



5200 Woodward Avenue (313) 833 7900  
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***Monet to Dali: Modern Masters from the Cleveland Museum of Art***  
**October 12, 2008-January 18, 2009**

**Related Activities**

Friday, October 17, 7 & 8:30 p.m., **Todd Snider**

Balladeer Todd Snider writes songs that combine the wanderlust of a beat poet with the honest narrative of a folk singer-songwriter. His music is catchy, intelligent, articulate, sardonic, sarcastic, and sometimes fantastic.

Friday, October 24, 7 & 8:30 p.m., **Libby York**

Vocalist Libby York makes an auspicious BluJazz recording debut with her CD *Sunday in New York*. *Downbeat Magazine* calls it “Stylish and cosmopolitan, with a broad streak of lush life urbanity ...”

Saturday, November 1, 2 p.m., **"Picasso and Surrealism"**

William H. Robinson, curator of Modern European Art at The Cleveland Museum of Art (CMA), will discuss the relationship of Picasso's paintings to the Surrealist movement of the 1930s, focusing on paintings in the CMA's collection. New research on the subjects of these works will modify and enhance our understanding of their enigmatic imagery.

Saturday, December 27, 8 p.m. & Sunday, December 28, 2 p.m., **Parade**

This revolutionary collaboration was the response to a challenge to Jean Cocteau from Ballets Russes impresario Serge Diaghilev, “Astonish me.” The result was an inspired collaboration between Cocteau, Erik Satie, Léonid Massine, and Pablo Picasso. This performance incorporates the revolutionary ideas of Cocteau, Massine, and Picasso set to the music of Erik Satie. This DIA production features Leo Najjar's Bijou Orchestra and the Aerial Angels, a female circus act.

Saturday, January 10, 2 p.m., **"Pissarro and the Structuring of the Impressionist Landscape, 1870-1885"**

Pissarro and Cézanne brought a structural rigor to their landscapes of the 1870s that was at odds with the impressionist aesthetic embodied in landscapes by Monet and Renoir. Richard Brettell, Margaret McDermott Distinguished Chair of Art & Aesthetics, University of Texas at Dallas, shows the gradual "structuring" of facture, color, and composition in the landscape paintings of the two. *Sponsored by the European Paintings Council.*

**Detroit Film Theatre Series, Sundays, Oct. 19, Nov. 2, 16, 23 & Saturday, Nov. 29, 2 p.m.**

The Detroit Film Theatre will present five programs of films by contemporaries of the artists represented in *Monet to Dalí*. These experimental films showcase European filmmakers that transcended the limitations of silent and early sound films to create an art of cinema.

**Sunday, October 19, *The Mirror Has Three Faces and Menilmontant***

*The Mirror Has Three Faces* is the story of a man and his affairs, each told through the eyes of his mistresses. *Ménilmontant* (France/1927) is about two sisters whose lives are torn apart by the murder of their parents. They drift apart, and then intersect again and fall in love with the same man. Both films will be accompanied by a live piano score performed by David Drazin.

**Sunday, November 2, *L'Inferno (The Inferno)*** (directed by Francesco Bertolini/Italy/1911)

Dante's *The Divine Comedy* is also the starting point for this early Italian horror film. Recently restored with music by Tangerine Dream, the film reflects the fascination with the underworld and the burgeoning interest in psychology that shaped both film and art in the coming years.

**Sunday, November 16, *Le Million (The Million)*** (directed by Rene Clair/1931/France)

After a preoccupation with landscapes and light, the Impressionists moved on to other sources of inspiration, capturing the urban life of Paris in all manners of brush stroke and hue. Rene Clair, a contemporary of Renoir, explores Paris just as sound was beginning to be introduced into film, and his imaginative rendering of a search for a lottery ticket is pure fun.

**Sunday, November 23, *Un Chien Andalou and L'age d'Or (Andalusian Dog and The Age of Gold)*** (directed by Luis Bunuel/1930/France)

Picasso and Dalí are well known members of the Surrealist movement. A convergence of trends and influences, including politics, psychoanalysis and interest in the subconscious, the Surrealist movement was prevalent in film as well. The pieces in the exhibition's section on the inner life are heavily influenced by dream imagery, and these famous pieces of film, both featuring writing and production design by Dalí, are nearly dreams on screen.

**Saturday, November 29, *Kamraderschaft*** (directed by G.W. Pabst /1929/Germany)

As waves of industrialization passed through Europe, art naturally reflected both the anxiety of a changing lifestyle and the growing political movements. The sunny landscapes of the Impressionist era are replaced with the grey views of factories and workers. *Kamraderschaft* follows the story of a mine split between France and Germany after WWI. When miners become trapped in the French half, their German counterparts attempt a rescue.