



PRESS RELEASE

from

THE FRICK COLLECTION

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FALL MEDIA ALERT:

ANDREA RICCIO: RENAISSANCE MASTER OF BRONZE

FIRST MONOGRAPHIC EXHIBITION ON THE ARTIST

October 15, 2008, through January 18, 2009



Andrea Riccio (1470–1532), *The Shouting Horseman*, c. 1510–15, bronze, 33.0 cm high, Victoria and Albert Museum, London

Beginning this autumn the Frick will present the first monographic exhibition ever dedicated to Andrea Riccio (1470—1532), one of the greatest—and least-known—bronze masters of the Renaissance. The long-overdue exhibition and publication will focus on Riccio’s autograph works, presenting nearly forty statuettes and reliefs from every phase of his career. These works will be joined by the few bronzes believed to be derived from the master’s lost compositions. ***Andrea Riccio: Renaissance Master of Bronze*** will be shown exclusively at The Frick Collection. Though celebrated in the sixteenth century as a “sovereign master of bronze” and acknowledged today as one of the most

sublimely creative sculptors of the Renaissance, Riccio’s achievement is still not widely recognized or generally understood. He seems a hidden artist. His bronze statuettes, reliefs, and functional masterpieces, like the Frick *Oil Lamp*, are scattered across museum collections, where they are viewed in isolation. Even Riccio’s greatest and largest commission, the extraordinary *Paschal Candelabrum*, stands alone, distantly shrouded in the shadowed choir of the Basilica of Saint Anthony in Padua. Because the symbolism of the *Paschal Candelabrum* (and many of Riccio’s independent bronzes) reflects the world of antiquarian humanism in the Veneto, study of Riccio’s work has remained the province of specialists. While their research makes a tremendous contribution,



Andrea Riccio (1470–1532), *The Shouting Horseman* (detail), c. 1510–15, bronze, 33.0 cm high, Victoria and Albert Museum, London

the degree of expertise required to understand it has excluded Riccio's work from the current art historical canon. By gathering together a group of almost **forty** statuettes and reliefs, most of which are accepted as autograph and represent every phase of Riccio's career, the exhibition and catalogue aim to introduce Riccio's dramatically beautiful work to the general and scholarly public. In fact, this gathering represents a significant portion of his known production and includes all the objects attributed to him that reside in public and private collections in the United States. It also features major examples from institutions across Europe, such as the Victoria and Albert Museum, London; Musée du Louvre, Paris; the Kunsthistorisches Museum, Vienna; and the Museo Nazionale del Bargello, Florence.



Andrea Riccio (1470–1532), *Boy with a Goose*, c. 1515–20, bronze, 19.6 cm, Kunsthistorisches Museum, Vienna

The exhibition is organized by the Frick's Renaissance specialist and Curator **Denise Allen**, and by **Peta Motture**, Curator of Renaissance Sculpture, the **Victoria and Albert Museum, London**. Major funding for *Andrea Riccio: Renaissance Master of Bronze* has been provided by The Christian Humann Foundation, Mr. and Mrs. Howard Phipps, Jr., and the Samuel H. Kress Foundation. Additional support has been generously provided by Mr. and Mrs. Walter A. Eberstadt, Mr. and Mrs. J. Tomilson Hill, Peter P. Marino, The Gladys Kriebel Delmas Foundation, Hester Diamond, and The Peter Jay Sharp Foundation. The catalogue was made possible by the Robert Lehman Foundation, Inc. and the Thaw Charitable Trust. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The project is also supported, in part, by an award from the National Endowment for the Arts.

MUCH-NEEDED CATALOGUE: AN INTERNATIONAL COLLABORATION FEATURING NEW PHOTOGRAPHY



Andrea Riccio (1470–1532), *Oil Lamp*, c. 1516–24, bronze, 16.8 x 21.3 x 6.1 cm, The Frick Collection, New York

Andrea Riccio: Renaissance Master of Bronze will be accompanied by a scholarly catalogue in English, with both hardback and softcover editions, published by The Frick Collection in association with Philip Wilson Publishers, London. **The last monographic book on the artist was published in 1927, and therefore, an updated and color-illustrated resource is very much needed.**

The Frick's catalogue includes essays on Riccio's life and career and on the small bronze as an art form. It also features an unprecedented technical study of Riccio's casting technique. The book is authored by the

exhibition's co-curators, Denise Allen and Peta Motture, along with other leading scholars in the fields of Renaissance sculpture and bronze technique: Richard Stone, Senior Museum Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, New York; Volker Krahn, Chief Curator, Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen zu



Andrea Riccio (1470–1532), *Orpheus*, c. 1520–25 (detail), bronze, 25.2 x 11.9 x 13.6 cm, Musée du Louvre, Paris



Andrea Riccio (1470–1532), *Satyr*, c. 1520?, bronze, 35.9 cm high, The Metropolitan Museum of Art, New York

Berlin; and Davide Banzato, Director, Musei Civici di Padova. The catalogue features detailed scholarly entries for each sculpture by most of the essayists listed above in addition to several other specialists, including Claudia Kryza-Gersch, Curator of Renaissance Sculpture, Kunsthistorisches Museum, Vienna; Eike Schmidt, Associate Curator of Sculpture and Decorative Arts, J. Paul Getty Museum, Los Angeles; Jeremy Warren, Assistant Director, Collections, The Wallace Collection, London; C. D. Dickerson, Associate Curator of European Art, Kimbell Art Museum, Fort Worth; Philippe Malgouyres, Curator, Département des objets d’art, Musée du Louvre; and Dimitrios Zikos of the Museo Nazionale del Bargello, Florence.

Of particular importance is the fact that nearly all of the works featured in the exhibition and book have been rephotographed in color for this project. As such, this richly illustrated volume offers an expansive and updated visual resource on the artist, which has never existed. The catalogue will be available this fall in the Museum Shop, on the institution’s Web site (www.frick.org), and by phone (212) 288-0700.



Andrea Riccio (1470–1532), *Virgin and Child*, c. 1520–30, terracotta with traces of polychromy, 64.4 x 58.0 x 31.5 cm, J. Paul Getty Museum, Los Angeles

BASIC INFORMATION

General Information Phone: (212) 288-0700

Website: www.frick.org

E-mail: 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: \$15; senior citizens \$10; 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, and those under sixteen must be accompanied by an adult.

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, provided by Acoustiguide. 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.

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For further press information, please contact Heidi Rosenau, Manager of Media Relations & Marketing, or Alexis Light, Media Relations & Marketing Coordinator

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