



# ARCHIVED PRESS RELEASE

from

# THE FRICK COLLECTION

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## ADVANCE SCHEDULE OF EXHIBITIONS

### *THROUGH SUMMER 2011*

**PLEASE NOTE:** The information provided below is a partial listing and is subject to change. Before publication, please confirm scheduling by calling the Media Relations & Marketing Department at (212) 547-6844 or by emailing [mediarelations@frick.org](mailto:mediarelations@frick.org).

### CURRENT AND UPCOMING

**FROM MANSION TO MUSEUM: THE FRICK COLLECTION  
CELEBRATES SEVENTY-FIVE YEARS**

June 22, 2010, through September 5, 2010

**THE SPANISH MANNER: DRAWINGS FROM RIBERA TO GOYA**

October 5, 2010, through January 9, 2011

**THE KING AT WAR: VELÁZQUEZ'S PORTRAIT OF PHILIP IV**

October 26, 2010, through January 23, 2011

**REMBRANDT AND HIS SCHOOL: MASTERWORKS**

**FROM THE FRICK AND LUGT COLLECTIONS**

February 15, 2011, through May 22, 2011

**IN A NEW LIGHT: BELLINI'S *ST. FRANCIS IN THE DESERT***

May 22, 2011, through August 28, 2011

**TURKISH TASTE AT THE COURT OF MARIE-ANTOINETTE**

June 8, 2011, through September 11, 2011

### ONGOING

**FRESH PERSPECTIVES ON THE FRICK: EAST GALLERY REFURBISHMENT AND REINSTALLATION  
ACCOMPANIED BY A HISTORIC REHANGING OF THE DINING ROOM**



Jusepe de Ribera (1591–1652), *Head of a Satyr*, c. 1625–30, Chalk, 11 7/8 x 8 1/4 inches, The Metropolitan Museum of Art/Art Resource, New York, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1954 (54.200)

# CURRENT AND UPCOMING PRESENTATIONS

## FROM MANSION TO MUSEUM: THE FRICK COLLECTION CELEBRATES SEVENTY-FIVE YEARS

June 22, 2010, through September 5, 2010



It was the wish of Henry Clay Frick (1849–1919) that his extraordinary art collection and magnificent home at 1 East 70th Street open as a museum following his family’s period of residence. In 1931, the 1913–14 mansion, designed by Thomas Hastings (1860–1929) of Carrère and Hastings, underwent further construction in order to transform it into a space suitable as a public institution. Significantly and sensitively expanded by architect John Russell Pope (1873–1937), the resulting building opened to a fascinated public on December 16, 1935, as The Frick Collection. To commemorate the seventy-fifth anniversary of that occasion, a selection of elegant architectural drawings executed for Pope by artist Angelo Magnanti (1879–1969) are on display in the Cabinet from through September 5. Never before shown at The Frick Collection, these large-scale elevation drawings offer insights into Pope’s vision for the series of new rooms that have since become beloved galleries and contemplative spaces. Also included in the display is a newly acquired pen-

and-ink drawing by Vernon Howe Bailey (1874–1953) depicting the construction of the Frick Art Reference Library on 71st Street, designed by Pope in 1933. Bailey’s drawing was commissioned by *The New York Sun* for its daily feature, “Intimate Sketches of New York City.” A floor plan accompanied by archival and new photography elucidates the most significant alterations to The Frick Collection’s interior and, together with the drawings, tells the story of transforming the once-private mansion into a public museum.

## THE SPANISH MANNER: DRAWINGS FROM RIBERA TO GOYA

October 5, 2010, through January 9, 2011



Jusepe de Ribera (c. 1591–1652), *Head of a Man with Little Figures on His Head*, Pen and ink with wash over some chalk, 6 11/16 x 4 1/16 inches, Philadelphia Museum of Art \*

