

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 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.

UPCOMING PRESENTATIONS

PORTRAITS, PASTELS, AND PRINTS:
WHISTLER IN THE FRICK COLLECTION
June 2, 2009, through August 23, 2009

EXUBERANT GROTESQUES: RENAISSANCE MAIOLICA
FROM THE FONTANA WORKSHOP
September 15, 2009, through January 17, 2010

WATTEAU TO DEGAS: FRENCH DRAWINGS
FROM THE FRITS LUGT COLLECTION
October 6, 2009, through January 10, 2010

MASTERPIECES OF EUROPEAN PAINTING FROM
DULWICH PICTURE GALLERY
March 9, 2010, through May 30, 2010

THE SPANISH MANNER:
DRAWINGS FROM RIBERA TO GOYA
October 5, 2010, through January 9, 2011

CURRENT AND ONGOING

MASTERPIECES OF EUROPEAN PAINTING FROM
THE NORTON SIMON MUSEUM
February 10, 2009, through May 10, 2009

FRICK COLLECTION GALLERIES NOW FEATURE
AN IMPORTANT NEW ACQUISITION AND THREE EXTENDED LOANS



Whistler, *Harmony in Pink and Grey: Portrait of Lady Meux*, 1881–82, oil on canvas, The Frick Collection

UPCOMING EXHIBITIONS

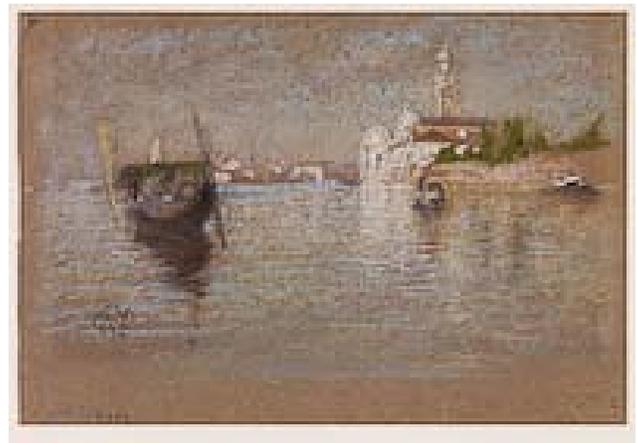
PORTRAITS, PASTELS, AND PRINTS: WHISTLER IN THE FRICK COLLECTION

June 2, 2009, through August 23, 2009

This summer the Frick will present a focus exhibition dedicated to the colorful and often controversial artist **James Abbott McNeill Whistler** (1834–1903). The Frick’s ensemble of four full-length portraits by Whistler will be displayed in the museum’s Oval Room alongside his evocative seascape, *Symphony in Grey and Green: The Ocean* (1866). The presentation will include a Cabinet installation of fifteen pastels and etchings from his Venetian sojourn of 1879–80. These works show Whistler’s command of three distinct media and demonstrate his concern for the harmony of form, color, and composition. Whistler’s oeuvre clearly had a special appeal for Henry Clay Frick, who acquired more works by this artist than by any other. This presentation, drawn from the institution’s celebrated holdings and accompanied by several gallery talks, marks the first time in more than twenty years that they will be exhibited together. The installation is organized by Curatorial Assistants Joanna Sheers and Caitlin Henningsen, in conjunction with Senior Curator Susan Grace Galassi.

Having left the United States as a young man in order to pursue his artistic ambitions in Europe, Whistler spent most of his life in London, where his reputation for dandyism rivaled that of Oscar Wilde. As one of the chief proponents of Aestheticism, he sought the harmonious synthesis of art’s formal and representational qualities. He was influenced by Baudelaire’s notion of the correspondence between music and painting and often likened his works to musical compositions, entitling them *Symphony*, *Harmony*, or *Nocturne*. With his avant-garde approach to painting, Whistler deliberately provoked more traditional members of London’s art world. In 1877, the critic John Ruskin ridiculed the artist’s nearly abstract *Nocturne in Black and Gold*, accusing him of “flinging a pot of paint in the public’s face.”

