

# NORTON MUSEUM OF ART

1450 S. Dixie Highway  
West Palm Beach, Florida 33401

[norton.org](http://norton.org)

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**The Expanded and Transformed Norton Museum of Art Opens to the Public on February 9, 2019 with Eight Special Exhibitions, a Complete Reinstallation of Its Permanent Collection, and the First Museum Sculpture Garden Designed by Internationally Acclaimed Architect Lord Norman Foster**

**FESTIVE OPENING DAY OF MUSIC, ACTIVITIES, AND FREE ADMISSION BEGINS WITH A COMMUNITY-WIDE ART PARADE LED BY THE FLORIDA ATLANTIC UNIVERSITY PEP BAND**

**ONGOING CAPITAL CAMPAIGN SURGES TO \$110 MILLION, WELL BEYOND INITIAL GOAL**



**West Palm Beach, FL, February 1, 2019**—With a grand community parade featuring a marching band and hundreds of “collage puppets,” followed by a full day of free admission, music, and activities for all, the Norton Museum of Art will open on February 9, 2019, welcoming the public to its expanded and transformed campus. With an architectural design by Foster + Partners, the Norton now has 35 percent more gallery space—enabling it to open with eight special exhibitions simultaneously and a complete reinstallation of its fast-growing permanent collection—as well as a new, 37,200 square foot garden, the first ever designed for a museum by Lord Norman Foster, with themed installations of sculptures by major artists.

Hope Alswang, Executive Director of the Norton Museum of Art, said, “Our opening day is going to be a celebration as big as the aspirations we have now realized, and as heartfelt as our gratitude toward everyone who has helped transform the Norton. We dedicate February 9 as a day of thanks and festivity to the artists who share their visions with us; the trustees and donors who have lifted us above our campaign goal; the communities we are proud to serve; and especially to the brilliant Lord Norman Foster, who has so beautifully given shape to our hopes and ambitions. On February 9, we look forward to welcoming everyone to the revitalized Norton, which took years to create, and which we hope will inspire and delight for decades to come.”

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The events on February 9 will begin at 10 a.m. with a parade in which the entire public is invited to participate. The joyful procession, led by the pep band of Florida Atlantic University, will feature hundreds of “collage puppets” and ornaments representing the Museum and its collections, designed by Professional Arts Workshop and fabricated by members of the community. The parade will culminate in the civic dedication and ribbon-cutting ceremony, after which the doors will be thrown open for free admission throughout the day, as well as music, performances, and curator talks scheduled until 5pm.

## SITE-SPECIFIC INSTALLATIONS

Merging contemporary art with Lord Norman Foster’s architecture, the Norton has commissioned three major site-specific installations for the grand opening, each inspired by the Norton’s sense of place and location in South Florida.

For the Ruth and Carl Shapiro Great Hall, the architectural heart of the Norton, artist Pae White has created *Eikón*, a 40-foot-long, 15-foot-tall tapestry exploring reflection and illusion. Installed across from a 30-foot-high window that looks out directly onto one of the marvels of the Museum’s landscape—an 80-year-old, 65-foot-tall banyan tree—White’s tapestry weaves in hints of green to reference the monumental presence of the tree.

For the Korman Room, a special events space on the first floor of the Museum, artist Paul Morrison has created a site-specific work stretching across three walls. Inspired by the Norton’s new garden, he vividly renders large-scale, tropical flowers brushed with gold leaf.

Rob Wynne wraps a site-specific work around the three-story-high Muriel and Ralph Saltzman Stairway, which leads to additional galleries and the education center. Comprising nearly 6,000 pieces of hand-poured glass, the shimmering installation is inspired by the sun, surf, and marine life that define the museum’s West Palm Beach location, while also playfully recalling fishbowl ornaments. This commissioned work incorporates and expands upon an earlier piece by the artist, *I Remember Ceramic Castles, Mermaids & Japanese Bridges*, which the Norton commissioned as a temporary installation in 2012.

## INAUGURAL EXHIBITIONS

The expansion of the Museum has enabled the Norton to present a total of eight special exhibitions for its opening.

**RAW: Nina Chanel Abney** is the next solo exhibition in the Norton’s popular *Recognition of Art by Women* (RAW) series, which promotes the work of living female artists. The exhibition features new paintings by Abney that continue her exploration of complex social issues, including racial discrimination and gender inequality.

**Oldenburg and van Bruggen: The Typewriter Eraser, A Favored Form** celebrates the recent acquisition of *Typewriter Eraser, Scale X* (1999) by Trustee Ronnie F. Heyman. The exhibition examines Oldenburg’s early interpretations of the typewriter eraser, a

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subject that has fascinated and inspired him since the late 1960s, and culminates in this large-scale collaboration with his wife Coosje van Bruggen, who died in 2009. The exhibition brings together sculpture and works on paper that illustrate the array of styles, orientations and materials that Oldenburg used to depict the ever-morphing form of this object.

