

NORTON SIMON MUSEUM FOR IMMEDIATE RELEASE

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Norton Simon Museum Presents an Installation of Édouard Manet's "The Railway," on Loan from the National Gallery of Art, Washington, D.C.

Dec. 5, 2014 – March 2, 2015

Pasadena, CA—The Norton Simon Museum is pleased to announce a special installation of Édouard Manet's poetic "The Railway," 1873, a highlight from the National Gallery of Art's esteemed 19th-century collection. Evident in this dramatic work are Manet's characteristic brushwork, his brilliant use of color and sense of composition, and his striking portrayal of modern life—indeed, the scene is set near the bustling Gare Saint-Lazare. Its installation at the Norton Simon Museum marks the first time the painting has been on view on the West Coast. It will be installed in the Norton Simon's Impressionist Art Wing from Dec. 5, 2014, through March 2, 2015.



Edouard Manet, French, 1832–1883

The Railway, 1873

Oil on canvas

National Gallery of Art, Gift of Horace Havemeyer in memory of his mother,
Louisine W. Havemeyer, 1956.10.1.

"We are delighted to continue the exciting exchange program with the National Gallery of Art," says Museum President Walter W. Timoshuk. "This mesmerizing masterpiece, the fourth loan from the esteemed Washington institution, will, we hope, enchant our visitors during its three-month stay."

The installation is organized by Chief Curator Carol Togneri. A series of special events will be presented in conjunction with the loan (see page 2 for details).

About “The Railway”

Édouard Manet’s remarkable masterpiece, “The Railway” of 1873, brings us face to face with a formidable young woman, who regards us without a warm welcome, but rather a cautious acceptance. Her finger marks her place in the book before our intrusion, and the fact that she keeps it there is a sign that she encourages us to take our leave momentarily. Our interpretation of her inscrutability quickly gives way to one of the first of many evident contradictions in the image: a small brown and white puppy who dozes comfortably in the warmth of her lap. The woman’s other companion, a young girl, chooses to ignore our entrance as she gazes, transfixed, at the ferocious urban comings and goings that serve to set this small residential terrace and its current inhabitants in one dreamy world across from another just yards away, on the rue de Saint-Pétersbourg.

Visitors to Manet’s studio at 4 rue de Saint-Pétersbourg often remarked that his floors and windows shook with every train pulling in or out of the nearby Gare Saint-Lazare. By the time that Manet moved to this new studio, Paris had experienced a two-decade, stunning rejuvenation at the hand of Baron Haussmann, who under Napoléon III oversaw this urban renewal and remodeling of Paris. Manet—a Parisian through and through, always dressed impeccably and with great flair—embraced this modernization and all its amenities. However, he chose to reveal his forever-changed city in depictions of its daily life, with its denizens of all classes and neighborhoods, in all its beauty and depravity.

Manet did not have to travel too far afield to find inspiration for “The Railway.” He merely crossed the elevated Place de l’Europe and walked to the home of his friend, Alphonse Hirsch, whose own studio was in a building directly across from Manet’s on the rue de Rome. It is there that one of his favorite models, Victorine Meurent, posed for Manet’s first sketches for this painting in a fashionable deep-blue dress and black hat, while the daughter of Hirsch, who portrays the younger girl, surveyed intently something now lost in the steam of a train. A seemingly incongruous bunch of grapes—a richly painted still life on its own—sits momentarily abandoned on the ledge. Did Manet intend for us to read this gorgeously painted scene as one of a mother and child, as an older sister with her sibling or as a governess with her young charge? Are we to see disparity in the rich, blue bow that encircles the young girl’s waist and the hard, concrete reality of the city beyond? Perhaps this is Manet’s statement on the duality of life, or the loss of youth, having reached the age of 40 when he began work on this picture. Or just maybe it is the arched wooden door of Manet’s new studio that captures the attention of the Hirsch *fillette*.

Related Events

All events are free with admission, unless otherwise stated. More details can be found at www.nortonsimon.org.