Whistler worked as a portraitist throughout his career, securing commissions from members of the aristocratic and bohemian circles of London and Paris. His portrait of the actress Lady Meux (front page), whose scandalous marriage to a wealthy baronet made her notorious, captures all her sensual flair. Titled *Harmony in Pink and Grey: Portrait of Lady Meux* (1881–82), the painting is as much an exploration of color and texture as it is a perceptive likeness. Whistler’s mature portraiture is well represented at the Frick by four canvases from the last three decades of his life. He was also a master printmaker and traveled to Venice to complete a commission from the Fine Arts Society for twelve etchings, which came to be known as the *First Venice Set*. Whistler took a unique approach to the subject of Venice. Choosing to represent the city and its inhabitants in quiet moments glimpsed from narrow canals and second-story windows, he departed from the tradition of “vedute,” views of popular tourist spots such as San Marco and the Grand Canal. Frick purchased the full set of twelve, and they will be presented in the Cabinet, along with three plein-air pastels, which provide a colorful counterpoint to the etchings.



Whistler, *The Cemetery: Venice*, 1879, pastel, with some stumping, over traces of underdrawing in graphite on dark brown, The Frick Collection, photo: Michael Bodycomb

EXUBERANT GROTESQUES: RENAISSANCE MAIOLICA FROM THE FONTANA WORKSHOP

September 15, 2009, through January 17, 2010



Maiolica dish with *The Judgment of Paris* after Raphael, Fontana workshop, c. 1565, tin-glazed earthenware, The Frick Collection, gift of Dianne Dwyer Modestini in memory of Mario Modestini

In the last quarter of the nineteenth century, Adolphe de Rothschild (1823–1900) assembled a vast collection of medieval and Renaissance sculpture, furniture, and decorative art, including an important collection of Italian maiolica. At his death, the maiolica passed to his grand-nephew, and at the outbreak of World War I, many of these objects were sold to the celebrated art dealer Joseph Duveen. A few were purchased by collectors such as Robert Lehman (1891–1969) and William Randolph Hearst (1863–1951), but most of the maiolica, and not the least important, stayed in Duveen’s stock until it was sold to Norton Simon in 1964, when the millionaire industrialist purchased the remaining holdings of the Duveen Brothers. One striking example from this group—a large charger made in Urbino around 1565 in the workshop of the Fontana—was given recently to The Frick Collection by Dianne Dwyer Modestini in memory of her husband Mario Modestini. The first piece of maiolica to enter the museum’s holdings, it has inspired a focus exhibition that will address the collecting taste for maiolica in the late nineteenth and early twentieth centuries. The project will also examine the output of the Fontana workshop between 1565 and 1575 by presenting fine examples that feature the distinctive combination of a central narrative

istoriato scene surrounded by delicate grotesques on a whitened ground. The use of grotesques, seen in the Renaissance on the walls of the Vatican loggias painted by Raphael in the 1520s, is transferred in Urbino to maiolica as an innovative form of decoration, the Frick’s charger being an early and sublime example. This project will reunite several maiolica pieces from Baron Adolphe’s collection, bringing them together for the first time with examples from other celebrated nineteenth-century European collections. Although the so-called “Modestini charger” will be familiar to The Frick Collection’s regular visitors, the other pieces have rarely or never been seen in New York. On view in the fall of 2009, the presentation is organized by Andrew W. Mellon Curatorial Fellow Charlotte Vignon. The exhibition is made possible by The Andrew W. Mellon Foundation and The Gladys Krieble Delmas Foundation. The accompanying catalogue has been generously underwritten by the Robert H. Smith Family Foundation.

WATTEAU TO DEGAS: FRENCH DRAWINGS FROM THE FRITS LUGT COLLECTION

October 6, 2009, through January 10, 2010

An avid collector of works on paper from the age of fifteen, and an art historian whose scholarship continues to be cited today, Frits Lugt (1884–1970) played a formative role in the history of graphic arts. In 1947 Lugt established the Fondation Custodia, Paris, to care for and add to his collection of 6,000 Old Master drawings and 30,000 prints. *Watteau to Degas: French Drawings from the Frits Lugt Collection* features the collection’s most significant eighteenth- and nineteenth-century French works on paper. These drawings will be on view at The Frick Collection in the fall of 2009 and at the Fondation Custodia in the spring of 2010. Many of these drawings have never been exhibited in North America, and this will be the first time an exhibition of French works from the Fondation Custodia has been mounted in the United States. Furthermore, original research and the publication of several drawings for the first time will make the accompanying catalogue an important contribution to our



Jean-Antoine Watteau (1684–1721), *Woman Lying on a Sofa*, c. 1717–18, red, black, and white chalk, 21.7 x 31.1 cm, Fondation Custodia, Paris

knowledge of eighteenth- and nineteenth-century art and to the history of collecting, by focusing on one of the twentieth century's most renowned drawings collectors.



