**Los Angeles County Museum of Art**

*Renoir in the 20th Century* February 14–May 9, 2010

*Renoir in the 20th Century* focuses on the last three decades of Renoir’s career, when, following his rupture with impressionism, he turned to an art that was decorative, classical, and informed by a highly personal interpretation of the Great Tradition. Renoir’s paintings from this period, which have never been studied and shown as such, are often misunderstood as they do not fit comfortably into the history of high modernism. Offering an unprecedented look at Renoir through the lens of modernism, the exhibition bridges the divide that exists in many people’s minds between art of the 19th and the 20th centuries.


From the colonial period to the present, Americans have been inventing characters and plots, settings and situations to give meaning to our everyday lives. *American Stories: Paintings of Everyday Life, 1765–1915* includes seventy-five paintings, from before the Revolution to the start of World War I, that tell these stories in scenes of family life and courting, work and leisure, comic mishaps and disasters. These daily experiences were all subject to the artist’s searching and revealing eye and many of the works on view are famous images known to almost every American. Major artists such as Thomas Eakins and Winslow Homer, John Singleton Copley and George Caleb Bingham, John Singer Sargent and Mary Cassatt, are included in this important survey, the first of its kind in over thirty years.

**MOCA**

*Collection: MOCA’s First Thirty Years* Ends May 3, 2010

More than 500 art works by more than 200 artists, 1940–NOW. On the occasion of its 30th anniversary, MOCA debuts *Collection: MOCA’s First Thirty Years*, the largest-ever installation of its renowned permanent collection featuring more than 500 artworks by over 200 artists. The layout will be chronological, providing a comprehensive survey of the past 70 years of contemporary art history. Filling the galleries at both of MOCA’s downtown Los Angeles locations, the installation will occupy 24,000 square feet of exhibition space at MOCA Grand Avenue with works dating from 1939 through 1980, and an additional 26,000 square feet of exhibition space at The Geffen Contemporary at MOCA with works dating from 1980 to the present. Includes works in various media by Diane Arbus, Chris Burden, Willem de Kooning, Öyvind Fahlström, Alberto Giacometti, Nan Goldin, Robert Irwin, Donald Judd, On Kawara, Mike Kelley, Franz Kline, Paul McCarthy, Piet Mondrian, Bruce Nauman, Claes Oldenburg, Jackson Pollock, Robert Rauschenberg, Mark Rothko, and Antoni Tapis, among many other artists.

**Getty Villa**

*The Chimaera of Arezzo* Ends Feb. 8, 2010

Inaugurating a partnership with the National Archaeological Museum of Florence, this exhibition features a masterpiece of Etruscan bronzework known as the Chimaera of Arezzo and traces the myth of Bellerophon and the Chimaera over five centuries of classical art.

**Getty Center**

*Drawings by Rembrandt and His Pupils: Telling the Difference* Ends February 28, 2010

Telling the difference between drawings by Rembrandt and his pupils is a centuries-old problem. A popular teacher with more than 50 documented students, Rembrandt taught all of them to draw in his style. Together, they produced thousands of drawings, and even immediately after Rembrandt’s death, there was confusion about who made them. In the last 30 years scholars have made major strides in their ability to recognize Rembrandt’s drawings from those of his students. This exhibition features drawings by 15 of Rembrandt’s pupils in close comparison to drawings by the master himself. We now know that the body of drawings once regarded as by Rembrandt includes many differentiated personalities of great artistic merit in their own right.

*A Record of Emotion: The Photographs of Frederick H. Evans* February 2–June 6, 2010

Frederick H. Evans (English, 1853–1943) began pursuing photography in the mid-1880s. Focusing on architecture, he paid particular attention to medieval cathedrals in England and France. His images of York Minster and Ely Cathedral are among the most renowned architectural renderings in the history of photography. He attempted to capture what he called “a record of an emotion,” by invoking the potent symbolism of these awe-inspiring spaces. These photographs and other cathedral subjects are displayed alongside rarely seen landscapes of the English countryside and intimate portraits of the artist’s family and friends, including writer George Bernard Shaw and artist Aubrey Beardsley.
The first display of works by Leonardo da Vinci in Los Angeles in decades, this major international loan exhibition celebrates his achievements and involvement in the art of sculpture. Through original drawings, the exhibition explores his ambitious designs for huge equestrian sculpture projects that were never completed. Important works by artists who inspired Leonardo—and were inspired by him—are also on view, including Donatello’s newly restored Bearded Prophet and three larger-than-life-size bronze figures by Leonardo’s collaborator Giovanni Francesco Rustici that have never been seen outside Italy. The exhibition is organized by the High Museum of Art, Atlanta, in association with the J. Paul Getty Museum.

