

One on One:

**Suzanne Stein on
Marie Laurencin's
Apollinaire and His
Friends...**

6:30 p.m.

Fourth-floor galleries, SFMOMA

Free with admission to "The Steins Collect"

Thursday 16

Curator Talk

One on One:

**Janet Bishop on
Henri Matisse's
portraits of Sarah
and Michael Stein**

6:30 p.m.

Fourth-floor galleries, SFMOMA

Free with admission to "The Steins Collect"

Film Series

**Stein High/Stein Low:
The Moderns**

7 p.m.

Wattis Theater, SFMOMA
\$5; free for SFMOMA members or with museum admission

A struggling artist navigates the expatriate café culture of 1920s Paris (Alan Rudolph, 1988)



July 23 screening:

I LOVE YOU, ALICE B. TOKLAS (Hy Averback, 1968)

Photo: courtesy PhotoFest NYC



July 9 screening:

THE SUN ALSO RISES (Henry King, 1957)

Photo: courtesy of Photofest NYC

Performance

**The Poetry of Sound:
Anthony Tommasini
with Bay Area
Rainbow Symphony**

7 p.m.

CJM

\$20; \$10 CJM members
Stein-inspired compositions with a discussion by music critic Anthony Tommasini

Sunday 19

Panel Discussion

**Gertrude Stein and the
Popular Imagination**

2 p.m.

CJM

Free with museum admission
A discussion exploring Gertrude Stein's impact on contemporary culture

Thursday 23

Curator Talk

**One on One: Carrie
Pilot on Le Corbusier's
Villa Stein-de Monzie**

6:30 p.m.

Fourth-floor galleries, SFMOMA

Free with admission to "The Steins Collect"

Film Series

**Stein High/Stein Low:
I Love You,
Alice B. Toklas**

7 p.m.

Wattis Theater, SFMOMA
\$5; free for SFMOMA members or with museum admission

An uptight lawyer falls in love with a free-spirited hippie (Hy Averback, 1968)

Thursday 30

Curator Talk

**One on One: Kate
Mendillo on Henri
Matisse's Blue Nude:
Memory of Biskra**

6:30 p.m.

Fourth-floor galleries, SFMOMA

Free with admission to "The Steins Collect"

Film Series

**Stein High/Stein Low:
The Virgin Machine**

7 p.m.

Wattis Theater, SFMOMA
\$5; free for SFMOMA members or with museum admission

A journalist takes a romantic journey of self-awareness (Monika Treut, 1988)

Lecture

**Gertrude Stein and
Contemporary Queer
Culture**

7:30 p.m.

CJM

Free with museum admission

Tirza Latimer and Terry Castle on Stein's legacy in contemporary queer culture



July 21 screening: DIVA (Jean-Jacques Beineix, 1981)

photo: courtesy of United Artists/Photofest.

JULY

Sunday 3

Family Program

The Art of Portraiture

1 p.m.
CJM
Free for youth 18 and under or with museum admission
Drop-in art-making activity for kids with live studio models

Tuesday 5

Lecture

Free Tuesday

Program: Le Corbusier's Villa Stein—de Monzie

Noon
Wattis Theater, SFMOMA Museum and program admission are free (does not include entry to "The Steins Collect")
Assistant curator Carrie Pilto on the Stein house commissioned from legendary architect Le Corbusier

Thursday 7

Poetry Reading

Pop-Up Poets: Ariel Goldberg on Robert Gober

6:30 p.m.
SFMOMA galleries
Free with museum admission
Leading poets respond to artworks in the galleries

Thursday 14

Poetry Reading

Pop-Up Poets: Bhanu Kapil on Jim Goldberg

6:30 p.m.
SFMOMA galleries
Free with museum admission
See July 7.