Edgar Degas (1834–1917), *Head of a Soldier*, 1857, watercolor, gouache, and red chalk wash over graphite, 25.6 x 21 cm, Fondation Custodia, Paris

Selected by the curators of The Frick Collection, this exhibition of more than sixty works will include drawings and watercolors by well-known masters of the French School, including Jean-Antoine Watteau, François Boucher, Jean-Honoré Fragonard, Jacques-Louis David, Eugène Delacroix, Jean-Auguste-Dominique Ingres, and Edgar Degas, as well as important figures who are less familiar to the general public—Pierre-Jean Mariette, Charles-Joseph Natoire, Johan Jongkind, and Léon Bonvin, among others. Colin B. Bailey, Associate Director and Peter Jay Sharp Chief Curator of The Frick Collection, and Susan Grace Galassi, Senior Curator at The Frick Collection, will author the catalogue, which will open with an introductory essay on Frits Lugt as a collector by Mária van Berge-Gerbaud, Director of the Fondation Custodia.

The exhibition is made possible through the generous support of Peter and Sofia Blanchard; Elizabeth and Jean-Marie Eveillard; and Melvin R. Seiden in honor of Jean Bonna and Eugene V. Thaw.

MASTERPIECES OF EUROPEAN PAINTING FROM DULWICH PICTURE GALLERY

March 9, 2010, through May 30, 2010



Rembrandt Harmensz van Rijn (1606–1669), *Girl at a Window*, 1645, oil on Canvas, 81.6 x 66 cm, © The Trustees of Dulwich Picture Gallery

The Frick Collection is pleased to announce the loan of nine European paintings from Dulwich Picture Gallery in London, one of the major collections of Old Master pictures in the world, particularly of the seventeenth and eighteenth centuries. The exhibition, which heralds the Gallery's bicentenary in 2011, presents an exciting opportunity to introduce American audiences to this institution's collection through nine of its greatest paintings. Indeed, this exceptional group of works, to be shown exclusively at the Frick from March 9 through May 30, 2010, includes signature masterpieces that seldom travel, many of which have not been on view in the United States in recent years, and in some cases, never in New York City. Featured are Rembrandt van Rijn's (1606–1669) *Girl at a Window*, 1645; Sir Anthony Van Dyck's (1599–1641) *Samson and Delilah*, c. 1619–20; Thomas Gainsborough's (1727–1788) *The Linley Sisters*, probably 1772; Sir Peter Lely's (1618–1680) *Nymphs by a Fountain*, before 1640; Canaletto's (1697–1768) *Old Walton Bridge over the Thames*, 1754; Gerrit Dou's (1613–1675) *A Woman Playing a Clavichord*, c. 1665; Antoine Watteau's (1684–1721) *Les Plaisirs du Bal*, most likely 1715–17; Bartolomé Esteban Murillo's (1618–1682) *The Flower Girl*, 1665–70; and Nicolas Poussin's (1594–1665) *The Nurture of Jupiter*, mid-1630s.

Dulwich's collection of paintings was assembled chiefly between 1790 and 1795 by the French art dealer Noel Desenfans in partnership with his Swiss associate, Sir Francis Bourgeois. Commissioned in 1790 by King Stanislaus Augustus of Poland to form a Royal Collection for the Polish people, this extraordinary collection was amassed by the dealers in five years. Upon the eventual dissolution of Poland and the king's abdication in 1795, Desenfans and Bourgeois found themselves with an extensive inventory of significant paintings. Unable to sell the entire collection or to find a suitable institution to which to entrust it, Bourgeois—owner of the collection following Desenfans's death in 1807—bequeathed it to Dulwich College with the stipulation that it be put on view to the public. Dulwich Picture Gallery consequently became England's first public art gallery after Bourgeois's death in

1811, opening its doors in 1817. Today the paintings reside in a historic building, designed by renowned architect Sir John Soane in 1811, with a later twentieth-century addition and a more recent one by Rick Mather in 1999.