The greatest Spanish draftsmen from the seventeenth through the nineteenth century—Ribera, Murillo, and Goya, among them—created works of dazzling idiosyncrasy. These diverse drawings, which may be broadly characterized as possessing a specifically “Spanish manner,” will be the subject of an exclusive exhibition at The Frick Collection in the fall of 2010. The presentation will feature more than fifty of the finest Spanish drawings from public and private collections in the Northeast, among them The Metropolitan Museum of Art, The Hispanic Society of America, The Morgan Library & Museum, the Princeton University Art Museum, and the Philadelphia Museum of Art. Opening the show are rare sheets by the early seventeenth-century masters Francisco Pacheco and Vicente Carducho, followed by a number of spectacular red chalk drawings by the celebrated draftsman Jusepe de Ribera. The exhibition continues with rapid sketches and painting-like wash drawings from the rich oeuvre of the Andalusian master Bartolomé Esteban Murillo, along with lively drawings by Francisco de Herrera the Elder and his son and the Madrid court artist Juan Carreño de Miranda, among others. The second part of the exhibition will present twenty-two sheets by the great draftsman Francisco de Goya, whose drawings are rarely studied in the illuminating

context of the Spanish draftsmen who came before him. These works, mostly drawings from his private albums, attest to the continuity between his thematic interests and those of his Spanish forebears, as well as to Goya’s own enormously fertile imagination. The exhibition is organized by Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts, New York University; Lisa A. Banner, independent scholar; and Susan Grace Galassi, Senior Curator at The Frick Collection. It will be accompanied by a fully illustrated catalogue with entries by the show’s organizers and by Reva Wolf, Professor of Art History, State University of New York at New Paltz, and author of *Goya and the Satirical Print in England and on the Continent, 1730–1850*,



Francisco de Goya y Lucientes (1746–1828), *Peasant Carrying a Woman* (Album F. 72), 1814–20, Brush and ink and wash, 8 1/16 x 5 5/8 inches, Courtesy of The Hispanic Society of America, New York

and by Andrew Schulz, Associate Professor of Art History and Department Head at the University of Oregon and author of *Goya's Caprichos: Aesthetics, Perception, and the Body*. The exhibition is made possible, in part, by the David L. Klein Jr. Foundation, Elizabeth and Jean-Marie Eveillard, and the Samuel H. Kress Foundation. The accompanying catalogue has been generously underwritten by the Center for Spain in America.

## THE KING AT WAR: VELÁZQUEZ'S PORTRAIT OF PHILIP IV

October 26, 2010, through January 23, 2011



Diego Rodríguez de Silva y Velázquez (1599–1660), *King Philip IV of Spain*, 1644, oil on canvas, 51 1/4 x 39 1/4 inches, The Frick Collection, New York

Painted at the height of Velázquez's career, the Frick's *King Philip IV of Spain* (1644) is one of the artist's consummate achievements. Contemporary chronicles as well as bills and invoices in Spanish archives indicate that it was painted in a makeshift studio only a few miles from the frontlines of a battle, and that it was completed in just three sittings. The work, which shows its subject dressed in military costume, an atypical depiction, was sent to Madrid where it was used during a victory celebration. Displayed in a church under a rich canopy embroidered in gold, the painting embodied the contemporary idea of monarchy as the divinely sanctioned form of government.

In conjunction with a focus on Spanish art this fall, the Frick offers a dossier presentation on the portrait, which returned this winter from The Metropolitan Museum of Art, having been cleaned for the first time in over sixty years. The gleaming silver brocade covering the king's crimson cassock is executed in a shockingly free and spontaneous manner, which is almost unparalleled in the painter's production and can now be better appreciated. The treatment by Michael Gallagher, Sherman Fairchild Conservator in Charge of Paintings Conservation, revealed the dazzling original surface that had been veiled by a yellowing varnish. Additionally, the first technical studies of the painting were undertaken, involving microscopy, X-radiography, and infrared reflectography. Coordinated by Andrew W. Mellon Curatorial Fellow Pablo Pérez d'Ors, the Frick's presentation will place the restored masterpiece in the context of original research and findings resulting from its recent cleaning and examination. It will also shed new light on the function of the painting and the implications of presenting the king as a soldier, while addressing connections between the portrait and other paintings by the artist and his workshop. A thrilling mixture of Spanish Baroque art, politics, war, and religion will come alive at the Frick through examination of this masterpiece. This exhibition is made possible by The Andrew W. Mellon Foundation.