***WHO? A Brief History of Photography through Portraiture*** is the first exhibition in the Norton's first dedicated gallery to showcase the Museum's permanent collection of photography. Approximately 60 works trace the history of the medium through portraiture. Beginning with 19th-century daguerreotypes and albumen prints and ending with recent contemporary examples in the genre, these works collectively examine the reciprocal influences between photography and the portrait.

***Out of the Box: Camera-less Photography*** features 40 works made without the use of conventional camera apparatus. Starting with the work of William Henry Fox 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 illustrates the myriad ways in which the materials and techniques of photography can create meaning without a camera.

***Modern Spontaneity: Ralph Norton's Watercolor Collection*** shares the Museum founder's love of watercolors. The exhibition features 15 watercolors from late 19th-century master Winslow Homer to modernists such as Charles Burchfield, Charles Demuth, and Fernand Léger. This exhibition reveals how watercolor both appeals to artists because of its apparent spontaneity and can simultaneously frustrate them with its unforgiving nature.

***Good Fortune to All: A Chinese Lantern Festival in 16th-Century Nanjing*** presents a group of six rare paintings depicting a 16<sup>th</sup> century, Ming dynasty Lantern Festival. Countless figures in the paintings, including immortals, soldiers, children, acrobats, musicians, and court officials, are shown engaged in various aspects of the festivities, which conclude the fortnight of New Year celebrations and are meant to bring good fortune to all.

***Going Public: Florida Collectors Celebrate the Norton*** comprises loans of approximately 50 rarely seen works from prestigious private South Florida collections. Integrated into the Museum's American, Chinese, Contemporary, European, and Photography collection galleries, artists represented in the museum-wide exhibition include Mary Cassatt, Nick Cave, Bruce Conner, Jean Dubuffet, Robert Henri, Anselm Kiefer, Roy Lichtenstein, Edward Ruscha, Jenny Saville, James Whistler, and many others.

***Spotlight: Ralston Crawford Across Media*** illuminates the relationship between Crawford's Precisionist paintings and his photographs through the close examination of five works. In each, he used unusual viewpoints to explore the non-objectivity inherent in industrial subjects.

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A gallery is also be devoted to highlights of the 100 works of modern and contemporary art promised by Howard and Judie Ganek. This transformative gift adds many artists not previously represented in the Norton's permanent collection, including: Damien Hirst, Anselm Kiefer, Sigmar Polke, and Kara Walker; sculpture by Theaster Gates, Donald Judd, Anish Kapoor, Mario Merz, Juan Muñoz, and Kiki Smith; and photo-based work by Matthew Barney, Nan Goldin, Cindy Sherman, Lorna Simpson, Pipilotti Rist, Bill Viola, and William Wegman, among many others.

## THE PERMANENT COLLECTION

The Norton has reinstalled all of its permanent collection galleries for the reopening. Each of the Norton's collecting areas—Photography, American, Chinese, European, and Contemporary—will have expanded interpretative space. For the first time in its 78-year history, the Norton will have permanent galleries for the display of its comprehensive photography collection. Approximately 150 works from the American Collection, which numbers more than 1,000 works, spanning nearly three centuries, will fill a majority of the original Museum building, which opened in 1941. In five new galleries devoted to the Chinese Collection, more than 430 objects spanning a period of 5,000 years will be on view. The Niblack Gallery, a new space on the first floor, will be a particular highlight, encompassing significant ceramics, paintings, and lacquer and metalwork. In the European galleries, masterpieces by Paul Gauguin, Claude Monet, Pablo Picasso, and other early Modernists will occupy two, new, sizable galleries on the first floor. Earlier European paintings, sculptures, and works on paper will be installed in a sweep of renovated galleries on the third floor. The greatly expanded contemporary collection will fill three galleries, as well as a new glassed-in colonnade dedicated to sculpture. The colonnade will look out onto the new sculpture garden, which will display 13 sculptures created in the last 30 years.

## A TRANSFORMED CAMPUS, WITH NEW WING AND GARDEN

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 the major thoroughfare of South Dixie Highway while reestablishing the symmetry of the original Wyeth design.

The Heyman Plaza, the new entry forecourt to the Kenneth C. Griffin Building, will feature the serene Michelle and Joseph Jacobs Reflecting Pool and Claes Oldenburg and Coosje van Bruggen's *Typewriter Eraser, Scale X* (1999)—a gift from Trustee Ronnie F. Heyman—which will both be sheltered under a monumental, 43-foot-high, semi-reflective metal canopy that “floats” 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.