Lecture

Manet, Monet, Caillebotte and the Gare Saint-Lazare

Mary Morton, Curator of French Paintings, National Gallery of Art, Washington, D.C.

Saturday, December 6, 2014, 4:00–5:00 p.m.

The newly built and largest, busiest railway station in Paris, the Gare Saint-Lazare, attracted the attention of three avant-garde painters in the 1870s. Édouard Manet exhibited his enigmatic composition “The Railway” at the Paris Salon in 1873, in which the presence of the station is suggested by the rail yard glimpsed through the steam of a just-passed engine. At the 1877 Impressionist exhibition, Gustave Caillebotte exhibited a large-scale composition of the extraordinary bridge that spanned Saint-Lazare’s rail yard, and Claude Monet showed a series of views from inside the station’s stunning span of glass and iron. Mary Morton, curator of French paintings at the National Gallery of Art, compares these artists’ compelling depictions of an iconic landmark of “modern” Paris.

Afternoon Salons

Manet: A New Perspective on The Railway

Sunday, December 14, 2014, 1:00–2:00 p.m.

In 19th-century France, the railroad was more than a mode of transportation; it was a vivid symbol of power and modernity that allowed people to travel faster and farther than ever before, opening up new horizons for city and country dwellers alike. Yet, in “The Railway,” rather than depicting the train’s dynamic potential, Manet opted to reveal only subtle references to the train, focusing instead on a compressed space divided from the railway by the bars of a fence. Take a closer look at this masterful painting, putting it in its urban and aesthetic context with the work of Manet and his contemporaries.

La Femme Moderne: Images of Women in 19th-Century Art

Sunday, January 11, 2015, 1:00–2:00 p.m.

Departing from Édouard Manet’s “The Railway” and passing through Berthe Morisot’s “In a Villa at the Seaside,” participants analyze the changes in the representation of women throughout 19th-century art. Examine the artists’ “modern” dis-articulation of female bodies, including compositional placement, class markers and thematic context. An understanding of these approaches sheds light on the manner in which the modern female form transformed during this time into a critical register of new social and political values and concerns.

Film

La bête humaine (1938)

Directed by Jean Renoir, NR

Friday, February 20, 6:00–7:40 p.m.

Based on the classic Émile Zola novel, Jean Renoir's *La bête humaine* was one of the legendary director's greatest popular successes, and it earned star Jean Gabin a permanent place in the hearts of his compatriots. Part poetic realism, part film noir, the film is a hard-boiled and suspenseful journey into the tormented psyche of a workingman.

A Night in Focus

Manet

Saturday, February 14, 2015, 5:00–8:00 p.m.

Join us for an enchanting evening looking at one of the world's most fascinating artists, Édouard Manet. The evening begins with an overview of Manet, with a spotlight on "The Railway," on loan from the National Gallery of Art, Washington, by Chief Curator Carol Togneri, in the theater. Offered throughout the evening are gallery talks on Manet and his peers, as well as art-making activities that allow artists of all ages to create original works of art.

Art-Making Workshop

Station to Station

Sunday, February 8, 2015, 11:00 a.m.–2:00 p.m.

Join artist Cole Case in exploring the painting technique of *alla prima* (wet on wet), which Édouard Manet employed in his famous work "The Railway," on loan from the National Gallery of Art. Students enjoy the rare opportunity to see this painting in person alongside the Museum's collection of paintings by Manet and other Parisian artists of the late 19th century who used similar techniques. Inspired by the train-based imagery of Manet's painting, students then create a painting of their own with acrylics on watercolor paper. The fee of \$30 (\$24 for members) includes all materials and admission to the galleries on the day of class. Advance registration is required and can be made at nortonsimon.org/events.

For Families

Films

The Polar Express (2004)

Directed by Robert Zemeckis, Rated G

Saturday, December 13, 2015, 3:00–4:40 p.m.