## REMBRANDT AND HIS SCHOOL: MASTERWORKS FROM THE FRICK AND LUGT COLLECTIONS

February 15, 2011, through May 22, 2011

When Henry Clay Frick (1849–1919) was asked whose talents he would most like to possess, he declared: "Rembrandt's." And as the largest individual railway stockholder in the world, Frick is reported to have said that "railways are the Rembrandts of investment." Like Frick, the Dutch art historian Frederik Johannes Lugt (1884–1970) was a great admirer and collector of works by the Dutch artist Rembrandt van Rijn (1606–1669); as a teenager he wrote a biography of the artist, illustrated with his own copies after Rembrandt's most famous works. In 2011 The Frick Collection will present a selection of Rembrandt's works as seen through the eyes of these two renowned collectors, devoting three exhibition spaces (the Oval Room, the Cabinet, and the downstairs exhibition galleries) to the work of Rembrandt and his school. On display in the Oval Room will be five paintings by Rembrandt and his school from the Frick's permanent collection—four acquired by Henry Clay Frick between 1899 and 1919 and the fifth by the trustees in 1943 from the collection of J. Pierpont Morgan. Three of these works are unquestionable masterpieces by the artist—*Nicolaes Ruts* (1631), *The Polish Rider* (c. 1655), and the *Self-Portrait* (1658). Two of the paintings—*Portrait of a Young Artist* and *Old Woman with a Book*—were acquired by Frick as Rembrandts but are today attributed to artists in his entourage. This will be the first time that all five paintings have been united in a monographic display. The Cabinet will feature a selection of etchings and drawings by



Rembrandt Harmensz. van Rijn (1606–1669), *Self-Portrait*, dated 1658, oil on canvas, 52 3/4 x 40 3/4 inches, The Frick Collection, New York



Rembrandt acquired by Henry Clay Frick at the end of his life. These works on paper, part of the founding bequest and therefore unavailable for loan, are rarely on display.

On view in the Frick's downstairs galleries will be a loan exhibition of 66 works on paper by Rembrandt and his school from the collection of Frits Lugt, now housed in the Fondation Custodia, Paris. The Lugt Collection's extensive holdings of Rembrandt and Rembrandt-school drawings have been catalogued by the leading authority on Rembrandt's drawings, Peter Schatborn, whose two-volume publication, *Rembrandt and His Circle: Drawings in the Frits Lugt Collection*, is expected to appear later this year. Schatborn's selection of the Lugt Collection's finest works has served as the basis for this presentation, which will feature all eighteen drawings by Rembrandt, including such well-known masterpieces as *Woman Leaning on a Window Sill*, *Interior with Saskia in Bed*, *The Windmill on the Bulwark*, and *Shah Jahan*. Among the prints from the Lugt Collection will



Rembrandt (1606–1669), *Self-Portrait, Frowning: Bust*, 1630, etching, 2.8 x 2.4 inches (sheet: 2.9 x 2.5 inches), Fondation Custodia, Paris



Rembrandt (1606–1669), *Interior with Saskia in Bed*, c. 1640–41, drawing, 5.6 x 7 inches, Fondation Custodia, Paris

be a group of Rembrandt self-portraits that record the artist in a variety of costumes, settings, and humors and create a powerful dialogue with the Frick's painted *Self-Portrait*. The exhibition is completed by 36 master drawings by Rembrandt's most prominent pupils and students, including Ferdinand Bol (1616–1680), Gerbrand van den Eeckhout (1621–1674), Carel Fabritius (1622–1654), Govaert Flinck (1615–1660), Jan Lievens (1607–1674), and Nicolaes Maes (1634–1693). Several of these drawings were once thought to be by the master himself. ***Rembrandt and His School: Masterworks from the Frick and Lugt Collections*** is organized by Colin B. Bailey, the Frick's Associate Director and Peter Jay Sharp Chief Curator, in conjunction with Margaret Iacono, Assistant Curator, and Joanna Sheers, Curatorial Assistant. Principal funding for the exhibition is provided by

The Christian Humann Foundation, Jean-Marie and Elizabeth Eveillard, and Melvin R. Seiden. Corporate support is provided by Fiduciary Trust Company International. The exhibition is also supported by an indemnity from the Federal Council on the Arts and the Humanities. The catalogue is made possible by the Robert Lehman Foundation, Inc. It is also underwritten, in part, by public funds from the Netherlands Cultural Services and by the Netherland-America Foundation.

