

FOR IMMEDIATE RELEASE

## SCHEDULE OF EXHIBITIONS AND EVENTS

January, February, March 2010

### Norton Simon Museum

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*NOTE: All information is subject to change. Please confirm before publishing.*

## SPECIAL EXHIBITIONS

### CONTINUING

#### **Gaze: Portraiture after Ingres**

**October 30, 2009–April 5, 2010**

In conjunction with the installation of Jean-Auguste-Dominique Ingres's stunning *Comtesse d'Haussonville*, 1845, on loan from The Frick Collection in New York, the Norton Simon Museum presents *Gaze: Portraiture after Ingres*. This exhibition of close to 150 paintings, sculpture and photographs from the Norton Simon collections traces artistic engagements with portraiture following Ingres's influence in the early to mid-19th century through to the present day, and examines why this genre appealed to some of the greatest avant-garde painters in the history of art. The exhibition includes works by Gustave Courbet, Edgar Degas, Vincent van Gogh, Pablo Picasso, and Andy Warhol, among many others.

### CLOSING

#### **Ingres's 'Comtesse d'Haussonville' from The Frick Collection**

**October 30, 2009–January 25, 2010**

The Norton Simon Museum presents a special installation of Jean-Auguste-Dominique Ingres's stunning portrait of *Comtesse d'Haussonville*, 1845, on loan from The Frick Collection in New York. This portrait of the comtesse, a young woman known as Louise, Princess de Broglie, is the first loan from the Frick in an art exchange program between the venerable New York institution and the Norton Simon foundations. This captivating, large-scale work has never before traveled to California. Two related preparatory drawings from the Frick's collections accompany the work.

#### **Divine Demons: Wrathful Deities of Buddhist Art**

**August 14, 2009–March 8, 2010**

The Norton Simon Museum presents *Divine Demons: Wrathful Deities of Buddhist Art*, a striking exhibition of Buddhist artworks depicting fearsome gods. A stark contrast to the smiling Buddhas and serene bodhisattvas in the Museum's collection, these formidable figures—many of them baring fangs, drinking blood, or wearing garlands of severed heads—are embodiments of the "demonic divine" and serve as protectors and guardians of the Buddhist faith. Eighteen paintings, sculptures and ceremonial objects from the Museum's permanent collection are presented in this small but fascinating exhibition.

#### **The Familiar Face: Portrait Prints by Rembrandt**

**December 4, 2009–March 22, 2010**

The Norton Simon Museum presents *The Familiar Face: Portrait Prints by Rembrandt*, an exhibition of fifteen etchings by Dutch master Rembrandt van Rijn (1606–1669). Rembrandt's prominence as a painter of portraits, particularly those of the merchants and burghers of Amsterdam, is well known. But the artist's etched prints also have a place and purpose in recording the visages of his contemporaries. A skilled, innovative printmaker, Rembrandt embraced etching as a means of expression and experimentation and the works in *The Familiar Face* illustrate the artist's keen power of observation and his gift for drama and humor.

## EVENTS CALENDAR

Unless otherwise stated, all events are free with Museum admission, no reservations are necessary and seating is on a first-come, first-served basis. Admission is \$8 for adults, \$4 for seniors and FREE for members, students with ID and everyone age 18 and under. **The first Friday of every month from 6:00 to 9:00 p.m. is FREE for all visitors.**

### LECTURES

***The Man Who Never Saw the Comtesse: An Introduction to Henry Clay Frick and His Collection***

**Colin B. Bailey, Associate Director and Peter Jay Sharp Chief Curator, The Frick Collection**

**Saturday, January 23, 4:00 p.m.**

In this lecture, Bailey introduces Henry Clay Frick (1849–1919) and provides a brief history of how he formed his peerless collection of Old Master paintings, sculpture and decorative arts. Bailey pays special attention to the building of Frick's Fifth Avenue mansion at 1 East 70th Street and the dispositions he made for the collection to become a public institution after the deaths of he and his wife.

***Matisse, Picasso and Beyond: How Portraiture Survived Modernism***

**John Klein, Associate Professor of Modern and Contemporary Art, Washington University in St. Louis**

**Saturday, February 20, 4:00 p.m.**

In the early 20th century, portraiture took on an important role among the avant-garde, partly because its scope was restricted to private circles of intimates and to self-portraiture. Liberated from the need to work within a patronage system, such artists as Henri Matisse, Pablo Picasso and Alberto Giacometti successfully adapted the portrait to their own expressive needs. Their efforts made the early 20th century a surprising time for the flourishing of this conventional, even hidebound, genre. The limited role that modernist artists assigned to the portrait gave way in the later 20th century to new explorations of portraiture's potential for re-engagement with the world beyond, as identity politics, social movements and scientific research into the unseen determinants of human identity gave greater relevance to the rendering of the face and figure in art.

