



PRESS RELEASE

from

THE FRICK COLLECTION

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

ADVANCE SCHEDULE OF EXHIBITIONS

THROUGH WINTER 2013

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.

CURRENT AND UPCOMING

PICASSO'S DRAWINGS, 1890–1921: REINVENTING TRADITION

October 4, 2011, through January 8, 2012

***NEW PORTICO GALLERY OPENS WITH* WHITE GOLD: HIGHLIGHTS FROM THE ARNHOLD COLLECTION OF PORCELAIN**

December 13, 2011, through April 29, 2012

Now extended through January 6, 2013

RENOIR, IMPRESSIONISM, AND FULL-LENGTH PAINTING

February 7, 2012, through May 13, 2012

A PASSION FOR DRAWINGS: CHARLES RYSKAMP'S BEQUEST TO THE FRICK COLLECTION

February 14, 2012, through April 8, 2012

ANTICO: THE GOLDEN AGE OF RENAISSANCE BRONZES

May 1, 2012, through July 29, 2012

MANTEGNA TO MATISSE: MASTER DRAWINGS FROM THE COURTAULD GALLERY

October 2, 2012, through January 27, 2013

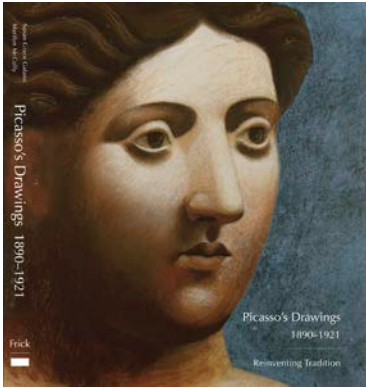


Pierre-Auguste Renoir (1841–1919), *La Promenade*, c. 1875–76, oil on canvas, 67 x 42 3/4 inches, The Frick Collection, New York, Photo: Michael Bodycomb

CURRENT AND UPCOMING

PICASSO'S DRAWINGS, 1890–1921: REINVENTING TRADITION

October 4, 2011, through January 8, 2012



Pablo Picasso (1881–1973) is generally acknowledged to be the greatest draftsman of the twentieth century. The Frick Collection, New York, and the National Gallery of Art, Washington D.C., have co-organized an exhibition for 2011–12 that looks at the dazzling development of Picasso's drawings, from the precocious academic exercises of his youth in the 1890s to the virtuoso classical works of the early 1920s. Through a selection of more than fifty works at each venue, the presentation examines the artist's stylistic experiments and techniques in this roughly thirty-year period, which begins and ends in a classical mode and encompasses the radical innovations of Cubism and collage. The show demonstrates how drawing served as an essential means of invention and discovery in Picasso's multifaceted art, while its centrality in his vast oeuvre connects him deeply with the grand tradition of European masters.

Indeed, the exhibition brings to the fore his complex engagement with artists of the near and distant past and explores the diverse ways he competed with the virtuoso techniques of his predecessors and perpetuated them in revitalized form. *Picasso's Drawings, 1890–1921: Reinventing Tradition* features loans from important public and private collections in Europe and the United States and is accompanied by a full-length catalogue of the same name. It was being organized by Susan Grace Galassi, Senior Curator, The Frick Collection, and Marilyn McCully, Picasso expert, in conjunction with Andrew Robison, Andrew W. Mellon Senior Curator of Prints and Drawings at the National Gallery. Major funding for the exhibition was provided by Bill and Donna Acquavella, the Stavros Niarchos Foundation, and the late Melvin R. Seiden. Additional support was generously provided by Walter and Vera Eberstadt, Agnes Gund, the Pierre and Tana Matisse Foundation, the Thaw Charitable Trust, Mr. and Mrs. Julio Mario Santo Domingo, and the National Endowment for the Arts. The accompanying catalogue was underwritten by the Center for Spain in America and The Christian Humann Foundation. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. After its run at the Frick, the exhibition will be on view at the National Gallery of Art, Washington, D.C. (January 29, 2012, through May 6, 2012).