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The new spaces adjacent to the forecourt, which can be used independently for a variety of programs during or after operating hours, include the 210-seat, state-of-the-art Stiller Family Foundation Auditorium for films, lectures, and concerts; the Jane and Leonard Korman Special Event Room; The Restaurant at the Norton, managed by Constellation Culinary, which will offer new American cuisine and outdoor dining on the John and Marjorie McGraw Terrace; and the store at the Norton, which will offer an array of unique gifts.

At the center of these spaces is the Ruth and Carl Shapiro Great Hall, a magnificent 3,600-square-foot, 44-foot-tall space, which will serve as the Museum's living room with lounge seating, a coffee bar, piano, and book carts. The walls of the Great Hall will be used as canvases for commissioned, temporary art installations; the first of which is Pae White's *Eikón*. The west-facing wall features a 10-foot-wide by 30-foot-tall window, which will admit dappled light, filtered by the leaves and branches of the banyan tree. The ceiling features an 18 foot-in-diameter oculus, which floods the space with natural light.

The expansion also includes 12,000 square feet of new gallery space for the Norton's robust exhibition schedule, where shows by groundbreaking women artists and emerging photographers will be highlighted, as well as the Museum's distinguished photography holdings and its 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 floor-to-ceiling windows facing the Museum's gardens. The new William Randolph Hearst Education Center increases the previous education space. It comprises two classrooms and a student gallery that will allow for expanded workshops, exhibitions, and classes for youth, adults, and families.

Bordering the museum on its south and east sides is a new 37,200-square foot garden, the first public garden Foster has ever designed for a museum. Incorporating many native, sub-tropical plantings, Foster has created distinct "gallery rooms" for thematic groupings of more than a dozen contemporary sculptures. A great lawn stretching along the side of the museum will be used for public programming.

South of the garden, six Museum-owned, 1920s-era, historic houses are being restored. Two of these have been connected and named 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, details of which will be announced in the coming months.

## **THE NEW NORTON CAMPAIGN**

The Norton's ongoing capital campaign, which continues to set new records for the Museum, has now reached the \$110 million mark, well beyond its initial goal.

Major gifts to the campaign include \$16 million from the Kenneth C. Griffin Charitable Fund. The expanded Museum's new 59,000-square-foot wing will be named the Kenneth C. Griffin Building in recognition of this transformative gift, the largest in the

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Museum's history. Leonard and Judy Lauder played a leading role in driving support for the capital campaign, putting forth a generous matching challenge for donors to encourage additional support for the campaign. In total, they gave \$12 million in support of the new Norton. Other notable gifts include \$5.5M from Jane Carroll and Leo Arnaboldi; \$5 million from Christine and Bob Stiller, for whom the Stiller Family Foundation Auditorium will be named; and \$5 million from Ronnie F. Heyman, as well as the iconic sculpture *Typewriter Eraser, Scale X* (1999) by Claes Oldenburg and Coosje van Bruggen. The donation of the sculpture was personally requested by Lord Norman Foster and will anchor the new Heyman Plaza, named in honor of Ronnie Heyman's late husband, Samuel J. Heyman, and for Ronnie's contributions to the realization of the Norton's expansion.

In tandem with the capital campaign, donors to the Norton formed the 21<sup>st</sup> Century Society, which has acquired gifts of art equal in quality to the collection founder Ralph Norton gave to the Museum when it opened in 1941. The 21<sup>st</sup> Century Society launched in May 2016 with the purchase of Njideka Akunyili Crosby's mixed media work *Super Blue Omo*, by Irene and Jim Karp. At the end of its campaign, the 21<sup>st</sup> Century Society has secured more than 230 works of art, ranging in dates from the late 1500s to 2016. These works include paintings, drawings, sculptures, ceramics, and photography by artists such as Gilbert & George, Thomas Hart Benton, Richard Diebenkorn, Njideka Akunyili Crosby, Rineke Dijkstra, Olafur Eliasson, Theaster Gates, Jenny Holzer, Donald Judd, Anish Kapoor, Anselm Kiefer, Jeff Koons, Dorothea Lange, Louise Nevelson, Pipilotti Rist, Kiki Smith, Wayne Thiebaud, Pierre Bonnard, Alfred Maurer, and Irving Penn, among many others.

In addition to their generous support of the capital campaign, donors also supported free admission days at the Museum. The Lunder Foundation gave a \$1.1 million endowment in support of Free Fridays, which will continue in perpetuity. The Anna-Maria and Stephen Kellen Foundation will give \$1 million in support of Free Saturdays over the next 7 years.

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**Image:** The Norton Museum of Art's new Kenneth C. Griffin Building in West Palm Beach, Florida.  
Photo by Nigel Young. Courtesy the Norton.