

**The Norton Will Reopen on Feb. 9, 2019 with Exhibitions
Showcasing Strengths and Mission of a Transformed Museum**
Eight exhibitions and several commissioned works will be on view simultaneously

WEST PALM BEACH, FL (Sept. 6, 2018) – The Norton Museum of Art has announced the special exhibitions and site-specific commissions that will inaugurate the expanded and transformed institution when it reopens to the public on Feb. 9, 2019.

The Museum will have 37 percent more exhibition space, enabling it to expand its schedule of special exhibitions, display more of the Museum’s collection and, for the first time, dedicate galleries to its outstanding photography collection. Education space will increase by 50 percent; new public gardens – the first to be designed by celebrated architect Lord Norman Foster – will feature 14 modern and contemporary sculptures by Keith Haring, George Rickey, Mark di Suvero, and others; and the dramatic new Museum entrance will be anchored by a monumental Claes Oldenburg sculpture.

The slate of inaugural exhibitions will include the latest installment in the critically acclaimed RAW (Recognition of Art by Women) series, which promotes the work of living women artists. Thanks to the Leonard and Sophie Davis Fund / ML Dauray Arts Initiative, which initially funded RAW for six years, the series will continue. The 2019 RAW artist is Chicago-based Nina Chanel Abney (American, born 1982), whose recent work explores issues of discrimination as seen through multiple lenses, including race and gender. The \$1 million gift also established the three-year Sophie Davis Curatorial Fellowship for Gender and Racial Parity, which has been awarded to Ladi’ Sasha Jones, who joined the Norton in February.

Another highlight commemorating the opening is *Going Public: Florida Collectors Celebrate the Norton*, an exhibition of exceptional works from private collections of Museum supporters. Works by James Whistler, Robert Henri, and Mary Cassatt, among others, will be on view.

Several commissioned site-specific installations also will highlight the reopening. Artist Pae White is creating a large-scale work for the new Ruth and Carl Shapiro Great Hall. New York City-based artist Rob Wynne, who works with text and hand-poured glass, will construct a work around the new three-story Muriel and Ralph Saltzman Stairway. This commission will incorporate and expand upon a Wynne piece, *I Remember Ceramic Castles, Mermaids & Japanese Bridges*, done for the Norton in 2012. A compilation of short films by photography and video artist Gregory Scott that provide a tongue-in-cheek view of art, artists, and museums will be screening in the new Leonard and Evelyn Lauder Restaurant.

(MORE)

The NORTON'S 2019 EXHIBITIONS

Going Public: Florida Collectors Celebrate the Norton

February 9 – June 4, 2019

This exhibition comprises loans of approximately 50 rarely seen works from prestigious private South Florida collections. These remarkable artworks from Norton supporters convey the breadth of the exceptional collections in the area, and will inaugurate several of the new galleries. Some loans also will be integrated into the Museum's American, Chinese, Contemporary, European, and Photography collection galleries. Artists represented in this exhibition include Mary Cassatt, Nick Cave, Bruce Conner, Jean Dubuffet, Robert Henri, Anselm Kiefer, Roy Lichtenstein, Edward Ruscha, Jenny Saville, Kara Walker, James Whistler, and many others. All five Norton curators are contributing to this expansive exhibition.



Oldenburg and van Bruggen: The Typewriter Eraser, A Favored Form

February 9 – June 4, 2019

Considered one of the founders of Pop Art, Claes Oldenburg's (American, born Sweden, 1929) provocative work transforms everyday items into colossal sculptures that upend the conventional relationship between viewer and object. *Typewriter Eraser, Scale X*, 1999, made in partnership with his wife, Coosje van Bruggen (American, born Netherlands, 1942-2009), is a recent gift from Trustee Ronnie Heyman and a signature work that stands at the Norton's new entrance. To celebrate this significant donation, this exhibition examines Oldenburg's early interpretations of the typewriter eraser, a subject that has inspired him since the late 1960s and culminates in the large-scale collaborations with van Bruggen. The exhibition brings together sculpture and works on paper that illustrate an array of styles, orientations and materials that Oldenburg used to depict the ever morphing forms of this recurring theme. Together, they chronicle the visual evolution of one of Oldenburg's favorite subjects that, according to the artist, "is a presence in itself." The exhibition is curated by Assistant Curator J. Rachel Gustafson.

CLAES OLDENBURG (American, born Sweden, 1929)
COOSJE VAN BRUGGEN (American, born Netherlands, 1942-2009)
Typewriter Eraser, Scale X, 1998-1999
Painted stainless steel and fiberglass
Overall: 237 ¼ x 152 ½ x 136 in. (602.6 x 387.4 x 345.4 cm)
Gift of The Heyman Family, In Memory of Samuel J. Heyman
© Claes Oldenburg and Coosje van Bruggen
Photo: Paul McDermott Photography



Good Fortune to All: A Chinese Lantern Festival in 16th-Century Nanjing

February 9, 2019 – June 4, 2019

Good Fortune to All will present an exceptionally rare group of six paintings from the late 16th century, which together depict a continuous scene of a Lantern Festival in

Nanjing, the capital city of the Hongwu Emperor (reigned 1368-1398) who founded the Ming dynasty. The Lantern Festival concludes the fortnight of New Year celebrations in China, with the intent of bringing good fortune to all, and is still celebrated today. Countless figures in the paintings, including immortals, soldiers, children, acrobats, musicians, civil servants, and court officials, are shown engaged in various aspects of the festivities, with the center of the composition occupied by the Aoshan lantern mountain, a huge artificial landscape illuminated with hundreds of colorful lanterns. These works, recently acquired and extensively conserved through the generosity of John and Heidi Niblack, will be on view for the first time. The exhibition is curated by Laurie Barnes, Elizabeth B. McGraw Curator of Chinese Art.

