

PROGRAMS

ARTS

Masterpieces of European Painting from Museo de Arte de Ponce **February 19–May 16, 2010**

This exhibition was organized by Museo de Arte de Ponce, The Luis A. Ferré Foundation, Inc., Ponce, Puerto Rico

FEBRUARY

17 Wednesday

Art Making: Terrific Triptychs

10:00 a.m.–5:30 p.m.

Grand Lobby

Free

Drop in, be inspired, and create your own work of art in the Grand Lobby throughout the day. **Featured activity:** Draw and embellish your own scene on a paper triptych panel that you can take home to display! Triptychs are works of art divided into three sections that first became popular as altar paintings during the Middle Ages.

19 Friday

Curator's Perspective: "Museo de Arte de Ponce: 50 Years Looking to the Future"

6:30 p.m.

Auditorium

Free

Cheryl Hartup, curator-in-chief at Museo de Arte de Ponce, will speak on the founding of the museum, the development of its collection, and the institution's plans for the future.

MARCH

4 Thursday

Gallery Talk: "Truth to Nature? From Pre-Raphaelites to Aesthetes"

7:00 p.m.

Meet at the information desk

Free with gallery admission

Dr. Morna O'Neill, Mellon assistant professor of nineteenth-century European art at Vanderbilt University, will discuss paintings by British artists in *Masterpieces of European Painting from Museo de Arte de Ponce* that allude to an artistic debate that raged in London during the 1850s and 1860s: namely, what is the relationship of art to the "real world"? In 1848 the artists who called themselves the "Pre-Raphaelites" admired the paintings of fourteenth-century Italy, which were created before the time of the painter Raphael. Dante Gabriel Rossetti, John Everett Millais, and William Holman Hunt strove to return to that style by observing nature directly, taking their cue from the art critic John Ruskin, who exhorted artists to "go

to Nature, rejecting nothing, selecting nothing." Yet in the following decades, Rossetti forged a new path through Aestheticism, the European artistic movement that espoused the credo of "art for art's sake" during the second half of the nineteenth century. This single-minded devotion to beauty declared that art should not instruct, amuse, or entertain. The following generation of artists, chief among them Edward Coley Burne-Jones, sought to reconcile their admiration for Ruskin and Pre-Raphaelite painting with the search for beauty.

11 Thursday

Gallery Talk

7:00 p.m.

Meet at the information desk

Free with purchase of gallery admission

Join Trinita Kennedy, associate curator at the Frist Center, for a tour of this exhibition. Complete your evening by enjoying Music in the Grand Lobby or visiting with friends in the café.

19 Friday

ARTini

7:00 p.m.

Meet at the information desk

Free with purchase of gallery admission

Join Anne Taylor, curator of interpretation at the Frist Center, as she leads an informal conversation about one or two works of art in this exhibition. Complete your evening by relaxing in the Grand Lobby with beverages from the café, including special ARTinis, and visiting with friends.

23 Tuesday

ARTini

12:00 p.m.

Meet at the information desk

Free with purchase of gallery admission

Take a break from your day and join Anne Taylor, curator of interpretation at the Frist Center, as she leads an informal conversation about one or two works of art in this exhibition. Complete your visit with a stop in the café or gift shop.

**28 Sunday
Family Day
1:00–5:30 pm
Free**

Enjoy a fun-filled day of excitement with friends and family including special art-making activities, live music, and dance performances.

APRIL

**8 Thursday
“Luis Ferré’s Sensibility: The Healing Core of the Ponce Museum”
6:30 p.m.
Auditorium
Free**

The placement of a museum in any community is done so in the hopes of inspiring its citizens. Whether that inspiration leads people to see their world in new ways or to do great things every day lies in the collective efforts of the museum, the objects on display, and within the individual who comes into contact with them. The Frist Center for the Visual Arts was founded on the belief that the visual arts could inspire people to look at their world in new ways. This notion was also held by Luis A. Ferré, the founder of Museo de Arte de Ponce. Ferré was convinced that seeing original works of art would have a transformative effect on the individuals and community of his hometown, the poverty stricken Ponce, Puerto Rico. The Frist Center for the Visual Arts and Museo de Arte de Ponce are kindred spirits in this regard; both were founded for the enrichment of their surrounding populations. On the day the Frist Center celebrates its ninth anniversary in Nashville, the grandson of the founder of the Museo de Arte de Ponce will present a talk that illustrates the importance of artwork on both the individual and community levels.

Join Benigno Trigo, Ph.D., grandson of Luis A. Ferré, for a discussion on the transformative effects of art. Dr. Trigo will focus on the ideas that motivated his grandfather to found Museo de Arte de Ponce, its placement in the Puerto Rican community, and the different iterations of the institution’s existence. Insights into Ferré’s choices for the artwork he purchased for the museum will also be shared.

**23 Friday
Gallery Talk: “A Tale of Two Cities: Making and Marketing Art in Antwerp and Amsterdam, 1500–1700”
7:00 p.m.
Meet at the information desk
Free with purchase of gallery admission**

Inasmuch as paintings have come to be considered priceless works of art, they are also cultural commodities that are bought and sold, traded and exchanged. Artists of the early modern period, while pursuing their own creative interests, were also crafts people faced with the challenge of earning a living through their trade. Jay Bloom, assistant professor of the history of art, Vanderbilt University, will look at the art of early modern Antwerp and Amsterdam, cities which, at the time, were major centers of global commerce boasting extraordinary artistic output that was unrivaled in the known world. By considering a range of the innovative techniques

developed to produce and market paintings by artists and dealers alike, the histories presented in this talk will offer both a survey of canonical artists of the period—including Peter Paul Rubens and Anthony van Dyck—and an alternative means by which to understand the complex motivations underpinning artistic practice.

** An audio tour for *Masterpieces of European Painting from Museo de Arte de Ponce* is available at visitor and member services throughout this exhibition. Just as Luis A. Ferré and his wife traveled to acquire their magnificent collection, the audio tour takes you on a quest to discover some hidden artistic treasures of Europe.

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