NEW PORTICO GALLERY OPENS WITH PRESENTATION OF SCULPTURE AND SELECTIONS FROM AN IMPORTANT GIFT OF MEISSEN PORCELAIN FROM HENRY H. ARNHOLD

White Gold: Highlights from the Arnhold Collection of Meissen Porcelain

December 13, 2011, through April 29, 2012

Now extended through January 6, 2013



Model of the Portico Gallery for Decorative Arts and Sculpture, south façade, by Davis Brody Bond, architects and planners for the project

On December 13, visitors to The Frick Collection will be able to enjoy a new gallery—the first major addition to the museum's display spaces in nearly thirty-five years. The inspiration for this initiative, which involves the enclosure of the portico in the Fifth Avenue Garden, comes from the intention of museum founder Henry Clay Frick (1849–1919) to build an addition to his 1914 mansion for his growing Collection of sculpture. The project was postponed in 1917 following the United States entry into World War I, and Mr. Frick died before it could be resumed. In recent years, the institution has placed greater focus on sculpture through critically acclaimed exhibitions and several key acquisitions, while also evaluating the effectiveness of the display and lighting of such objects. Another area of increased focus has been the

decorative arts. When talks began with renowned porcelain collector Henry H. Arnhold about a promised gift, the idea to create a gallery both for sculpture and the decorative arts was revisited. The architecture firm Davis Brody Bond developed a plan to integrate the outdoor garden portico into the fabric of the museum, and groundbreaking occurred

last winter. Davis Brody Bond is one of the leading practices in the United States engaged in a range of museum and landmark structure commissions.

The **Portico Gallery for Decorative Arts and Sculpture** opens in December with an inaugural exhibition of works drawn from Henry Arnhold's promised gift of 131 examples of Meissen porcelain from the early years of this Royal Manufactory's production. On view through April 29, 2012, **White Gold: Highlights from the Arnhold Collection of Meissen Porcelain** will feature approximately seventy of these objects, presented along with a group of eighteenth-century sculptures by Jean-Antoine Houdon (1740–1828). Among the latter works is the full-length terracotta *Diana the Huntress*, a signature work at the Frick that returns to view having been recently cleaned and treated. It finds a permanent home in the new portico gallery, while the ongoing display of other sculptures and ceramics will rotate periodically.

RENOIR, IMPRESSIONISM, AND FULL-LENGTH PAINTING

February 7, 2012, through May 13, 2012



Pierre-Auguste Renoir (1841–1919), *The Umbrellas*, c. 1881 and 1885, oil on canvas, 71 x 45 inches, The National Gallery, London

In early 2012, The Frick Collection will present a dossier exhibition of nine iconic Impressionist paintings by Pierre-Auguste Renoir, offering the first comprehensive study of the artist's engagement with the full-length format, which was associated with the official Paris Salon in the decade that saw the emergence of a fully fledged Impressionist aesthetic. The project was inspired by *La Promenade* of 1875–76, the most significant Impressionist work in the Frick's permanent collection. The exhibition explores Renoir's portraits and subject pictures of this type from the mid-1870s to mid-1880s. Intended for public display, these vertical grand-scale canvases are among the artist's most daring and ambitious presentations of contemporary subjects and are today considered masterpieces of Impressionism. On view only at the Frick, ***Renoir, Impressionism, and Full-Length Painting*** is a landmark exhibition, bringing together several beloved masterworks from around the world. Paintings on loan from international institutions are *Parisienne* (1874) from the National Museum Wales, Cardiff; *The Umbrellas*, (c. 1881 and 1885) from The National Gallery, London (first time on view in the United States since 1886); and *Dance in the City* and *Dance in the Country* (1883) from the Musée d'Orsay, Paris. Works on loan from American institutions are *The Dancer* (1874) from the National Gallery of Art, Washington, D.C.; *Mme Henriot "en travesti" (The Page)*, (1875–76) from the Columbus Museum of Art; *Acrobats at the Cirque Fernando (Francisca and Angelina Wartenberg)* (1879) from the Art Institute of Chicago; and *Dance at Bougival* (1883) from the Museum of Fine Arts, Boston. The exhibition, which also includes the Frick canvas, will be shown in the Frick's East Gallery.



Pierre-Auguste Renoir (1841–1919), *Dance in the City (La Danse à la ville)*, 1883, oil on canvas, 71 x 35 ½ inches, Musée d'Orsay, Paris (Galerie du Jeu de Paume)

Renoir, Impressionism, and Full-Length Painting will offer fresh insights into Renoir's complex ambitions, when as a young artist, he submitted works to both the avant-garde Impressionist exhibitions and the official Salon. While painting in the new Impressionist style, Renoir remained uniquely committed to the full-length format—a traditional type eschewed by most of his fellow Impressionists. The exhibition and its accompanying catalogue will draw on contemporary criticism, literature, and archival documents to explore the motivation behind Renoir's full-length figure paintings as well as their reception by critics, peers, and the public. Technical studies of the canvases themselves will also shed new light on the artist's working methods. The juxtaposition of the full-length works of women will bring the glamour of the Belle Époque vividly to life. This format, which bears striking similarities to contemporary fashion plates, afforded Renoir the perfect opportunity to devote himself not only to his sitters, but to the finest details of their dress. The exhibition and accompanying catalogue explore the rich variety of Renoir's painterly technique—the sheer virtuosity of his brushwork in creating silk, lace, mink, and taffeta—as well as the social significance of the garments themselves. From shimmering ball gowns to sumptuous furs, from chic Parisian day dresses to glamorous theatrical costumes, the paintings capture the fashions of Renoir's Paris.