***Outside of the Box: Portraiture after Ingres***

**Leah Lehmbek, Assistant Curator, Norton Simon Museum**

**Saturday, March 13, 4:00 p.m.**

In 1867, the year of Jean-Auguste-Dominique Ingres's immense memorial exhibition, portraiture reached its apogee in France. At this same moment, however, the genre was making its most significant and lasting shift away from its traditions. Taken up by the Impressionists and continued by masters such as Matisse, Picasso, Duchamp and Warhol, the conventions of portraiture were undermined, challenged, subverted and silenced—and yet simultaneously reinforced by these avant-garde artists. In this lecture, Lehmbek traces these changes in the genre from the mid-19th century to the present day.

### ***Was Édouard Vuillard a Portrait Painter?***

Richard Brettell, Margaret McDermott Distinguished Chair of Art and Aesthetics, the University of Texas at Dallas, and the American Director of FRAME (French Regional and American Museum Exchange)

**Saturday, March 27, 4:00 p.m.**

In terms of portraits, no modern painter depicted a larger or more diverse group of people than Édouard Vuillard. The diversity of age, sexual orientation, religion, and national origin is extraordinary, in spite of the fact that all his sitters or “standers” were in some way or another “Parisian.” In this lecture, Brettell considers Vuillard’s pictorial project in the tradition of his only real source, Edgar Degas, as well as in relationship to the “portrait of an age” represented by writers and playwrights. Brettell looks at commissioned portraits, of which Vuillard, unlike Degas, painted hundreds. He also considers intimate interiors and landscapes populated by friends and friends-of-friends and discusses the most extraordinary aspects of Vuillard’s portrait project, the representation of assimilated Jews, which remains unsurpassed in the history of art before the Holocaust.

## **MUSICAL PERFORMANCE**

### ***Gaze: Portraits of Artists and Composers***

**Polli Chambers-Salazar**

**Friday, February 26, 7:00 p.m.**

As Jawlensky, Klee and other artists challenged tradition with their unique approaches to portrait painting, composers such as Scriabin and Hindemith experimented in their own creations. Pianist Polli Chambers-Salazar presents a program focusing on selected works from *Gaze: Portraiture after Ingres* and on the music being composed during the same time period. Dr. Chambers-Salazar performs a variety of piano works from the early 20th century and discusses the interconnections among the artists and composers who transformed the landscape in their respective fields.

## **ADULT DRAWING CLASSES**

### ***On Paper: Drawing and Literature***

Join artist Lily Simonson as you explore the rich relationship between writing and art, drawing inspiration and knowledge from the Museum’s collections in tandem with the works of renowned authors Virginia Woolf, Michael Pollan, Jun’ichiro Tanizaki and Sylvia Plath.

All levels of experience are welcome. Each class is \$20 and is limited to 18 participants. Materials are provided. Advance registration is required. For further information and registration, contact the Education Department at (626) 844-6980.

### ***Making of the Moment Something Permanent: Capturing Gesture***

**Friday, January 29, 6:30–8:30 p.m.**

Delving into passages from *To the Lighthouse*, discuss the ways that Virginia Woolf transforms even the most intangible and transient aspects of our existence into words. Learn to register the movement of the human form and the human spirit as you sketch ancient stone sculptures from India.

***The Active Still Life: Object as Subject***

**Friday, February 12, 6:30–8:30 p.m.**

Read excerpts from *The Botany of Desire: A Plant's Eye View of the World* and discuss Michael Pollan's account of the tulip's extraordinary impact on an entire culture. Study the Dutch masters' approach to composition, glazing and value as you breathe life into your own still-life drawing.

***The Character of Chiaroscuro: Portraiture and Rembrandt***

**Friday, February 19, 6:30–8:30 p.m.**

*In Praise of Shadows* by Jun'ichiro Tanizaki presents the idea that darkness can reveal more than light. Contemplate Tanizaki's thesis as you recreate works from *The Familiar Face: Portrait Prints by Rembrandt* and the concurrent exhibition, *Gaze: Portraiture after Ingres*, using shadows and highlights to create form.

***Psyche as Place: The Post-Impressionist Landscape***

**Friday, February 26, 6:30–8:30 p.m.**

Explore the ways in which poet Sylvia Plath and Post-Impressionists such as Paul Cézanne, Henri Rousseau and Vincent van Gogh render external spaces as reflections of interior psychological states. Employ principles of dynamic design and shifting perspective to create your own unique drawings of the space around you.