## IN A NEW LIGHT: BELLINI'S *ST. FRANCIS IN THE DESERT*

May 22, 2011, through August 28, 2011

One of the most beloved paintings at The Frick Collection, *St. Francis in the Desert* (c. 1480) by Giovanni Bellini (c. 1430–1516) is also a deeply enigmatic masterpiece. The artist has imagined this medieval saint alone in a stony wilderness, stepping forward from his simple shelter into a golden light that seems to transfigure him spiritually. His experience is reflected by the surrounding landscape: a laurel tree at upper left bends and glows, the cool blue rocks behind the saint shimmer, and a nearby donkey and rabbit listen in anticipation. For centuries, viewers of Bellini's painting have puzzled over the meaning of the episode represented here and have sought explanations in a rich variety of pictorial and textual sources. Until recently, however, the artist's practical conception and realization of this extraordinary vision have remained largely unexplored.



Giovanni Bellini (c. 1430–1516), *St. Francis in the Desert*, c. 1480, tempera and oil on panel, 49 x 55 7/8 inches, The Frick Collection, New York

In March and April 2010, *St. Francis* underwent a detailed technical examination in the Department of Paintings Conservation of The Metropolitan Museum of Art. To understand Bellini's physical process of creation, specialists peered beneath the picture's surface using tools including X-radiography, infrared reflectography, and microscopy. They surveyed diverse aspects of the work: its wooden panel construction, the ground and preparatory layers, underdrawings used to plan the composition, and the application of paint. Discoveries yielded by this unprecedented study will be featured in a dossier exhibition of Bellini's painting, to be presented at the Frick in the spring of 2011.

The picture will be displayed in the Oval Room, accompanied by documentation and an explanation of the new findings—and the questions they raise. This project is coordinated by the Frick’s Andrew W. Mellon Curatorial Fellow Susannah Rutherglen in conjunction with curators and conservators at the Frick and the Metropolitan Museum. The exhibition is made possible by The Andrew W. Mellon Foundation.

## **TURKISH TASTE AT THE COURT OF MARIE-ANTOINETTE**

June 8, 2011, through September 11, 2011

By the late eighteenth century, France had long been fascinated by the Ottoman empire. Trade with Turkish territories had gone on for centuries, bringing precious velvets, brocades, carpets, arabesque-decorated leathers, and metalwork to the Continent. In the fall of 1776, a performance of *Mustapha and Zeangir*, a tragedy in five acts by Sebastien-Roch Chamford that played in Paris, seems to have launched a taste for interiors “à la Turc,” or “in the Turkish style.” Soon after, *boudoirs turcs* were created in several royal residences, especially in the circle of Marie-Antoinette and the comte d’Artois, Louis XVI’s younger brother. This taste seems to have been confined largely to the royal court and the French aristocracy, and few objects from such rooms survive today. In the summer of 2011, the Frick will present a dossier exhibition on the subject, bringing together several examples that have rarely—or, in some cases never—been on view in New York City.