Lecture Series

Matisse, Picasso, Stein

7 p.m.
Koret Center, SFMOMA
\$20, \$15 SFMOMA members, students and seniors
Curators and historians describe how the story of modern art is intertwined with the story of the Steins

Sunday 17

Family Program

Google Free Family Day

11 a.m.—4 p.m.
SFMOMA
Museum and program admission are free for families with children under 12 (does not include entry to "The Steins Collect")
Artful activities for families around the theme "What's the Story?"

Family Program

Mini-Salon Dioramas

1 p.m.
CJM
Free for youth 18 and under or with museum admission
Drop-in art-making activity for kids

Thursday 21

Poetry Workshop

RitLab: Magnetic Poetry Slam

6 p.m.
CJM
Free with museum admission; \$5 after 5 p.m.
Create your own zany word magnets and enjoy a magnetic poetry slam

Poetry Reading

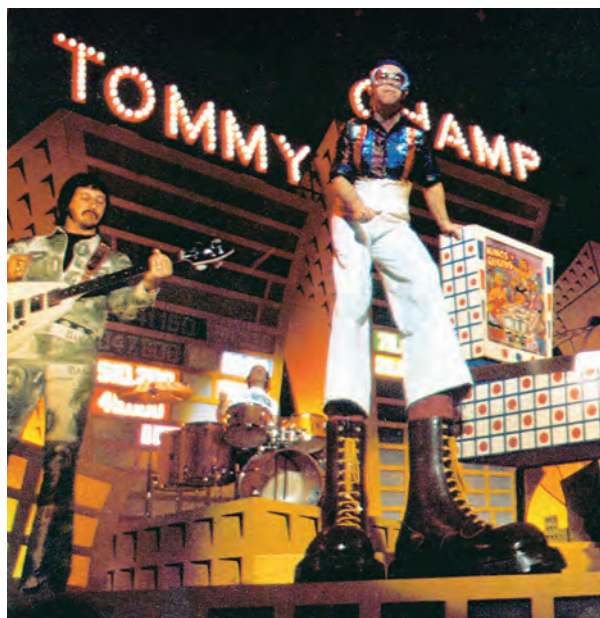
Pop-Up Poets: Douglas Kearney on Wifredo Lam

6:30 p.m.
SFMOMA galleries
Free with museum admission
See July 7.

Film Series

Opera on Film: Diva

7 p.m.
Wattis Theater, SFMOMA
\$5; free for SFMOMA members or with museum admission
Jean-Jacques Beineix's 1982 thriller about a young postman and his favorite diva



August 25 screening: **TOMMY** (Ken Russell, 1975)

Photo: courtesy Columbia/Photofest

Lecture Series

Matisse, Picasso, Stein

7 p.m.
Koret Center, SFMOMA
\$15; \$10 SFMOMA members, students and seniors
See July 14.

Lecture Series

Matisse, Picasso, Stein

7 p.m.
Koret Center, SFMOMA
\$15; \$10 SFMOMA members, students and seniors
See July 14.

Sunday 24

Family Program

LGBT Family Morning of Stein

9 a.m.
CJM
Free for youth 18 and under or with museum admission
A morning of Gertrude Stein for young children (preschool through 9 years) and their families

Family Program

Mini-Salon Dioramas

1 p.m.
CJM
Free for youth 18 and under or with museum admission
Drop-in art-making activity for kids

Lecture

The Jewish Stein, The Local Stein

2 p.m.
CJM
Free with museum admission
A one-woman show brings the world of Gertrude Stein to life

Thursday 28

Poetry Reading

Pop-Up Poets: Arnold Kemp on Mary Heilmann

6:30 p.m.
SFMOMA galleries
Free with museum admission
See July 7.

AUGUST

Tuesday 2

Lecture

Free Tuesday Program: Gertrude Stein's Reality

Noon
Wattis Theater, SFMOMA Museum and program admission are free (does not include entry to "The Steins Collect")
Poet Lyn Hejinian on realism and the perception of reality in Stein's writing

Thursday 4

Poetry Reading

Pop-Up Poets: Amber di Pietra on IwamotoScott Architecture

6:30 p.m.
SFMOMA galleries
Free with museum admission
See July 7.