Image credit: The Lantern Festival, probably late 16th century, Ming dynasty, Wanli reign (1572-1620). Group of six paintings, ink and color on silk, each: 81 ¼ × 22 ¾ in. (206.4 × 57.8 cm). Courtesy of the Norton Museum of Art.



Out of the Box: Camera-less Photography

February 9 – June 18, 2019

From the earliest days of photography, artists have experimented with ways to record images without the use of a conventional camera apparatus. One of the acknowledged founders of the medium, the British inventor William Henry Fox Talbot, was among the first to make camera-less pictures this way, as seen in his “photogenic drawings” such as *Lace* (made before 1845). *Out of the Box* will present 40 works in this tradition drawn from the museum’s permanent collection of photography, most of which have never been shown publicly. Starting with Talbot, then moving on to the surrealist “rayograms” of Man Ray and continuing with works by photographers including Robert

Heinecken, Ellen Carey, Walead Beshty, and Adam Fuss, the exhibition will illustrate the myriad ways in which the materials and techniques of photography can create meaning without a camera. The exhibition is curated by Tim B. Wride, William and Sarah Ross Soter Curator of Photography.

ADAM FUSS (British, born 1961)

Untitled, 1992

Silver dye bleach (Cibachrome) print

39 × 35 1/8 in. (99.1 × 89.2 cm)

Purchase through the generosity of the 2017 Photography Committee of the Norton Museum of Art, 2017.152

© Adam Fuss. Courtesy Cheim & Reid, New York



RAW (Recognition of Art by Women): Nina Chanel Abney

February 9 – June 25, 2019

Nina Chanel Abney (American, born 1982) paints in a bold graphic style with a brilliantly colored palette, creating powerful narratives and emblematic scenes on canvas, buildings, museum walls, and, even, basketball courts. Abney addresses the injustices of our time in compositions densely populated with abstracted,

symbolic figures and shapes seducing the viewer while gradually revealing some of the most serious subjects of our time—racial inequality, gender discrimination, and gun violence among other topical themes. In Abney’s hands, the modernist visual language of Stuart Davis and Henri Matisse is integrated with the symbolism of contemporary technology. Relevant and timeless, her paintings are revelatory and provocative avoiding judgement while demanding attention. The exhibition, curated by Cheryl Brutvan, Director of Curatorial Affairs and Curator of Contemporary Art, will emphasize recent work and be accompanied by a publication.

© Nina Chanel Abney. Photo by J. Caldwell. Courtesy of the artist, Jack Shainman Gallery, New York and the Nasher Museum of Art, Durham.



Modern Spontaneity: Ralph Norton’s Watercolors

February 9 – May 7, 2019

The Norton Museum of Art’s founder, Ralph Norton, loved the medium of watercolor and acquired major examples by both modern American and modern European artists. A selection of them will be the subject of the exhibition *Modern Spontaneity*, featuring 15 watercolors from late 19th-century masters such as Winslow Homer through modernists such as Charles Burchfield, Charles Demuth, and Fernand Léger. This show will reveal how watercolor both appeals to artists because of its apparent spontaneity and can simultaneously frustrate them with its unforgiving nature. The exhibition is curated by Ellen Roberts, Harold and Anne Berkley Smith Curator of American Art.

Image credit: CHARLES E. BURCHFIELD (American, 1893–1967). *In the Swamp*, 1917. Gouache on paper mounted to chipboard, 22 x 18 in. (55.9 x 45.7 cm). Bequest of Elizabeth C. Norton, 47.4. Courtesy of The Norton Museum of Art.

Spotlight: *Ralston Crawford Across Media*

February 9 – May 14, 2019

In this focus exhibition, the Museum will highlight a generous loan of a Ralston Crawford oil painting alongside a watercolor and three photographs by the modernist artist, which are in the Norton’s collection – three of which are new acquisitions. Seen together, these five works illuminate the close relationship between Crawford’s Precisionist paintings and his photographs. In all these works, he used unusual viewpoints to explore the non-objectivity inherent in industrial subjects. The exhibition is curated by Ellen Roberts, Harold and Anne Berkley Smith Curator of American Art.