The exhibition, to be displayed in the Frick's Oval Room and Garden Court, is co-organized by Colin B. Bailey, Associate Director and Peter Jay Sharp Chief Curator at the Frick, and Xavier F. Salomon, Curator at Dulwich. Continuing in the Frick's tradition of presenting masterpieces from acclaimed museums not easily available to the New York public, it will feature works by artists found in the Frick's permanent collection as well as by those not represented but complementary to it. A fully illustrated catalogue, written by Dr. Salomon, will feature an essay on the origins of the collection at Dulwich as well as comprehensive entries on the nine works. Principal funding for the exhibition is provided by John and Constance Birkelund, Barbara G. Fleischman, and Melvin R. Seiden. The accompanying catalogue has been generously underwritten by Jon and Barbara Landau.



Nicolas Poussin (1594–1665), *The Nurture of Jupiter*, mid-1630s, oil on canvas, 96.2 x 119.6 cm. © The Trustees of Dulwich Picture Gallery

THE SPANISH MANNER: DRAWINGS FROM RIBERA TO GOYA

October 5, 2010, through January 9, 2011



Francisco de Goya y Lucientes (1746–1828), *The Anglers*, 1799, brush and brown wash on paper, The Frick Collection

The greatest Spanish draftsmen of the seventeenth through the nineteenth centuries—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 scheduled for the fall of 2010. The presentation will feature approximately sixty of the finest Spanish drawings from public and private collections in the Northeastern United States. 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, the Madrid court artists Sebastian de Herrera Barnuevo and Juan Carreño de Miranda, among others. The second half of the exhibition will present some twenty-five 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, Associate Professor of Art History and Chair, Department 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*, and Andrew Schulz, Associate Professor of Art History at the University of Oregon and author of *Goya's Caprichos: Aesthetics, Perception, and the Body*. The catalogue has been generously underwritten by the Centro de Estudios Europa Hispánica, Madrid.

CURRENT AND ONGOING

MASTERPIECES OF EUROPEAN PAINTING FROM THE NORTON SIMON MUSEUM

Through May 10, 2009

The Frick Collection presents a selection of five masterpieces of European painting from the Norton Simon Museum in Pasadena, California. The critically acclaimed exhibition, on view in the Oval Room through May 10, 2009, affords New York and East Coast audiences the occasion to see superb masterworks from the collections of the Norton Simon Art Foundation and The Norton Simon Foundation, a very special opportunity as both institutions generally do not allow their works to travel. The five featured paintings are Jacopo Bassano's (Jacopo da Ponte, 1510–1592) *The Flight into Egypt*, c. 1544–45; Peter Paul Rubens's (1577–1640) *The Holy Women at the Sepulchre*, c. 1611–14; Guercino's (Giovanni Francesco Barbieri, 1591–1666) *Aldrovandi Dog*, c. 1625; Francisco de Zurbarán's (1598–1664) *Still Life with Lemons, Oranges and a Rose*, 1633 (see front page); and Bartolomé-Esteban Murillo's (1617–1682) *The Birth of Saint John the Baptist*, c. 1660. None of these artists is represented in the Frick's collection, and the outstanding quality of each of these Old Master paintings makes them well suited to be viewed in the company of the Frick's works. The project was organized by Colin B. Bailey, Associate Director and Peter Jay Sharp Chief Curator of The Frick Collection, and Carol Togneri, Chief Curator of the Norton Simon Museum, with Margaret Iacono, Assistant Curator of the Frick. This exhibition marks the beginning of a series of reciprocal loan exchanges between the two institutions. *Masterpieces of European Painting from the Norton Simon Museum* follows in the Frick tradition of presenting important Old Master paintings from American institutions that are less accessible to the New York public. Previous projects in this series have been: *Masterpieces from The Cleveland Museum of Art* (November 2006–January 2007); *Masterworks from The Toledo Museum of Art* (October 2002–January 5, 2003), and *In Pursuit of Quality: 25 Years of Collecting Old Masters, Paintings from The Kimbell Art Museum, Fort Worth* (November 1989–January 1990).