Film Series

Opera on Film: Carmen Jones

7 p.m.
Wattis Theater, SFMOMA
\$10; \$7 SFMOMA members, students and seniors
Otto Preminger's 1953 remake of Bizet's "Carmen" starring Harry Belafonte and Dorothy Dandridge; Kalup Linzy gives a pre-screening performance

Lecture Series

Matisse, Picasso, Stein

6:30 p.m.
Koret Center, SFMOMA
\$15; \$10 SFMOMA members, students and seniors
See July 14.

Sunday 7

Family Program

Drop-In Art-Making: Magnetic Poetry

1 p.m.
CJM
Free for youth 18 and under or with museum admission
Create your own word magnets and bring them home in a personalized poetry tote

Thursday 11

Poetry Reading

Pop-Up Poets: Evan Kennedy on Marie Laurencin

6:30 p.m.
SFMOMA galleries
Free with admission to "The Steins Collect"
See July 7.

Lecture Series

Matisse, Picasso, Stein

6:30 p.m.
Koret Center, SFMOMA
\$15; \$10 SFMOMA members, students and seniors
See July 14.

Lecture

Steven Watson Prepares for Saints

7 p.m.
Wattis Theater, SFMOMA
\$10; \$7 SFMOMA, CJM and YBCA members, students and seniors
Watson discusses his book about Gertrude Stein and her opera

Sunday 14

Family Program

Drop-In Art-Making: Magnetic Poetry

1 p.m.
CJM
Free for youth 18 and under or with museum admission
See August 7.

Tuesday 16

Poetry Reading

Words + Voices: The TODCO Poets

12:30–1:30 p.m.
Yerba Buena Gardens
Free
The TODCO Poets on Gertrude Stein, romance, friendships, family, politics and aging

Calendar continues on page 37.

Family Programs at SFMOMA

Explore art, create your own, travel to extraordinary worlds, get hands-on, discover special places, be inspired. SFMOMA's family programs include art activities, docent tours, book readings, and more. Starting in July, the museum will offer family programs every Sunday.

Family Sundays

Gotta COLLECT

Sundays, June 5 and 19, 11 a.m.—3 p.m.
Apply your discerning eye and get hands-on as you create, compile, and comment on our collection.

What's the STORY?

Sundays in July and August, 11 a.m.—3 p.m.
Discover the art of the story in what you read, write, say, and see.

Children 12 and under: free. Adults: \$18 (does not include entry to "The Steins Collect").

Google Free Family Day

What's the STORY?

Sunday, July 17, 11 a.m.—4 p.m.
Free for families!
(See calendar listing above.)



Photos: Winni Wintermeyer

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Business Gallery

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194970

Stein Neighborhood Event Calendar

Continued from page 35

Thursday 18

Gallery Talk

The Art of Four Saints in Three Acts

6:30 p.m.

CJM

Free with museum admission

Original music, art, and ephemera from the opera "Four Saints in Three Acts"

Poetry Reading

Pop-Up Poets: Brent Cunningham on Hanne Darboven

6:30 p.m.

SFMOMA galleries

Free with museum admission

See July 7.

Opera

Preview: Four Saints in Three Acts

7:30 p.m.

Novellus Theater, YBCA

\$10-\$85

A new production of the opera by Virgil Thomson and Gertrude Stein

Friday 19

Opera

Four Saints in Three Acts

8 p.m.

Novellus Theater, YBCA

\$15-\$85

See August 18.

Saturday 20

Opera

Four Saints in Three Acts

8 p.m.

Novellus Theater, YBCA

\$15-\$85

See August 18.

Sunday 21

Family Program

Drop-In Art-Making: Design with Objects

1 p.m.

CJM

Free for youth 18 and under or with museum admission

Create your own clothing designs using everyday objects

Opera

Four Saints in Three Acts

2 p.m.