Renoir, Impressionism, and Full-Length Painting is being organized by Colin B. Bailey, the Frick's Associate Director and Peter Jay Sharp Chief Curator. Dr. Bailey is a recognized authority on the artist and has organized two important international traveling exhibitions devoted to Renoir—*Renoir's Portraits: Impressions of an Age* in 1997–98 and *Renoir Landscapes, 1865–83*, in 2007–8. He is the author of the publication accompanying this exhibition, which will provide a new conceptual and contextual framework for approaching Renoir's oeuvre in the first decade of the Impressionist movement. Principal funding for the exhibition is provided by The Florence Gould Foundation and Michel David-Weill. Additional support is generously provided by The Philip and Janice Levin Foundation, The Grand Marnier Foundation, and the Pierre and Tana Matisse Foundation. Corporate support is provided by Fiduciary Trust Company International.

A PASSION FOR DRAWINGS: CHARLES RYSKAMP'S BEQUEST TO THE FRICK COLLECTION

February 14, 2012, through April 8, 2012



Pierre-Joseph Redouté (1759–1840), *Plum Branches Intertwined*, 1802–4, watercolor on vellum, 12 ½ x 10 1/3 inches, The Frick Collection, bequest of Charles Ryskamp; photo: Michael Bodycomb

In late 2010 a generous bequest of ten drawings was made to the Frick by the estate of its former Director Charles Ryskamp. During his tenure at the museum, Ryskamp—an avid collector of works on paper and a champion of connoisseurship—strongly promoted drawings exhibitions and establishing additional room for their display in the Cabinet gallery. Appropriately, that will be the setting for the spring 2012 presentation of the ten works from the Charles Ryskamp bequest, their first showing at the institution.

The drawings were chosen out of Ryskamp's extensive collection by Director Anne L. Poulet, Associate Director and Peter Jay Sharp Chief Curator Colin B. Bailey, and Senior Curator Susan Galassi. Three of them, by artists also acquired by Henry Clay Frick, complement oil paintings in the museum's collection—a landscape in pencil by Pierre-Étienne Rousseau, an early academic nude by Edgar Degas, and a pen-and-ink character study by Giovanni Battista Tiepolo. Seven others—including Pierre-Joseph Redouté's 1802 watercolor of plums and an undated gouache and watercolor of otter hounds by the Victorian master Sir Edwin Landseer—were selected for their quality and art historical significance, testifying to Charles Ryskamp's particular interest in French and British art of the eighteenth and nineteenth centuries. The other artists represented in the bequest are Eugène Delacroix, George Stubbs, Henry Fuseli, William Blake, and Sir David Wilkie. The drawings will be on view in the Cabinet gallery from February 14 through April 8, 2012.

ANTICO: THE GOLDEN AGE OF RENAISSANCE BRONZES

May 1, 2012, through July 29, 2012



Pier Jacopo Alari Bonacolsi, called Antico (c. 1460–1528), *Apollo Belvedere*, c. 1490, copper with partial fire gilding and silvering; base of bronze, 16 ¼ inches without base, Liebieghaus Skulpturensammlung, Frankfurt

Antico: The Golden Age of Renaissance Bronzes is the first monographic exhibition in the United States dedicated to Jacopo Alari Bonacolsi, known as Antico (c. 1455–1528). As sculptor to the Gonzaga courts at Mantua and in northern Italy, Antico earned his name, “the antique one,” for his creation in the classical style of statuettes, reliefs, and busts that are distinguished by their opulence and beauty. Using inventive and highly refined techniques, Antico lavishly gilded, silvered, and patinated his works, elevating his bronze sculptures to the status of the ancient precious objects that were avidly collected by his Gonzaga patrons. Splendid and timeless, Antico's works represent a sophisticated court style and have always been exclusive and rare. Today fewer than fifty of his bronzes are known. Dispersed among museums in Europe and America, almost thirty-five of them will come together in this unprecedented presentation.