French, eighteenth century, *Small Console Table with Supporting Figures of Nubians* (one of a pair), c.1780, gilded and painted wood and marble slab, 34 1/8 x 34 3/4 inches, The Frick Collection, New York; photo: Michael Bodycomb

This exhibition was inspired by a pair of French console-tables at the Frick, whose exceptional quality suggests a royal origin. The tabletops are supported by two Nubian slaves who wear pearl-bedecked turbans; each figure holds a floral garland surrounding a medallion depicting a Sultan. The Turkish iconography is complemented by a frieze of crossed crescents, a symbol of the Ottoman empire. Such objects were not literal copies of Turkish models. Rather, they were created by interior decorators, architects, designers, and craftsmen inspired by an imaginary Ottoman empire, such as that depicted in *A Thousand and One Nights* and in the aforementioned tragedy *Mustapha and Zeangir*. Although the objects often featured turbaned figures, camels, palm trees, cornucopias, arabesques, crossed crescents, pearls and jewel-like ornaments, elaborate draperies, and heavy garlands of fruits and flowers, their form and function remained essentially French. Having been made for the royal family or wealthy aristocrats, the objects were usually of the highest quality, and can be attributed to the best artists and craftsmen of the time. *Turkish Taste at the Court of Marie-Antoinette* is being organized by Charlotte Vignon, the Frick’s Associate Curator of Decorative Arts. The exhibition is made possible by Koç Holding.

## **ONGOING: FRESH PERSPECTIVES ON THE FRICK**

### **REFURBISHMENT OF THE EAST GALLERY INSPIRES COMPREHENSIVE RETHINKING OF INSTALLATION ACCOMPANIED BY A HISTORIC REHANGING OF THE DINING ROOM**



The reinstalled and relit East Gallery, The Frick Collection, New York; photo: Michael Bodycomb

This past autumn, the Frick refurbished the East Gallery, providing an occasion for curators and conservators to rethink that room’s display for the first time since 1945 and initiating a further series of reinstallations throughout the museum. The Dining Room was reinstalled in the spirit of Henry Clay Frick’s original conceit, which was to create an interior dominated by British full-length portraits of female sitters. In the new presentation, Gainsborough’s dramatic full-length paintings *The Hon. Frances Duncombe* (c. 1777) and *Mrs. Peter William Baker* (1781) enliven the elegant English-



style interior, just as they did in Frick’s day. With five works by Gainsborough, including *The Mall in Saint James’s Park* (c. 1783), the Dining Room is now the most concentrated presentation of this artist’s masterpieces in New York. Comments Director Anne Poulet, “Just as the Frick residence and collection were developed together—with acquisitions affecting architectural plans and vice versa—we are able to revisit the presentation of our holdings as well. Each time this occurs, our staff and the public may make fresh observations, and we are all rewarded with new insights.” Adds Associate Director and Peter Jay Sharp Chief Curator Colin B. Bailey, “The subtle refurbishment of several spaces last autumn, to a degree unprecedented in our seventy-five-year history as a museum, is a very exciting undertaking. In the Dining Room, we have returned to a type of installation that reflects Henry Clay Frick’s taste and preferences, and reminds us how admired British eighteenth-century full-length portraits were by Gilded Age collectors, particularly when the subjects were beautiful women. The restoration of the East Gallery—a room added to the residence after Mr. Frick’s death—has inspired us to reconsider the groupings of works in this room. We have been particularly attentive to issues of scale and lighting in enhancing the viewer’s experience. Our goal has been to maintain and, in some cases, create for each gallery a distinct character, which enhances the depth of our holdings in each room.”



The Dining Room, as reinstalled with full-length portraits, The Frick Collection, New York; photo: Michael Bodycomb

## NEW PUBLICATIONS AND GIFT ITEMS IN THE SHOP

Numerous publications and gifts are available through the Museum Shop of The Frick Collection, the institution’s Web site ([www.frick.org](http://www.frick.org)), or by calling (212) 547-6848.

### FRICK COLLECTION UMBRELLA AND TOTE BAG



The Museum Shop offers a coordinating umbrella and tote bag, both featuring the monogram of Henry Clay Frick, which was designed seventy-five years ago by the architectural firm of John Russell Pope for the institution’s main entrance. The decorative, classically inspired monogram was one of many painstaking details incorporated into Pope’s museum building that seamlessly evoked the original design of the house. The handsome umbrella (length 34 ½ inches) is double-layered and has a wooden handle and shaft. It is available for \$35.00 (Member price, \$31.50)



Available separately, the sturdy and attractive matching tote bag (13 inches wide by 11 inches high by 3.5 inches deep) is made of a heavy cotton canvas and features leather straps and edging, a snap closure top, a full interior zip pocket, and an embroidered monogram. It is available for \$45.00 (Member price, \$40.50).