Novellus Theater, YBCA

\$15-\$85

See August 18.

Thursday 25

Poetry Reading

Pop-Up Poets: Yedda Morrison on Nancy Holt and Robert Smithson

6:30 p.m.

SFMOMA galleries

Free with museum admission

See July 7.

Film Series

Opera on Film: Tommy

7 p.m.

Wattis Theater, SFMOMA

\$5; free for SFMOMA members or with museum admission

Ken Russell's 1975 phantasmagoric realization of The Who's rock opera album

Sunday 28

Family Program

Drop-In Art-Making: Design with Objects

1 p.m.

CJM

Free for youth 18 and under or with museum admission

See August 21.

SEPTEMBER

Tuesday 6

Lecture

Free Tuesday Program: The Steins, Matisse, and the Bay Area

Noon

Wattis Theater, SFMOMA Museum and program admission are free (does not include entry to "The Steins Collect")

Curator Janet Bishop on how the Steins brought Matisse's art to the West Coast

Tuesday 20

Poetry Reading

Words + Voices: The TODCO Poets

12:30-1:30 p.m.

Yerba Buena Gardens

Free

See August 16.

For program details, visit sfmoma.org/celebratestein



August 18-21 opera: FOUR SAINTS IN THREE ACTS

Photo: Steve DiBartolomeo, Westside Studio Images

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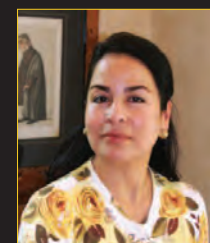
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Fall Highlights at SFMOMA

"The Steins Collect" closes September 6, but the fall brings an array of special exhibitions you won't want to miss at the San Francisco Museum of Modern Art. Three highlights are noted here; visit sfmoma.org for information about upcoming exhibitions.

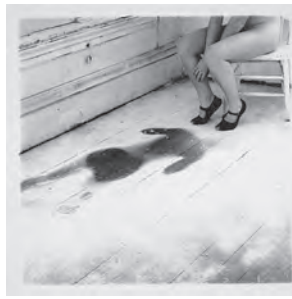


RICHARD SERRA, SEPTEMBER
2001
Collection of the artist;
© 2011 Richard Serra/
Artist Rights Society
(ARS), New York;
photo: Rob McKeever

Richard Serra Drawing: A Retrospective

October 15, 2011 through January 16, 2012

"Richard Serra Drawing" underscores the crucial role drawing has played in the work of Richard Serra, a leading innovator in sculpture since the 1960s. The exhibition traces Serra's drawings from their beginnings exploring relationships between sculpture and viewer to their evolution into independent works of art created by innovative techniques, including Serra's monumental "Installation Drawings," some of which hang floor to ceiling.



FRANCESCA WOODMAN, UNTITLED
1976
Courtesy George and Betty Woodman;
© Estate of Francesca Woodman

Francesca Woodman

November 11, 2011 through February 19, 2012

"Francesca Woodman" offers the first comprehensive U.S. presentation of this photographer's brief but extraordinary career. Woodman became famous for her ghostly black-and-white self-portraits, many nude and blurred. The exhibition will feature vintage photographs — including many never before on view — as well as video works.



RUTH LASKEY, TWILL SERIES (PEACH)
2010
Collection of Penny Cooper and Rena Rosenwasser; image courtesy the artist and Ratio 3, San Francisco; © Ruth Laskey

2010 SECA Art Award

December 9, 2011 through April 2012

SFMOMA's SECA Art Award exhibition showcases recent work by Bay Area artists Mauricio Ancalmo, Colter Jacobsen, Ruth Laskey and Kamau Amu Patton. The biennial award given by SFMOMA's Society for the Encouragement of Contemporary Art (SECA) honors Bay Area-based artists who have not yet received wide recognition.