WHO? A Brief History of Photography through Portraiture

February 9 - May 2019

The Norton’s new Griffin Wing features the first dedicated gallery – the Saltzman Gallery – to showcase the Museum’s permanent collection of photography. The inaugural installation of approximately 60 works will trace the history of the medium through portraiture. Beginning with 19th-century daguerreotypes and albumen prints and ending with 21st-century examples by artists such as Tim Hailand, Cindy Sherman, and Arne Svenson, these works collectively examine the reciprocal influences between photography and the portrait. Works by Henri Cartier-Bresson,

Julia Margaret Cameron, August Sander, Dorothea Lange, Irving Penn, Thomas Ruff, and Shirin Neshat also will be on view.

Alexander Hesler (American, born Canada, 1823-1895)
Portrait of Abraham Lincoln, 1860, printed by G.B. Ayres 1881
Platinotype
Image, sheet & mount: 9 x 7 in. (22.9 x 17.8cm)
Mat: 20 x 16 in. (50.8 x 40.6 cm)
Gift of Baroness Jeane von Oppenheim, 98.254. Courtesy Norton Museum of Art

About The New Norton

The Museum, which opened in 1941, was initially conceived by architect Marion Sims Wyeth as an elegant series of Art Deco-inspired pavilions organized around a central courtyard. Visitors entered from the east, and from its front door enjoyed a direct view to the Intracoastal Waterway. As the Museum outgrew its original footprint, it added new multi-story spaces and moved its main entrance to face south. The Foster + Partners plan relocates the entry to the west, giving the Norton a distinctive, welcoming presence on South Dixie Highway while reestablishing the symmetry of the original Wyeth design.

The Heyman Plaza, the new entry forecourt, will feature the serene Michelle and Joseph Jacobs Reflecting Pool and will be sheltered under a monumental, 43-foot-high, semi-reflective metal canopy that “floats”—unsupported—45 feet beyond the face of the building. A scalloped-shaped cutout in the canopy protects and embraces a majestic 80-year-old, 65-foot-tall banyan tree.

The new spaces adjacent to the forecourt include the 210-seat, state-of-the-art Stiller Family Foundation Auditorium for films, lectures, and concerts; the Jane and Leonard Korman Room; and the Leonard and Evelyn Lauder Restaurant, which will offer outdoor dining on the John and Marjorie McGraw Terrace. At the center of these spaces is the Ruth and Carl Shapiro Great Hall, a magnificent 3,600-square-foot, 43-foot-tall space, which will serve as the Museum’s living room with lounge seating, a coffee bar, piano, and book carts. The walls in the Great Hall will be used as canvases for commissioned, temporary art installations. The west-facing wall will feature a 10-x-28-foot-tall window, which will admit dappled light, filtered by the leaves and branches of the banyan tree. These distinct spaces can be used independently for a variety of programs during or after operating hours.

The expansion also includes 12,000 square feet of new gallery space for the museum’s robust exhibition schedule, where shows by groundbreaking women artists and emerging photographers will be highlighted, as well as showcasing the Museum’s distinguished photography holdings and collections of American, Chinese, European, and contemporary art. The J. Ira and Nicki Harris Family Gallery will feature a 150-foot-long exhibition space characterized by a colonnade with large windows facing the Museum’s gardens. The new William Randolph Hearst Education Center is more than twice the size of the existing education space. It will offer two classrooms and a student gallery that will allow for expanded workshops and classes for youth, adults, and families.

South of the garden, six Museum-owned, 1920s-era, historic houses are being restored. Two of these have been connected and re-christened Karp House, which serves as the director’s residence. Three homes will serve as houses and studios for the Museum’s new artist-in-residence program.

About the Norton Museum of Art

Founded in 1941, the Norton Museum of Art is recognized for its distinguished holdings in American, European, and Chinese art, and a continually expanding presence for Photography and Contemporary art. Its masterpieces of 19th century and 20th century European painting and sculpture include works by Brancusi, Gauguin, Matisse, and Picasso, and American works by Stuart Davis, Hopper, O'Keeffe, Pollock, and Sheeler.

The Norton presents special exhibitions, lectures, tours, and programs for adults and children throughout the year. In 2011, the Norton launched RAW (Recognition of Art by Women), featuring the work of a living female painter or sculptor and funded by the Leonard and Sophie Davis Fund / ML Dauray Arts Initiative. In 2012, the Norton established the biennial, international Rudin Prize for Emerging Photographers in partnership with Beth Rudin DeWoody, in honor of her late father, Lewis Rudin.

The Norton has a new address: 1450 S. Dixie Highway, West Palm Beach, Florida, 33401.

It also has new operating hours:

10 a.m. to 5 p.m. on Monday, Tuesday, Thursday, and Saturday

10 a.m. to 10 p.m. on Friday

11 a.m. to 5 p.m. on Sunday.

Closed on Wednesdays and major holidays.

Here are the Norton admission prices:

Members: Free

General: \$18

Seniors: (60+): \$15

Students: \$5 with valid school ID

Children: Free for ages 12 and under

Teachers: Free with valid school ID

Museum admission is free to the public on Fridays and Saturdays!

Free parking is available across the street at 1501 S. Dixie Highway. The Museum is currently closed to complete interior construction and reinstall art, and will reopen on Feb. 9, 2019. For additional information, please call (561) 832-5196, or visit www.norton.org.

###