The exhibition aims to shed light on the master's transformative contribution to this art form, incorporating the results of newly performed technical research to answer questions about the dating of Antico's works, his technique, and his development as an innovative artist. Jointly organized by the National Gallery of Art and The Frick Collection, the exhibition opens in the fall of 2011 in Washington, D.C., before traveling to New York City the following spring. The

exhibition is curated by Eleonora Luciano, Associate Curator of Sculpture at the National Gallery of Art, in collaboration with Denise Allen, Curator at The Frick Collection. The accompanying catalogue is written by an international team of scholars including Eleonora Luciano, Denise Allen, and Claudia Kryza-Gersch, Curator of Italian Sculpture at the Kunsthistorisches Museum, Vienna. It will be the first independent monograph in English to focus on the artist and the first comprehensive presentation of his works in color. The exhibition in New York is made possible, in part, by The Christian Humann Foundation, Mr. and Mrs. J. Tomilson Hill III, The Peter Jay Sharp Foundation, the Robert H. Smith Family Foundation, the Thaw Charitable Trust, and the Samuel H. Kress Foundation.

MANTEGNA TO MATISSE: MASTER DRAWINGS FROM THE COURTAULD GALLERY

October 2, 2012, through January 27, 2013

In keeping with its tradition of exhibiting masterworks from collections outside of New York, the Frick will present fifty-eight drawings from The Courtauld Gallery, London. This exhibition marks the first time that so many of the principal drawings in The Courtauld's renowned collection—one of Britain's most important—have been made available for loan. The prized sheets represent a survey of the extraordinary draftsmanship of Italian, Dutch, Flemish, German, Spanish, British, and French artists active between the late Middle Ages and the early twentieth century. The survey features works executed in a range of drawing techniques and styles and for a variety of purposes, including preliminary sketches, practice studies, *aide-mémoires*, designs for other artworks, and finished pictures meant to be appreciated as independent works of art. Among the artists in the Frick's exhibition will be Andrea Mantegna, Leonardo da Vinci, Albrecht Dürer, Michelangelo Buonarroti, Peter Paul Rubens, Jusepe de Ribera, Rembrandt Harmensz van Rijn, Jean-Antoine Watteau, Charles-Joseph Natoire, Thomas Gainsborough, Francisco Goya y Lucientes, Joseph Mallord William Turner, Théodore Géricault, Edgar Degas, Paul Cézanne, Vincent van Gogh, Georges Seurat, Henri Matisse, and Pablo Picasso.



Peter Paul Rubens (1577–1640), *Helena Fourment*, c. 1630, black, red, and white chalk and pen and ink, 24 x 21 ½ inches; The Courtauld Gallery (Samuel Courtauld Trust)

The Courtauld Institute of Art, devoted to the study of art history, was founded in 1932. Its collection was established that same year with Samuel Courtauld's (1876–1947) magnificent gift of Impressionist and Post-Impressionist masterpieces, including many important works on paper. With additional bequests and gifts from various donors, an ensemble of outstanding works on paper from a wide range of time periods was formed. Today, the holdings consist of about 7,000 drawings and watercolors and 20,000 prints, reflecting the various benefactors' tastes and preferences. Sir Robert Witt (1872–1952) bequeathed both his photographic archive (which served as one of the primary models for the Frick's Art Reference Library) and approximately 3,000 Old Master drawings from his private collection. Within a larger gift, Count Antoine Seilern (1901–1978) left 350 exquisite drawings to the institution, another important addition.

The exhibition is organized by Colin B. Bailey, the Frick's Associate Director and Peter Jay Sharp Chief Curator, and Stephanie Buck, Martin Halusa Curator of Drawings at The Courtauld Gallery. The show, which is accompanied by a scholarly catalogue, opens at The Courtauld Gallery, running from June 14, 2012, through September 9, 2012. It will travel to New York that October and will be a highlight of the Frick's fall exhibition program. Support for the presentation in New York is generously provided by The Christian Humann Foundation, The Peter Jay Sharp Foundation, the late Melvin R. Seiden, the Joseph F. McCrindle Foundation, and an anonymous gift in honor of Colin B. Bailey and in memory of Melvin R. Seiden.

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.shopfrick.org), and by calling 212.547.6848.

