



# PRESS RELEASE

from

## THE FRICK COLLECTION

---

1 EAST 70TH STREET • NEW YORK • NEW YORK 10021 • TELEPHONE (212) 288-0700 • FAX (212) 628-4417

---

### **MEDIA ALERT**

*ANDREA DEL SARTO: THE RENAISSANCE WORKSHOP IN ACTION*

### **FIRST MAJOR MONOGRAPHIC EXHIBITION ON THE ARTIST PRESENTED IN THE UNITED STATES**

J. Paul Getty Museum, Los Angeles  
June 23 through September 13, 2015

The Frick Collection, New York  
October 7, 2015, through January 10, 2016



Andrea del Sarto (1486–1530), *The Medici Holy Family*, 1529, oil on panel, 55 1/8 x 40 15/16 inches, Palazzo Pitti, Galleria Palatina

From about 1515 until his death, Andrea del Sarto (1486–1530) ran the most successful and productive workshop in Florence, not only leaving his native city richly decorated with his art but also greatly influencing the art produced in the remainder of the century. By 1700, however, Andrea's reputation had declined, not to be revived until the publication of monographs by Sydney Freedberg and John Shearman in 1963 and 1965, respectively.

Although his oeuvre represents the essence of Florentine High Renaissance creativity and the magisterial beauty of his drawings is well known to scholars and collectors, he is less known to the general public. In 2015, audiences will

experience the first major monographic exhibition

on this artist ever to be presented in the United States (and the first in nearly thirty years shown anywhere).

Assembled from the J. Paul Getty Museum, the Louvre, the Uffizi, Palazzo Pitti, the National Gallery of Art, the British Museum, and other major institutions, this



*Study of the Head of a Young Woman*, c.1523, red chalk, 8 9/16 x 6 11/16 inches, Galleria degli Uffizi, Gabinetto dei Disegni e delle Stampe

selection of nearly fifty drawings—red and black chalk figures, expressive heads, and compositional studies—and three related paintings will explore the important role of drawing in Andrea del Sarto's paintings and offer an unprecedented display of the two media in concert. By showing drawings with their completed paintings and by bringing together works that relate to specific commissions, the exhibition will shed new light on the artist's creative process.

*Andrea del Sarto: The Renaissance Workshop in Action*, organized by The Frick Collection and the J. Paul Getty Museum, opens in Los Angeles in summer 2015, prior to coming to New York in the fall of 2015. A richly illustrated scholarly catalogue written by an international team of Renaissance scholars and drawings experts will provide further focused investigation and appreciation of Andrea del Sarto's working process. Principal funding for the exhibition is generously provided by Gilbert and Ildiko Butler. Major funding is also provided by the Robert H. Smith Family Foundation, The Christian Humann Foundation, and Andrea Woodner, with additional funding from Helen-Mae and Seymour Askin, Diane Allen Nixon, Mr. and Mrs. Eugene Victor Thaw, David and Julie Tobey, the Samuel H. Kress Foundation, Jon and Barbara Landau, and Margot and Jerry Bogert.

## THE ARTIST AND HIS WORK

The son of a tailor (*sarto*), Andrea del Sarto spent most of his career in Florence. His training began at the age of seven with a goldsmith, but his skill in drawing would come to the attention of the now obscure painter Andrea di Salvi Barile. After three years with Barile, Andrea was taken into one of the most important workshops in Florence, that of Piero di Cosimo, who apparently delighted in the boy's assiduous study and intuitive handling of color. Andrea went on to study with Raffaellino del Garbo before joining the guild of the *Arte dei Medici e degli Speziali* (the Art of Physicians and Apothecaries) in 1508. His studio grew as he garnered commissions and reputation; his many pupils included Jacopo Pontormo, Francesco Salviati, and Giorgio Vasari, to whom we owe most of his biographical information.

Approximately 180 drawings by Andrea survive, and the majority of these, largely executed in the versatile medium of red chalk, can be linked to paintings. Marked by dramatic *pentimenti*—the artist continued to revise compositions well after he had begun painting—these drawings are crucial to understanding Andrea's perfectionism and process. Naturalism is critical to the impact of Andrea's paintings, and from the beginning of his career, his art displays an intense observation and rendering of nature that integrates numerous influences: the naturalism and *sfumato* of Leonardo, the playful humor and attention to detail of Piero di Cosimo, the harmony and balance of Raphael, and the darkly powerful shadowed eye sockets found in the work of close contemporaries such as Franciabigio and Puligo.

By comparing his drawings to his finished paintings, *The Renaissance Workshop in Action* will highlight Andrea's remarkable ability to transform closely observed nature—as recorded in his drawings—into idealized visions in paint. At the Frick, the black chalk study of the *Head of John the Baptist* (National Gallery of Art), for example, will be shown for the first time with the completed panel of the *Saint John the Baptist* (Palazzo Pitti, Galleria Palatina). Such comparisons will reveal how Andrea's close observation of human facial expression, body language, texture, and



Head of Saint John the Baptist, c.1523, black chalk on paper laid down on panel, 13 x 9 1/8 inches, National Gallery of Art

quality of light are beautifully rendered in paint. Many of the head studies exquisitely capture expression and mood; Andrea could draw live models quickly and well enough to capture these fleeting qualities. The expressive power of hands and their positions also was of interest to him, and his drawings show a near obsessive attention to detail. Other subjects explored in the exhibition include Andrea’s clever reuse of drawings, manipulation of scale and placement, imaginative use of to-scale cartoons, sensitive observation of sculpture, and subtle evocations of color in monochromatic drawings, as well as the fluent



Saint John the Baptist, c.1523, oil on panel, 37 x 26 3/4 inches, Palazzo Pitti, Galleria Palatina

exploration of brushwork in his paintings that echoes the assured spontaneity of his draftsmanship.

## TECHNICAL STUDIES

Central to the reconstruction of Andrea’s creative process are the technical studies undertaken for the exhibition—including Infrared Reflectography (IRR, an imaging technique that captures the underdrawings Andrea made on the panel in preparation for paintings) and X-radiographs (that reveal changes in the paint layers)—that demonstrate that the master draftsman continued his process of invention throughout the stages of painting. To illustrate this process, the painting *Medici Holy Family* (Palazzo Pitti, Galleria Palatina), front left, will be shown with its surviving related drawings, as well as with an IRR image that reveals important new information about the picture’s underdrawing.

## 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:** 10:00 a.m. to 6:00 p.m. on Tuesdays through Saturdays; 11:00 a.m. to 5:00 p.m. on Sundays. Closed Mondays, New Year’s Day, Independence Day, Thanksgiving, and Christmas Day. Limited hours (11:00 a.m. to 5:00 p.m.) on Lincoln’s Birthday, Election Day, and Veterans Day

**Admission:** \$20; senior citizens \$15; students \$10; “pay what you wish” on Sundays from 11 a.m. to 1:00 p.m.

**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 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 Admission for the Permanent Collection:** Please call 212.288.0700 for details and to make reservations.

**Public Programs:** A calendar of events is published regularly, and programs are listed on the Web site.

#249, January 16, 2015

For further press information, please contact Heidi Rosenau, Associate Director of Media Relations & Marketing or Alexis Light, Manager of Media Relations & Marketing Media Relations Phone: 212.547.0710; E-mail address: [mediarelations@frick.org](mailto:mediarelations@frick.org)