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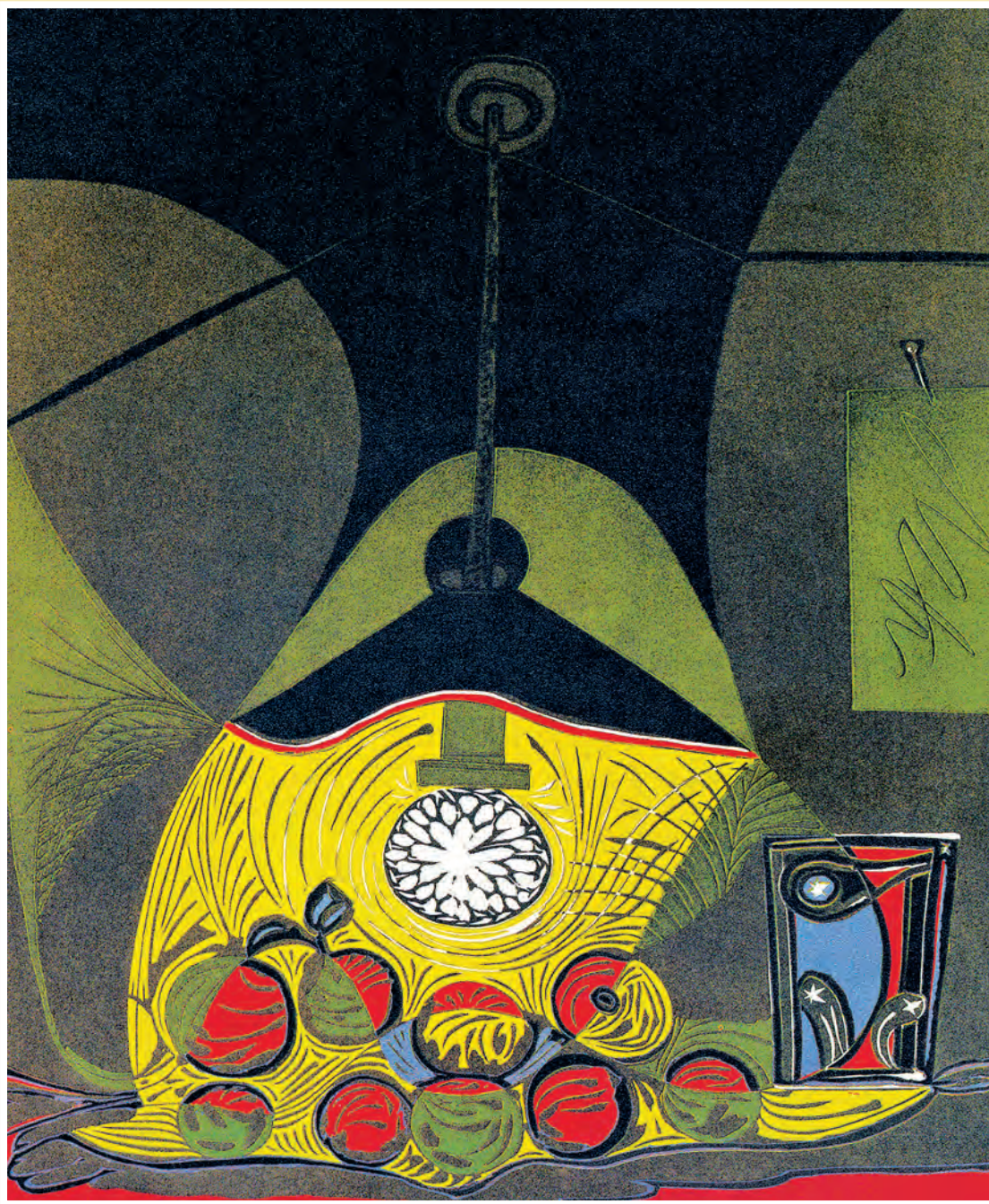
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Still Life by Lamplight (B.1102), hand-signed linocut, image size: 25 × 21 inches

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