NEW GUIDE TO THE COLLECTIONS



For the first time in more than ten years, The Frick Collection has published a combined general guide to its collections, history, and building, a softcover volume that features the most recent scholarship and new photography. The book has been produced with the BNP Paribas Foundation, which has created a series of beautifully designed popular guides to French museums. The Frick publication is only the second produced in the United States. Comments Frick Director Anne L. Poulet, “It is a particular pleasure for me to introduce the latest book devoted to The Frick Collection in which the reader will find succinct and up-to-date information on the Frick’s founder and the mansion he built. Above all, it contains studies of a selection of the masterpieces that he acquired, along with those that entered the collection after his death. The text in this volume has been contributed by our curators, each of whom is a specialist in his or her given area, and reflects the latest scholarship available. We are delighted to participate in the prestigious series established by the BNP Paribas Foundation. It is gratifying to know that this beautifully produced and meticulously edited book will serve as a fitting souvenir of a visit to the Frick, and inspire its readers to return often.”

Published by The Frick Collection in conjunction with BNP Paribas, *The Frick Collection, New York* is available in English and French editions (softcover, 128 pages with 150 color illustrations); \$25.00, Member price \$22.50.

FALL 2011: KEENLY AWAITED BOOK ON THE FRAGONARD ROOM

Jean-Honoré Fragonard’s *Progress of Love* is one of the great painted ensembles of French eighteenth-century art and forms the focal point of one of the most beloved galleries at The Frick Collection. Published by the museum in association with D. Giles Limited in September 2011, Colin B. Bailey’s *Fragonard’s Progress of Love at The Frick Collection* reveals the intriguing history behind the commission, rejection, and rehousing of this great masterpiece. The story—as told through freshly researched text, new photography, and specially created photomontages—has resonance and appeal beyond the walls of the institution. Through this case study, it offers a window into the complex world of art and architectural taste-makers and patronage in eighteenth-century France, while addressing a wonderful case history of collecting in Europe and America. The book features 140 color images of the paintings, details, views of the room, plans, original sketches, and other comparative images (192 pages, hardcover) \$44.95, Member price \$40.46; softcover \$25.00, Member price \$22.50).



FRICK COLLECTION—INSPIRED GIFTS



Available exclusively at the Frick’s Museum Shop, online at www.shopfrick.org, or by calling 212 547.6848.

New to the Museum Shop are a market tote and a ceramic mug inspired by details from a *chinoiserie* ceiling on the second floor of mansion. The mural was painted by Alden Twachtman (son of noted American artist John) and installed in 1914. A taste for this whimsical style was popular in eighteenth-century France and more broadly in the nineteenth century European and English homes. The tote features an elaborate roundel accented with painted

peacock feathers, and two female court figures under umbrellas occupy the sides. The mug is decorated with a whimsical monkey motif. The versatile tote (13 inches wide by 14 inches high by 5 1/2 inches deep) is made of durable plastic and has a Velcro closure. The mug is dishwasher and microwave safe. Tote \$12.00, Member price \$10.80; ceramic mug \$12.95, Member price \$11.65.



The inspiration for this handsome silk pocket square is a detail on the inlaid case of the marquetry-veneered barometer clock, c. 1690-1700, acquired by The Frick Collection in 1999 and attributed to André-Charles Boulle (French, 1642–1732). The ornate pattern on the clock case translates beautifully to this versatile men's accessory. The scarf is 100% silk and made in France. \$25.00, Member Price \$22.50



A line of coasters and placemats created by the Frick is taken from a gilt-bronze mount on an eighteenth-century writing table by French royal cabinetmaker Jean-Henri Riesener (and purchased by Henry Clay Frick in 1914). The mount, depicting an elaborate composition of a cornucopia topped by a classical urn, is notable for the crispness of its execution and the remarkable attention to detail in its design. The motif translates beautifully on these functional home accents. Placemat \$12.00, Member price \$10.80; coaster \$4.00, Member Price \$3.60.



Decorated with delicate patterns taken from the Frick's holdings of Chinese and Sèvres porcelain, these lightweight melamine plates are practical and charming for garden/patio entertaining or picnics in the park. The *Plum Blossom* motif (at left) is based on an eighteenth-century Chinese porcelain dish, and the *Sèvres* pattern (at right) is derived from a service made in 1782 by French royal porcelain manufactory and purchased by Henry Clay Frick in 1918. Large plate (10 inches) \$10.00, Member price \$9.00; small plate (5.75 inches) \$5.00 (Member price, \$4.50).

BASIC INFORMATION

General Information Phone: 212. 288.0700

Web site: 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: \$18; senior citizens \$15; students \$10; "pay as you wish" on Sundays from 11am to 1pm

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

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

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.

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