

## UPCOMING...

### **1907/2007: Poetry and *Les Femmes d'Alger***

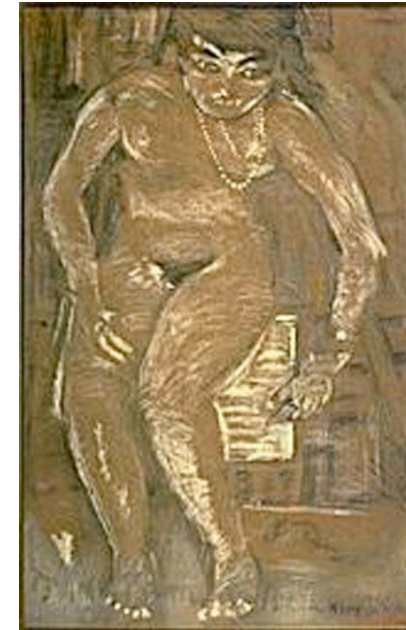
Wednesday, May 23, 6:30 p.m.

The Celeste Bartos Theater

In conjunction with the one hundredth anniversary of Pablo Picasso's painting *Les Femmes d'Alger*, this reading reflects upon Picasso's masterpiece, other works in the Museum's collection made in 1907, and the year 1907 itself. Readings include works written by Picasso's friends and acquaintances that saw *Les Femmes d'Alger*, along with other literature from this cultural and artistic milieu. The Museum also offers contemporary poets the opportunity to write new poetry about art from all curatorial departments made one hundred years ago. Participants include **Mary Jo Bang**, poet and Associate Professor of English and Director of the Creative Writing Program, Washington University, St. Louis; **Mary Ann Caws**, author, translator and Distinguished Professor of English, French, Comparative Literature, and Film Studies, The Graduate Center, The City University of New York; **Jerome Rothenberg**, poet and professor of visual arts and literature, University of California, San Diego; and others.

Tickets (\$10; members \$8; students and seniors \$5) can be purchased at the lobby information desk, the Film desk, and in the Cullman Lobby. Tickets are also available online at [www.moma.org/thinkmodern](http://www.moma.org/thinkmodern).

## READING REVERÓN, PAINTING POETRY



Armando Reverón (Venezuelan, 1889-1954). *Niza*. 1949.  
Charcoal, chalk, and pastel on canvas, 45 1/16 x 28 11/16" (114.5 x 72.8 cm)  
Collection Fundación Museos Nacionales, Caracas  
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Monday, April 9, 2007 at 6:30 p.m.  
The Museum of Modern Art  
The Celeste Bartos Theater

**"Ut Pictura Poesis,"** Horace's celebrated paraphrase of Simonides, has regulated a great deal of our understanding in Western visual arts. It usually translates: *as poetry, painting*; but it has been translated—through the works of poets—as if it were *painting as poetry*. Originally intended as a means to conform painting to the rules of rhetoricians in order to raise the social acknowledgement of painters as practitioners of liberal arts, Horace's motto has also served to reveal the differences between painting and poetry, between arts unfolding themselves in the matter of space and arts unfolding themselves in the flow of time.

If modern art was raised against the classical idea equating vision and narrative, some of its best protagonists produced visual art with poetic ambition. Armando Reverón (1889–1954) never translated stories into paintings, or history into visions. His art is silent and erased and his pictorial eloquence unfolds among the opaqueness of shadows and rough textures. He was, perhaps, the least poetic of his peers, the least literate of painters. However, he was cultured and knowledgeable about classical poetry, especially that of the Spanish Golden Age: Francisco de Quevedo, Lope de Vega, Pedro Calderón de la Barca were often on his lips when friends and admirers visited him in his Castillete.