**ADULT ART HISTORY CLASS**

***The Face of a Nation: Rembrandt and His Time***

**Saturday, February 27, 10:30 a.m.–12:00 p.m.**

**Ann Jensen Adams, Associate Professor, History of Art and Architecture, University of California at Santa Barbara**

Rembrandt's remarkable innovations in the portrayal of himself and his contemporaries were part of the monumental changes taking place in 17th-century Holland, which witnessed the development of capitalism, a republican form of self-government, the so-called Scientific Revolution and the Protestant Reformation. These changes had a profound impact on understandings of personhood and, by extension, how the individual was to be portrayed.

This lecture examines Rembrandt's contribution to the development of portraiture—of both painting and prints—in relation to the traditions he inherited, market pressures and evolving understandings of the individual within these new political, cultural and social structures.

The fee of \$15 includes admission to the galleries on the day of class. Walk-in registration begins at 10:15 a.m. For further information, call the Education Department at (626) 844-6980.

## AFTERNOON SALONS

Join a Museum educator the first Sunday afternoon of each month for a dynamic and edifying conversation. The theme of portraiture is the focus for this winter's Afternoon Salons series. The course is free with admission and limited to 20 participants. Register at the Information Desk 15 minutes prior to the program.

### *Penetrating Portraits*

**Sunday, January 3, 2:00–3:00 p.m.**

Consider the compositional and expressive devices visual artists employ to transcend portraiture's documentary function.

### *Fashion and Meaning*

**Sunday, February 7, 2:00–3:00 p.m.**

Explore the role of costumes and accessories in portrait painting, from Ingres's *Comtesse d'Haussonville*, 1845, to Andy Warhol's *Jacqueline Kennedy II (Jackie II)*, 1966.

### *Does Biography Matter?*

**Sunday, March 7, 2:00–3:00 p.m.**

Investigate the influence of the artist's and sitter's biographies in the examination and interpretation of portrait painting.

## GUIDED TOURS & SPOTLIGHT TALKS

### GUIDED TOURS

Please note that space is limited to 25 participants. Sign up at the Information Desk 15 minutes prior to the tour.

### *Highlights of the Collection*

**Friday, January 8, 6:00–7:00 p.m. and 7:00–8:00 p.m.**

Enjoy an introductory tour of the Museum's treasured European and Asian masterpieces.

### *Techniques of the Printmaker*

**Sunday, January 31, 1:00–2:00 p.m.**

Learn how to distinguish the unique qualities of various graphic processes by looking at prints, including etchings by Rembrandt, linocuts and aquatints by Pablo Picasso and silkscreens by Andy Warhol.

### **Romantic Encounters**

**Friday, February 5, 6:00–7:00 p.m. and 7:00–8:00 p.m.**

Explore the ageless theme of love in such artworks as *Krishna Converses with a Messenger*, c. 1800, Himachal Pradesh, India, and Jean-Baptiste Deshayes de Colleville's *Jupiter and Semele*, c. 1760.

### *Norton Simon the Collector*

**Sunday, February 28, 1:00–2:00 p.m.**

Delve into stories of how Norton Simon acquired some of the world's finest artworks.

### *The Portrait*

**Friday, March 5, 6:00–7:00 p.m. and 7:00–8:00 p.m.**

Probe portraiture with an eye toward understanding how identity can be constructed, from Giovanni Bellini's objective portrayal of a youth in *Portrait of Joerg Fugger*, 1474, to Pablo Picasso's evocation of the fictional Spanish temptress in *Portrait of Jacqueline as Carmen*, 1962.

### *Religion and Art in Southeast Asia*

**Sunday, March, 28, 1:00–2:00 p.m.**

Gain insight into the beliefs, practices and rituals of Buddhism, Hinduism and Jainism, three of the most prominent religions in Southeast Asia, through an examination of sacred stone and bronze sculpture.

## SPOTLIGHT TALKS

Join a Museum educator on Saturdays at 1:30 p.m. or 2:30 p.m. for a focused 20-minute discussion of artwork and exhibitions.

- January 2      *Holy Family with Music-Making Angels*, c. 1520
- January 9      *The Familiar Face: Portrait Prints by Rembrandt*
- January 16     Sam Francis' *Basel Mural III, Fragments 1 and 2*, 1956–58
- January 23     Jean-Auguste-Dominique Ingres's *Comtesse d'Haussonville*, 1845
- January 30     *Cosmic Vishnu with Spouses*, 11th century, West Bengal, India, or Bangladesh
- February 6     Aert van der Neer's *Winter Scene with Figures Playing Kolf*, 1650–55
- February 13    Guercino's *Suicide of Cleopatra*, c. 1621
- February 20    *Gaze: Portraiture after Ingres*
- February 27    *Divine Demons: Wrathful Deities of Buddhist Art*
- March 6        Jean-Baptiste Siméon Chardin's *Dog and Game*, 1730
- March 13       Puccio di Simone's *Madonna and Child with Angels*, c. 1350
- March 20       Jan Davidsz. de Heem's *Vase of Flowers*, 1654
- March 27       *Buddha and Adorants on the Cosmic Mountain*, Kashmir, India, c. 700