The animated holiday film "The Polar Express" tells the story of Billy (Hayden McFarland), who longs to believe in Santa Claus but finds it quite difficult to do so. His family doggedly insists that all of it, from the North Pole, to the elves to the man himself, is just a myth. This changes on Christmas Eve, when a mysterious train visits Billy in the middle of the night, promising to take him and a group of other lucky children to the North Pole for a visit with Santa. The train's conductor (Tom Hanks) along with the other

passengers, help turn Billy's doubt into a journey of self-discovery. The film is based on the beloved children's author Chris Van Allsburg's holiday classic of the same name.

Hugo (2011)

Directed by Martin Scorsese, Rated PG

Sunday, January 25, 2015, 11:30 a.m.–1:35 p.m.

Hugo tells the tale of an orphan boy, Hugo Cabret, living a secret life in the walls of a Paris train station. When Hugo encounters a broken machine, an eccentric girl and the cold, reserved man who runs the toy shop, he is caught up in a magical, mysterious adventure that could put all of his secrets in jeopardy.

Family Art Night

Fashionably Dressed Manet

Friday, February 20, 2015, 6:30–7:30 p.m.

You can tell a lot about a person by how they are dressed. With this in mind, create costumes inspired by those in Manet's "The Railway" or update their outfits. What do you think the people in this painting would wear today?

Stories in the Afternoon

Parisian City Scenes

Sunday, February 1, 2015, 2:00–3:00 p.m. and Sunday, February 22, 2015, 2:00–3:00 p.m.

Nineteenth-century painters like Manet and Renoir focused on scenes of Parisian daily life in their paintings. Read about Paris, the city that inspired so many Impressionists, and then make an Impressionist-inspired city scene of your own.

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 National Gallery of Art in Washington, D.C. and The Frick Collection in New York City. 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 make their way to 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.

Loans to the National Gallery of Art have included Rembrandt's "Portrait of a Boy," 1655–60 (lent in 2007); Manet's "The Ragpicker," c. 1865–70 (2009); and Renoir's "The Pont des Arts, Paris," 1867–1868 (2012). Loans to The Frick Collection have included Jacopo Bassano's "Flight Into Egypt," c. 1544–45; Peter

Paul Rubens' "The 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 "The Birth of St. John the Baptist," c. 1655, which were installed in a special presentation titled *Masterpieces of European Art from the Norton Simon Museum* (2009), and Vincent van Gogh's "Portrait of a Peasant (Patience Escalier)," 1888 (2012).

Loans to the Norton Simon Museum have included Johannes Vermeer's "A Lady Writing" (2008), Raphael's "The Small Cowper Madonna" (2010), and Vincent van Gogh's "Self-Portrait" (2012) from the National Gallery of Art; and Jean-Auguste-Dominique Ingres' "Comtesse d'Haussonville" (2009), Hans Memling's "Portrait of a Man" (2012), and Goya's "Don Pedro, Duque de Osuna" (2013) from The Frick Collection.

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 30-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. Modern and Contemporary Art from Europe and the United States, acquired by the former Pasadena Art Museum, also occupies an important place in the Museum's collections. The Museum houses more than 12,000 objects, roughly 1,000 of which are on view in the galleries and gardens. Two temporary exhibition spaces feature rotating installations of artworks not on permanent display.

Location: The Norton Simon Museum is located at 411 W. Colorado Blvd. at Orange Grove Boulevard in Pasadena, Calif., 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 Monday, Wednesday and Thursday from noon to 5 p.m., Friday and Saturday from 11 a.m. to 8 p.m. and Sunday from 11 a.m. to 5 p.m. It is closed on Tuesday. **Admission:** General admission is \$12 for adults and \$9 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 5 to 8 p.m. All public programs, unless stated otherwise, are free with admission. 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, the Lake Avenue shopping district and Old Pasadena. A shuttle stop is located in front of the Museum. Please 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, the closest Metro Rail station to the Museum, is located at 125 E. Holly St. at Arroyo Parkway. Please visit www.metro.net for schedules.