

NORTON MUSEUM OF ART

1450 S. Dixie Highway
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norton.org

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The New Norton to Open on February 9, 2019 with Exhibitions Showcasing Strengths and Mission of a Transformed Museum

**INAUGURAL PRESENTATIONS IN THE EXPANDED GALLERIES HIGHLIGHT
NORTON'S SIGNATURE RAW (RECOGNITION OF ART BY WOMEN)
INITIATIVE, A CELEBRATION OF FLORIDA'S EXTRAORDINARY PRIVATE
COLLECTIONS, RARE CHINESE ART, AND PHOTOGRAPHY**

**HOWARD AND JUDIE GANEK PLEDGE COLLECTION OF AMERICAN AND
EUROPEAN MODERN AND CONTEMPORARY ART, SIGNIFICANTLY
EXPANDING THE NORTON'S PERMANENT HOLDINGS**



WEST PALM BEACH, FL (April 12, 2018)—The Norton Museum of Art today announced the special exhibitions and site-specific commissions that will inaugurate this expanded and transformed institution when it re-opens to the public on February 9, 2019. With a design by the Pritzker Prize-winning architect Lord Norman Foster, Principal of Foster + Partners, The Norton will have 35 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 Norman Foster—will feature 14 modern and contemporary sculptures; and a dramatic new entrance will be anchored by Claes Oldenburg and Coosje van Bruggen's monumental sculpture *Typewriter Eraser, Scale X* (1999).

The Museum also announced a transformative promised gift made by Palm Beach residents Howard and Judie Ganek of their collection in celebration of The New Norton. Comprising more than 100 modern and contemporary artworks, including painting, sculpture, ceramics, and photography representing primarily European and American artists, the collection will enhance the representation of art from this era with significant examples by major figures previously not represented in the Norton's holdings. Among the artworks the Ganeks have committed are: paintings by Damien Hirst, Anselm Kiefer, Sigmar Polke, Ed Ruscha, and Kara Walker; sculpture by Theaster Gates, Donald Judd, Anish Kapoor, Mario Merz, Juan Muñoz, and Kiki Smith;

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and photo-based work by Matthew Barney, Nan Goldin, Cindy Sherman, Lorna Simpson, Pipilotti Rist, Bill Viola, and William Wegman, among many others. A selection of these works will be on view as part of the museum's grand re-opening.

“Over the years, the Norton has benefitted from the generosity of many collectors who have given the Museum outstanding gifts of art. This commitment from the Ganeks is among the most important in the history of the Museum, transforming our collection. Like our founder Ralph Norton, who also gifted his collection to the Museum, the Ganeks recognize the impact of such giving for this institution and for future generations of visitors,” said Hope Alswang, Executive Director and CEO. She continued, “We are grateful to the Ganeks and delighted to begin sharing a number of these works with the public as part of the Norton's inaugural exhibition season in February 2019.”

“We are impressed by the leadership and direction of the Norton, and are very excited about the expansion by Foster + Partners, which will make the Museum an even more essential component of the cultural landscape,” stated Howard Ganek. “Our love of the Palm Beach community and belief that our collection will have a major impact on this Museum and its audience were paramount in our decision to direct our gift. We took such joy in building the collection and delight in knowing that at its new home at the Norton it will be seen and enjoyed by all. We also believe that our gift can inspire others who can make a difference by sharing their art.”

Leading the group of inaugural exhibitions will be the latest installment in the critically acclaimed RAW (Recognition of Art by Women) series, which discovers and promotes the work of contemporary women artists. Thanks to the generosity of the Leonard and Sophie Davis Fund / ML Dauray Arts Initiative, which initially funded RAW for six years, the series will continue. The next RAW artist will be 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 has also established the three-year Sophie Davis Curatorial Fellowship for Gender and Racial Parity, which has been awarded to Ladi'Sasha Jones, who began this February.

In addition to the special exhibitions, the inauguration of The New Norton will feature site-specific installations commissioned for the grand opening. New York City-based artist Rob Wynne (American, born 1950), who works with text and hand-poured glass, will construct a work around the three-story Muriel and Ralph Saltzman Stairway that leads visitors between collection galleries in the new Foster-designed West Wing. This commission will incorporate and expand upon Wynne's earlier piece, *I Remember Ceramic Castles, Mermaids & Japanese Bridges* (2012), which the Norton commissioned for installation in the original Ruth and Carl Shapiro Great Hall. The new work, inspired by the sun and surf that define the Museum's West Palm Beach location, also recalls

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the fishbowl ornaments that are referenced in the title of the original piece. 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 Restaurant at the Norton. The artist selected to create an installation for the new double-height Ruth and Carl Shapiro Great Hall will be announced at a later date.

Thematic installations of sculptures by major artists will be incorporated into another key feature of The New Norton: the public garden designed by Norman Foster. The sub-tropical garden and green space will echo the spatial concept of the Museum's original 1941 master plan. Mimicking the series of Art Deco-inspired pavilions encircling the Museum's central courtyard, the Foster-designed garden will feature a sequence of "garden rooms" along the southern edge of the Museum Campus, ringing the Pamela and Robert B. Goergen Garden. Each room will be defined by native trees and plantings and will feature sculptures by artists including Keith Haring, George Rickey, and Mark di Suvero, whose work will enter the Norton's permanent collection for the first time.

INAUGURAL EXHIBITIONS AT THE NEW NORTON

RAW: Nina Chanel Abney

February 9 – June 25, 2019

Nina Chanel Abney (American, b. 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 judgment 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.

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 Romare Bearden, Mary Cassatt, Nick Cave, Bruce Conner, Jean

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Dubuffet, Robert Henri, Winslow Homer, Anselm Kiefer, Roy Lichtenstein, Fairfield Porter, Edward Ruscha, Jenny Saville, Kara Walker, James McNeill 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 common objects into colossal sculptures that upend the conventional relationship between viewer and subject. *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.

Out of the Box: Camera-less Photography

February 9 – June 16, 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 Norton'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.

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

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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.

Modern Spontaneity: Ralph Norton's Watercolor Collection

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 European artists. A selection of his collection 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 exhibition will reveal how watercolor both appeals to artists because of its apparent spontaneity and simultaneously frustrates them with its unforgiving nature. The exhibition is curated by Ellen Roberts, Harold and Anne Berkley Smith Curator of American Art.

Spotlight: Ralston Crawford Across Media

February 9 – May 14, 2019

In this focus exhibition, the Museum highlights a generous loan of a Ralston Crawford (American, born Canada, 1906–1978) oil painting alongside a watercolor and three photographs by the modernist artist that 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.

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

February 9, 2019 – June 4, 2019

Good Fortune to All spotlights a group of six exceptionally rare paintings depicting a late Ming dynasty (1368-1644) Lantern Festival celebration in the city of Nanjing. 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, and court officials, are shown engaged in various aspects of the festivities. The paintings were acquired in 2015, have undergone extensive restoration, and will be on view for the first time. Visitors will have the opportunity to examine the intricate details of these two-foot-wide, eight-foot-high panels more closely via high-resolution digital images on a tablet, as well as enhanced details of a related handscroll titled *Colorful Lanterns at Shangyuan*, which is part of a private collection in Taiwan.

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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 Restaurant at the Norton, 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 300 square-foot 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 Norton’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

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studios for the Museum's new artist-in-residence program, details of which will be announced in the coming months.

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.

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Image caption:

The new façade of the Norton Museum of Art, as seen from South Dixie Highway, designed by Foster + Partners, image courtesy of Foster + Partners

Please note: This release was updated on December 11, 2018.