### FRICK COLLECTION—INSPIRED GIFTS



New to the Museum Shop is the Frick market tote, which draws its inspiration from one of the highlights of the Frick’s decorative arts collection: an exceedingly rare piece of French eighteenth-century furniture decorated with porcelain plaques (c.1783) made at the Royal Manufactory of Sèvres in France. Purchased by Frick in 1918, this beautiful gilt-bronze tripod table is on view in the Collection’s famed Fragonard Room. The central motif, a sumptuous painted bouquet of cut flowers (including roses, ranunculi, cornflowers, morning glories, and campanulas), is said to be the work of Edmé-François Bouillat (French, 1758–1810). The plaques were commissioned from the manufactory by Dominique Daguerre, a renowned French *marchand-mercier* (merchant of luxury goods), who played an important role in the design of such fine objects. This versatile tote (13 inches wide by 14 inches high by 5 1/2 inches deep) is made of durable plastic and features a Velcro closure. It is available

exclusively through the Frick's Museum Shop for \$12.00 (Member price, \$10.80).

The design for this ceramic mug (4 x 3 inches) and tray (5 x 8 inches) was taken from an original 1913 blueprint of the north elevation of the New York home of Henry Clay Frick. Designed by the American architect Thomas Hastings (1860–1929), the north elevation was the more baroque wing of the building, with its coupled columns, pavilion-loggia, and façade of seven pilaster bays on 71st Street, and evoked Louis XIV's Grand Trianon of the late seventeenth century. In 1935 another American architect, John Russell Pope (1873–1937), transformed the residence into a museum and designed the adjoining Frick Art Reference Library. The area now occupied by the Library appears on the left side of the blueprint, adjacent to what is now the West Gallery of the museum. Both pieces are dishwasher and microwave safe. They are available separately; the mug is available for \$12.95 (Member price, \$11.65) and the tray is available for \$16.95 (Member price, \$15.25)



\* The complete caption for the drawing by Ribera on page 2 of this press release reads:

Jusepe de Ribera (1591–1652), *Head of a Man with Little Figures on His Head*, c. 1630, pen and brown ink with brown wash over some black chalk on paper, 6 11/16 x 4 1/16 inches, Philadelphia Museum of Art: The Muriel and Philip Berman Gift, acquired from the Pennsylvania Academy of Fine Arts with funds contributed by Muriel and Philip Berman and the Edgar Viguers Seller Fund (by exchange), 1984

## BASIC INFORMATION

**General Information Phone:** (212) 288-0700

**Web site:** [www.frick.org](http://www.frick.org)

**E-mail:** [info@frick.org](mailto:info@frick.org)

**Where:** 1 East 70th Street, near Fifth Avenue.

**Hours: open six days a week:** 10am to 6pm on Tuesdays through Saturdays; 11am to 5pm on Sundays. Closed Mondays, New Year's Day, Independence Day, Thanksgiving, and Christmas Day. Limited hours (11am to 5pm) on Lincoln's Birthday, Election Day, and Veterans Day.

**Admission:** \$18; senior citizens \$12; students \$5; "pay as you wish" on Sundays from 11am to 1pm

**PLEASE NOTE TO YOUR READERS: Children under ten are not admitted to the Collection.**

**Subway:** #6 local (on Lexington Avenue) to 68th Street station; **Bus:** M1, M2, M3, and M4 southbound on Fifth Avenue to 72nd Street and northbound on Madison Avenue to 70th Street

**Tour Information:** included in the price of admission is an Acoustiguide Audio Tour of the permanent collection. The tour is offered in six languages: English, French, German, Italian, Japanese, and Spanish.

**Museum Shop:** the shop is open the same days as the Museum, closing fifteen minutes before the institution.

**Group Visits:** Please call (212) 288-0700 for details and to make reservations.

**Public Programs:** A calendar of events is published regularly and is available upon request.

#160, May 18, 2010 (revised June 24, 2010)

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