## FAMILY EVENTS

### FAMILY FESTIVAL

#### Art + Yoga

**Sunday, February 21, 1:00–1:40 p.m., 2:00–2:40 p.m., and 3:00–3:40 p.m.**

Join certified yoga instructor Greville Henwood on a tour exploring Indian and Southeast Asian art. After the tour, practice oms, asanas, mudras and yoga movements inspired by the gestures and poses of Hindu and Buddhist gods and goddesses. Leave the workshop feeling relaxed, rejuvenated and enlightened.

The course is free and limited to 20 participants ages 6–12. Participants must be accompanied by one adult only. Advance registration is required. For further information and registration, contact the Education Department at (626) 844-6980.

## **FAMILY DAYS**

### **Hue, Value and Intensity**

**Saturday, January 16, 1:00–2:30 p.m.**

Spend an afternoon filling your life with color as you look at art, and then design a kaleidoscopic color wheel and view the world in a whole new way.

### **Spring Has Sprung**

**Saturday, March 20, 1:00–2:30 p.m.**

Take a stroll through landscape paintings and the sculpture garden, and then design a collage with “green” materials.

## **FRIDAY NIGHT FAMILY ART**

### ***Ingres: Strike a Pose***

**Friday, January 8, 6:30–7:30 p.m.**

Try your hand at sketching different gestures as you study the pose depicted in Jean-Auguste-Dominique Ingres’s *Comtesse d’Haussonville*, 1845.

### ***Klee: Taking a Line for a Walk***

**Friday, February 12, 6:30–7:30 p.m.**

Create a whimsical drawing of yourself with string, yarn and thread as you examine the lines running through Paul Klee’s paintings.

### ***Picasso: All Mixed Up***

**Friday, March 12, 6:30–7:30 p.m.**

Draw, cut and paste as you make portrait collages inspired by the art of Pablo Picasso.

## **STORIES IN THE AFTERNOON**

### ***Winter Wonderland***

**Sunday, January 10, 2:00–3:00 p.m.**

**Sunday, January 31, 2:00–3:00 p.m.**

Listen to stories about snowy days as you craft your own pop-up winter landscape with snowflakes, snowmen and sleds in front of Alfred Sisley’s *Louveciennes in the Snow*, 1872.

### ***A Month of Love***

**Sunday, February 14, 2:00–3:00 p.m.**

**Sunday, February 28, 2:00–3:00 p.m.**

Hear tales about love as you create a heart-shaped wreath adorned with lace, ribbons, cherubs and more in front of Jean-Honoré Fragonard's *Music*, c. 1760–65.

***Happy Birthday to You, Vincent!***

**Sunday, March 14, 2:00–3:00 p.m.**

**Sunday, March 28, 2:00–3:00 p.m.**

Learn about the incredible life and art of Vincent van Gogh through books as you celebrate his March birthday by making colorful textured drawings in front of his *Portrait of the Artist's Mother*, 1888.

## TEEN ARTS ACADEMY

***Destroying the Image, Constructing the Self***

**Sunday, February 28, 1:00–4:00 p.m.**

**Sunday, March 7, 1:00–4:00 p.m.**

In this course, inspired by the exhibition *Gaze: Portraiture after Ingres*, teens contemplate the dynamic history of modernism—from the emotive brushwork of the Impressionists to the cool and clinical techniques employed by Andy Warhol—and the way in which the desire to portray the individual endures. Los Angeles-based artist Liz Glynn leads an exploration of ideas of self-presentation through performance and photography.

The course is free and limited to 18 participants. All materials are provided. Online registration is required. For further information, contact the Education Department at (626) 844-6980.

## GENERAL MUSEUM INFORMATION

- LOCATION:** 411 West Colorado Boulevard, Pasadena, California 91105  
Located on the corner of Orange Grove and Colorado Boulevards at the intersection of the Foothill 210 and Ventura 134 freeways. Parking is free.
- HOURS:** Open every day except Tuesday, from 12:00 p.m. to 6:00 p.m. and 12:00 p.m. to 9:00 p.m. on Friday.
- ADMISSION:** \$8.00 for adults; \$4.00 for seniors; free for Museum members, students with ID, and patrons 18 and under. **The first Friday of every month from 6:00 p.m. to 9:00 p.m. is free for all visitors.**
- CONTACT:** Call (626) 449-6840 or visit [www.nortonsimon.org](http://www.nortonsimon.org).