**NORTON SIMON**

*The Familiar Face: Portrait Prints by Rembrandt* Ends - March 22, 2010

Rembrandt van Rijn’s skill and reputation as a painter of portraits, particularly those of the merchants and burghers of Amsterdam, is well known. But the artist’s etched prints also have a place and purpose in recording the visages of his contemporaries. A skilled, innovative printmaker, Rembrandt embraced etching as a means of expression and experimentation. *The Familiar Face: Portrait Prints by Rembrandt* features 15 etchings of the personalities who sat for the artist, along with several self-portraits.

*Ingres’s ‘Comtesse d’Haussonville’ from The Frick Collection* Ends - January 25, 2010

The Norton Simon Museum is delighted to announce the arrival this fall of Jean-Auguste-Dominique Ingres’s magnificent painting *Comtesse d’Haussonville*, 1845, on loan from The Frick Collection in New York.

*Gaze: Portraiture after Ingres* Ends April 5, 2010

With close to 150 works culled from the Museum’s collections, *Gaze: Portraiture after Ingres* traces artistic engagements with the genre following Ingres’s influence in the early to mid-19th century. By displaying the portraits of Ingres’s contemporaries as well as those by impressionists and post-impressionists, the exhibition examines why this type of painting, so seemingly laden with restrictions and expectations, appealed to some of the greatest avant-garde painters in the history of art. Continuing with the work of 20th-century masters such as Amedeo Modigliani, Oskar Kokoschka, Pablo Picasso, Marcel Duchamp and Andy Warhol, the focus turns toward radical variations on portraiture, showing how and why, given the complete destruction of representation as early as the 1910s, these great masters returned to the genre over and again.

**HAMMER, UCLA**

*Rembrandt Prints* Ends April 4, 2010

Rembrandt van Rijn was a prolific printmaker and created about 300 etchings over the course of his long career. The exhibition includes a variety of etchings with subjects ranging from religious narratives to figure studies and landscape. Drawn from the extensive collection of the Hammer’s Grunwald Center for the Graphic Arts, as well as other institutions, including the Los Angeles County Museum of Art and the Norton Simon Museum, the exhibition also features different impressions of the same print, allowing the visitor to closely compare the compositions and see how the artist experimented with each individual impression. This exhibition is organized by Cynthia Burlingham, director, Grunwald Center for the Graphic Arts, and deputy director of collections at the Hammer. Organized in collaboration with a major exhibition of Rembrandt’s drawings at the Getty Museum, from December 8, 2009, to February 28, 2010, as well as an exhibition of Rembrandt’s portraits at the Norton Simon Museum, from December 4, 2009, to March 22, 2010.

**ORANGE COUNTY MUSEUM OF ART, NEWPORT BEACH**

*Carlos Amorales: Discarded Spider* Ends Apr 4, 2010

*Discarded Spider* is an exhibition featuring the drawings, sculpture and video work by one of Mexico’s leading contemporary artists, Carlos Amorales. For more than 10 years, Amorales has collected images from books, magazines, the Internet and, most importantly, his own photographs of the urban environment surrounding his Mexico City home and studio. He dissects the composition of each image, isolating a shape over which he creates a digital silhouette through the technique of rotoscoping, a process closely associated with animation.

The resulting imagery—what he calls his *Liquid Archive*—has grown to include more than 1,500 uncanny digital drawings that include birds, geometric patterns, spider webs, men, monkeys, skulls, wolves, and a woman undergoing the transformation of pregnancy. Amorales fluidly blends the disparate imagery in myriad, unforeseen combinations that evoke both beauty and horror, the familiar and the strange.