Unlike most Latin American modern artists, Reverón avoided narrative strategies and messianic figurations in his works. Reverón's paintings are of *presence and flee*, as one of the poems by José Gorostiza included in this reading is titled; Reverón addresses the presence of light and its ungraspable temporality in shadows. Through his themes and obsessions—such as the representation of sleepers, his imagination of bathers in a shadowy Arcadia, his fusing of classical motifs within modern, almost non-representational techniques—Reverón's production appears closer to that of poets than to that of Latin American painters and sculptors of his time. As such, this reading offers a selection of poets, from Venezuelan José Antonio Ramos Sucre to Argentine Jorge Luis Borges, whose poems, written during Reverón's lifetime, speak to his art as if they were words buried in the silence of painting.

-Luis Pérez-Oramas

## WHO'S WHO

**José Luis Blondet** is the Administrator of Education Programs at the Dia Art Foundation, New York. He earned his MA in Curatorial Studies at Bard College, which he attended as a fellow of the Cisneros Foundation. He has pursued graduate studies in comparative literature at the Universidad Central de Venezuela, where he also served on the teaching faculty. He published a collection of poetry entitled *Sastre* (Caracas, 2001).

**José Luis Falconi** is Curator, Latino and Latin American Art Forum Program, and Associate Director of the Cultural Agents Initiative at the David Rockefeller Center for Latin American Studies at Harvard University, where he is also pursuing his PhD in Romance Languages and Spanish and Latin American Literatures. He is the author of numerous articles and collections of poetry and short stories, and is the co-editor of such books as *(What About) The Other Latinos* and *A Principality of Its Own*. He has taught Bilingual Aesthetics and Latin American literature at Harvard and in Peru and has curated several exhibitions, including *ad usum: To Be Used: The Works of Pedro Reyes*; *Code-Switcher: An Installation by Rosalía Bermúdez*; and *Framing Cuba: The Photographs of Ernesto Fernández and Ernesto Javier Fernández*.

**Alejandro Merizalde** was born in Quito, Ecuador, in 1979, and completed his studies in fine arts at the Universidad Central del Ecuador in Quito. A book specialist at The Museum of Modern Art, he is also a painter and translator. With poet Stephen Cramer, Merizalde translated a selection of Jaime Sabines's poems, which will be published in late 2008.

A writer, poet, and art historian, **Luis Pérez-Oramas** received his PhD in Art History at the Ecole des Hautes Etudes en Sciences Sociales, Paris, in 1994. He was a Professor of Art History at the Université de Haute Bretagne-Rennes 2; at the Ecole Régionale Supérieure des Beaux Arts de Nantes; and at the Instituto de Estudios Superiores de Artes Plásticas Armando Reverón, Caracas. He was a member of the Board of Directors of the National Gallery of Art of Venezuela and Curator of the Colección Patricia Phelps de Cisneros, Caracas. He is currently The Estrellita Brodsky Curator of Latin American Art at MoMA. He curated, among many other exhibitions, *Geometric Abstraction: Latin American Art from the Patricia Phelps de Cisneros Collection*; *Armando Reverón: The Place of Objects*; *MoMA at El Museo: Latin American and Caribbean Art from the Collection of The Museum of Modern Art*; *The Rhythm of Color: Alejandro Otero and Wyllis de Castro, Two Modern Masters in the Colección Patricia Phelps de Cisneros*; and *Transforming Chronologies: An Atlas of Drawings*. Most recently, Pérez-Oramas collaborated with John Elderfield on the Armando Reverón retrospective at MoMA. A contributor to numerous publications, Pérez-Oramas is the author of *Armando Reverón, de los prodigios de la luz a los trabajos del arte*; *La década impensable y otros escritos fechados*; *Mirar Furtivo*; *La cocina de Jurassic Park y otros ensayos visuales*; *Gego: Anudamientos*; and *An Atlas of Drawings: Transforming Chronologies*. He has also published five books based on his poetry, including *Poemas*; *Salmos y boleros de la casa*; *La Gana Breve*; *Doble Siesta*; and *Gacelas y otros poemas*.