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The Norton Simon Museum Presents Ingres's *Comtesse d'Haussonville* On Loan from The Frick Collection as Part of an Art Exchange Program

On view October 30, 2009, through January 25, 2010

Pasadena, CA—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 will accompany the work.

"The Frick Collection is one of the world's most acclaimed art institutions and was especially admired and respected by Norton Simon," says Walter Timoshuk, President of the Norton Simon Museum. "This exchange program not only brings some of the Frick's marvelous works to the West Coast, but also honors Mr. Simon's esteem for this exceptional institution."

Located on Fifth Avenue, The Frick Collection is housed in the former mansion of industrialist Henry Clay Frick (1849–1919) and is home to an internationally celebrated collection of Western fine and decorative arts, with works by Bellini, Fragonard, Gainsborough, Goya, Holbein, Ingres, Manet, Monet, Rembrandt, Renoir, Titian,



Jean-Auguste-Dominique Ingres (French, 1780–1867)
Comtesse d'Haussonville, dated 1845
 Oil on canvas, 51 7/8 x 36 1/4 inches (131.8 x 92)
 The Frick Collection, New York
 Photo: Richard di Liberto

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Turner, Velazquez, Vermeer, Whistler, and others. “We are delighted to form this special exchange with the Norton Simon Museum, whose superb works very rarely leave Pasadena,” says Anne L. Poulet, Director of The Frick Collection. “And what a pleasure it will be to view the *Comtesse* in a new setting—the Norton Simon’s beautiful and serene galleries.”

Comtesse d’Haussonville will be on view at the Norton Simon Museum from October 30, 2009, through January 25, 2010. Two preparatory drawings by Ingres will accompany the painting—one a direct study, executed around 1843 or 1844, which shows this same pose and his process in dealing with the folds of her elegant dress; the other a preparatory detail drawing for an 1839 commission for his monumental work, *The Golden Age*. All three works will hang alongside the Norton Simon’s portrait of *Baron Joseph-Pierre Vialetés de Mortarieu*, also by Ingres. A series of programs will be organized around the installation, including the lectures *Ingres and the Comtesse d’Haussonville* by Edgar Munhall, Curator Emeritus, The Frick Collection, on Saturday, November 7, 4:00 p.m., *The Fashion for Ingres*, by Aileen Ribeiro, The Oak Foundation Professor in the History of Dress, Courtauld Institute of Art, on Saturday, November 14, 4:00 p.m., and a lecture on Henry Frick by Colin B. Bailey, Associate Director and Peter Jay Sharp Chief Curator, The Frick Collection, on Saturday, January 23, 4:00 p.m. A related exhibition, “Gaze: Portraiture after Ingres,” runs from October 30 through April 5, 2010.

About the *Comtesse d’Haussonville*

Jean-Auguste-Dominique Ingres (French, 1780–1867) left behind a rich and varied body of work created during his long life. While many of his most known paintings are historical and religious depictions, his series of portraits, many of them of well-born, beautiful women, are among his most captivating. Ingres began his portrait of Louise d’Haussonville (1818–1882) in 1842, when he was 62 and the *comtesse* was 24. The picture shows the lovely young woman standing before a hearth in a well appointed room, a mirror on the wall reflecting the back of her head and neck. She wears an elegant, Delft-blue silk dress, its folds and details resplendent, a few pieces of gold jewelry, and an ornate red ribbon and tortoiseshell comb in her hair. One arm rests across her waist, the other is bent upward, and her hand is tucked under her chin. The *comtesse* looks directly ahead, and her slight smile and open expression invite the viewer into this lovely scene.

“Her contemplative pose, with hand to chin, is a motif Ingres revisits time and time again in portraits, history paintings, and surviving sketches,” says Carol Togneri, Chief Curator at the Norton Simon Museum. “The opportunity to have this beautiful portrait, as well as two working drawings that show his interest in this important detail, allows us to consider Ingres’s relationship and homage to antique art.”

“Although Ingres felt that posterity would judge him by his allegories, religious subjects and history paintings, it is his portraits - painted and drawn - that continue to mesmerize us today,” says Colin B. Bailey, Peter Jay Sharp Chief Curator of The Frick Collection. “One of his most arresting is that of the twenty-seven-year-old Louise-Albertine de Broglie, comtesse d’Haussonville: daughter of a peer of the realm, wife of a member of the National Assembly, and future author of romantic novels and historical

studies. Through the sheer force of her personality-confident, thoughtful, and refined-d'Haussonville dominates this composition, which is a tour de force of verism in the rendering of dress, jewelry and fashionable accoutrements. Ingres worked intensively on this portrait during the first six months of 1845, and was delighted with its favorable reception, repeating the comment of a prominent politician to the sitter in a letter to his closest friend: 'M Ingres must be in love with you to have painted you this way.'

About the Art Exchange Program

In 2007 the Norton Simon foundations entered a new phase in their history by forming an art exchange program with both The Frick Collection in New York City and the National Gallery of Art in Washington, D.C. Works of art from the Norton Simon foundations are lent to both of these estimable institutions for special viewings and, in return, masterpieces from their collections are presented at the Norton Simon Museum. The exchange is an opportunity to promote the Norton Simon collections to a much wider audience while simultaneously providing Southern California audiences the chance to view some of the world's most significant and visually compelling paintings. The program launched in summer 2007 with the lending of the Norton Simon's Rembrandt *Portrait of a Boy* (1655-60) to the National Gallery of Art. The first incoming loan was Johannes Vermeer's *A Lady Writing* from the National Gallery of Art in fall 2008.