Principal funding for *Masterpieces of European Painting from the Norton Simon Museum* was provided by Melvin R. Seiden in honor of Colin B. Bailey. Major corporate support was provided by Fiduciary Trust Company International. Additional support was generously provided by the Thaw Charitable Trust and Mr. and Mrs. John P. Birkelund. The exhibition is accompanied by a fully illustrated publication with an essay by the authority on the collection of Norton Simon, Senior Curator Sara Campbell, as well as in-depth catalogue entries by Margaret Iacono.

ONGOING/ANNOUNCEMENTS:

FRICK COLLECTION GALLERIES NOW FEATURE AN IMPORTANT NEW ACQUISITION AND THREE EXTENDED LOANS

The acquisition by gift of the museum's first painting by Gabriel de Saint-Aubin was approved at a meeting of the Board of Trustees in September of 2008, and now this jewel-like canvas, *The Private Academy* hangs in the North Hall. On view in the West Gallery are two long-term loans: Nicolas Poussin's *Hannibal Crossing the Alps* and Francesco Guardi's *View of the Giudecca Canal and the Zattere, Venice*, and in the Garden Court, visitors find a dramatic, large-scale



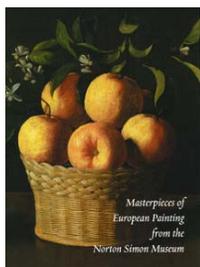
Gabriel de Saint-Aubin (1724–1780), *The Private Academy*, c.1755, oil on panel, 13 1/2 x 15 in. (34.29 x 38.1 cm), The Frick Collection, gift of Irene Roosevelt Aitken, photo: Michael Bodycomb

Meissen bird designed in the 1730s by the porcelain manufactory's celebrated modeler Johann Gottlieb Kirchner. Comments Director Anne Poulet, "We are pleased to offer our visitors the opportunity to enjoy four masterpieces by artists who are not otherwise represented in the permanent collection galleries of the Frick, works that are very much at home among the Old Master paintings and decorative arts gathered by Henry Clay Frick."

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), or by calling (212) 547-6848.

COLLABORATIVE PUBLICATION TAKES A FRESH LOOK AT ICONIC WORKS AT THE NORTON SIMON MUSEUM



A fully illustrated catalogue accompanies the winter/spring 2009 loan exhibition. It contains a comprehensive essay, written by Sara Campbell, Senior Curator at the Norton Simon Museum. Campbell addresses the history of the institution and Norton Simon's collection. Margaret Iacono, Assistant Curator at the Frick, contributed freshly researched and detailed entries on the five paintings on loan to the Frick. The softcover publication is well illustrated in color (72 pages, \$16.95; member price: \$15.26.) and will be available this winter in the Museum Shop, on the institution's Web site (www.frick.org), and by phone (212) 547-6848.

FRICK COLLECTION UMBRELLA AND TOTE BAG



The Museum Shop recently introduced its first umbrella and coordinating tote bag. Both feature the monogram for Henry Clay Frick (1849–1919), which was designed for the main entrance by the architectural firm of John Russell Pope in 1935, when the museum opened to the public. 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



Other new gifts available through the Shop and online are the Sèvres-porcelain-inspired watch and Frick mansion blueprint mug and tray. The watch draws its inspiration from one of the highlights of the Frick's decorative arts collections: the curious and exceedingly rare eighteenth-century mechanical table with Sèvres porcelain plaques (c. 1781). Created by French furniture maker Martin Carlin (c. 1730–1785), it is an exquisite example of Louis XVI small-scale, versatile furniture designed for use in the private apartments of women. Purchased by Frick in 1915, the Carlin table now sits in the Boucher Room, where the colorful and delicate porcelain plaques that adorn it can be closely examined. The ornamentation of scattered roses and cornflowers served as the inspiration for the band and face on the Frick Shop's new timepiece. This watch is made of durable plastic and is battery operated. It is available exclusively through the Frick for \$40

(Member Price, \$36).

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 (1849–1919). 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 Seventy-first 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).



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 \$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.

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