In February 2009, the Norton Simon Museum sends to the Frick five of its masterpieces—Jacopo Bassano's *Flight into Egypt*, c. 1544–45; Peter Paul Rubens's *Holy Women at the Sepulchre*, c. 1611–14; Guercino's *Aldrovandi Dog*, c. 1625; Francisco de Zurbarán's *Still Life with Lemons, Oranges and a Rose*, 1633; and Bartolomé Esteban Murillo's *Birth of St. John the Baptist*, c. 1655. *Masterpieces of European Art from the Norton Simon Museum*, on view from February 10 through May 10, 2009, is organized by Colin B. Bailey, Peter Jay Sharp Chief Curator of The Frick Collection, and Carol Togneri, Chief Curator of the Norton Simon Museum, with Margaret Iacono, Assistant Curator of the Frick. A fully illustrated publication, with an essay by Norton Simon Senior Curator Sara Campbell and entries on each work by Ms. Iacono, accompanies the New York installation.

About the Norton Simon Museum

The Norton Simon Museum is known around the world as one of the most remarkable private art collections ever assembled. Over a thirty-year period, industrialist Norton Simon (1907–1993) amassed an astonishing collection of European art from the Renaissance to the 20th century and a stellar collection of South and Southeast Asian art spanning 2,000 years. Among the most celebrated works he collected are the *Branchini Madonna*, 1427, by Giovanni di Paolo; *Madonna and Child with Book*, c. 1502–03, by Raphael; *Still Life with Lemons, Oranges and a Rose*, 1633, by Francisco de Zurbarán; and *Portrait of a Boy*, 1655–60, by Rembrandt van Rijn. The collection is particularly notable for its 19th-century works, including the *Mulberry Tree*, 1889, by Vincent van Gogh, and a stunning selection of over 100 works by Degas, including the *Little Dancer Aged Fourteen*, 1878–81. Masterpieces from the 20th century include works by Picasso, Modigliani, and Brancusi. Highlights from the Asian collection include the bronze

sculptures *Buddha Shakyamuni*, c. 550, India: Bihar, Gupta period, and *Shiva as King of Dance*, c. 1000, India: Tamil Nadu; and the gilt bronze *Indra*, 13th century, Nepal.

In 1974, Norton Simon and a reorganized Board of Trustees assumed control of the Pasadena Art Museum, taking up management of its building and incorporating its important collection of 20th-century European and American art with the outstanding collections of the Norton Simon foundations. Highlights from the PAM collection include the Galka Scheyer Blue Four Collection, a body of works by artists Lyonel Feininger, Paul Klee, Alexei Jawlensky, Vasily Kandinsky, and others assembled by art dealer, scholar, and muse Galka Scheyer; postwar American art, particularly from Southern California–based artists, including John Altoon, Larry Bell, Wallace Berman, Bruce Conner, Richard Diebenkorn, Lynn Foulkes, Sam Francis, George Herms, Robert Irwin, and Ed Ruscha; and a photography collection comprised of works by Ansel Adams, Lewis Baltz, Manuel Alvarez Bravo, Imogen Cunningham, Frederick Sommer, Edward Weston, and Minor White, among others.

Approximately 1,000 works from the permanent collection of 12,000 objects are on view in the Norton Simon Museum's galleries and sculpture garden throughout the year. There are three temporary exhibition spaces within the Museum; every year the curatorial department mounts three to six exhibitions centered on the collection. To extend the impact of these exhibitions and to explore genres and themes within the permanent collection, the Museum offers six to ten free public programs per month, including scholarly lectures and symposia, adult education courses, music and dance performances, and hands-on activities for children. Private tours are available by reservation.

In collaboration with Yale University Press, the Norton Simon Art Foundation actively produces scholarly publications focused on segments of the collections on view at the Museum. Recent editions include [The Blue Four Collection at the Norton Simon Museum](#) (2002), the three-volume [Asian Art at the Norton Simon Museum](#) (2003–2004), [The Collectible Moment: Photographs in the Norton Simon Museum](#) (2006), and [Nineteenth-Century Art in the Norton Simon Museum](#) (volume I) (2006).

Location: The Norton Simon Museum is located at 411 West Colorado Blvd. at Orange Grove Blvd. in Pasadena, California, at the intersection of the Foothill (210) and Ventura (134) freeways. For general Museum information, please call (626) 449-6840 or visit www.nortonsimon.org. **Hours:** The Museum is open every day except Tuesday, from 12:00 p.m. to 6:00 p.m., and 12:00 noon to 9:00 p.m. on Friday. **Admission:** General admission is \$8.00 for adults and \$4.00 for seniors. Members, students with I.D., and patrons age 18 and under are admitted free of charge. Admission is free for everyone on the first Friday of every month from 6:00 to 9:00 p.m. All public programs, unless stated otherwise, are free. The Museum is wheelchair accessible. **Parking:** Parking is free and no reservations are necessary. **Public Transportation:** The City of Pasadena provides a shuttle bus to transport passengers through the Pasadena Playhouse district, Lake Street shopping district, and Old Pasadena. A shuttle stop is located in front of the Museum. Visit www.cityofpasadena.net/artsbus for schedules. The MTA Bus Line #180/181 stops in front of the Museum. The Memorial Park Station on the MTA Gold Line is the closest Metro Rail station to the Museum, located at 125 East Holly Street and Arroyo Parkway. Please visit www.metro.net for schedules.