

# The Frick Collection

WINTER/SPRING 2014 PROGRAMS



# The Frick Collection

1 EAST 70TH STREET, NEW YORK, NY 10021

212.288.0700 WWW.FRICK.ORG

Internationally recognized as a premier museum and research center, The Frick Collection is known for its distinguished Old Master paintings and outstanding examples of European sculpture and decorative arts.

The collection was assembled by the Pittsburgh industrialist Henry Clay Frick (1849–1919) and is housed in his family’s former residence on Fifth Avenue. One of New York City’s few remaining Gilded Age mansions, it provides a tranquil environment for visitors to experience masterpieces by artists such as Bellini, Rembrandt, Vermeer, Goya, and Whistler. The museum opened in 1935 and has continued to acquire works of art since Mr. Frick’s death.

Adjacent to the museum is the Frick Art Reference Library, founded by Helen Clay Frick as a memorial to her father. Today it is one of the leading institutions for research in the history of art and collecting.

Along with special exhibitions and an acclaimed concert series, the Frick offers a wide range of lectures, symposia, and education programs that foster a deeper appreciation of its permanent collection.

## HOURS

Tuesday through Saturday 10:00 a.m. to 6:00 p.m.  
Sunday 11:00 a.m. to 5:00 p.m.

*Closed Mondays, New Year’s Day, Independence Day, Thanksgiving, and Christmas*

## ADMISSION

General Public	\$20
Seniors (65 and over)	\$15
Students	\$10
Members	Free

*On Sundays from 11:00 a.m. to 1:00 p.m., visitors may pay what they wish.*

*Children under ten are not admitted.*

*Group visits are by appointment; call 212.288.0700 to schedule.*

*The Frick Collection welcomes students from grades 5 through 12. To arrange a guided school visit, please call 212.547.0704 or visit [www.frick.org/schools](http://www.frick.org/schools).*

## SPECIAL EXHIBITIONS

### **PRECISION AND SPLENDOR: CLOCKS AND WATCHES AT THE FRICK COLLECTION**

*Through March 9, 2014*

Today the question “What time is it?” is quickly answered by looking at any number of devices around us, from watches to phones to computers. For millennia, however, determining the correct time was not so simple, and it was not until the late thirteenth century that the first mechanical clocks were made, slowly replacing sundials and water clocks. It would take several hundred more years before mechanical timekeepers became reliable and accurate. *Precision and Splendor: Clocks and Watches at The Frick Collection* explores the discoveries and innovations made in the field of horology from the early sixteenth to the nineteenth century. The exhibition features eleven clocks and fourteen watches from the bequest of Winthrop Kellogg Edey, along with five clocks lent by the collector Horace Wood Brock that have never before been seen in New York City. Together, these objects chronicle the evolution over the centuries of more accurate and complex timekeepers and illustrate the aesthetic developments that reflected Europe’s latest styles.

*The exhibition is organized by Charlotte Vignon, Associate Curator of Decorative Arts, The Frick Collection. Major funding is provided by Breguet. Additional support is generously provided by The Selz Foundation, Peter and Gail Goltra, and the David Berg Foundation.*

### **RENAISSANCE AND BAROQUE BRONZES FROM THE HILL COLLECTION**

*January 28, 2014, through June 15, 2014*

This winter and spring The Frick Collection will present thirty-three bronze sculptures from the New York collection of Mr. and Mrs. J. Tomilson Hill. Dating from the fifteenth through the eighteenth centuries, the works—which have never before been publicly exhibited as a group—survey the tradition of the bronze figurative statuette, from its beginnings in Renaissance Italy to its dissemination across the artistic centers of Europe.

The Hill Collection is distinguished by rare, autograph bronzes by Italian sculptors such as Andrea Riccio, Giambologna, and Giuseppe Piamontini. Works by Giambologna and his school evoke the magnificence of the late Renaissance courts, while the richness of the international Baroque is represented by Alessandro Algardi’s religious sculptures and a remarkable assemblage of seventeenth- and eighteenth-century French examples in the classical mode. The Hill Collection exemplifies the artistry, invention, and technical refinement that endow the art of the small bronze with memorable beauty. The statuettes’ recurring themes—from religious devotion to princely power and splendor—find expression in bronzes across cultures and periods and speak to the Hills’ diverse collecting interests.

*The Frick is the sole venue for “Renaissance and Baroque Bronzes from the Hill Collection.” The presentation is accompanied by an illustrated scholarly catalogue with contributions by Patricia Wengraf, Claudia Kryza-Gersch, Dimitrios Zikos, and Denise Allen, organizing curator of the exhibition.*

## SPECIAL EXHIBITION

### **ENLIGHTENMENT AND BEAUTY: SCULPTURES BY HOUDON AND CLODION**

*April 1, 2014, through April 5, 2015*

Jean-Antoine Houdon (1741–1828) and Claude Michel, called Clodion (1738–1814), were two of the foremost sculptors in France during the late eighteenth century, and the Frick houses an important group of their works. In 1915 founder Henry Clay Frick acquired Clodion's terracotta *Zephyrus and Flora* and, the following year, Houdon's delicate marble bust of the Comtesse du Cayla. Other works that were subsequently added to the collection will be shown together for the first time, highlighting the artists' expressive ranges, as well as their defining contributions to the sculpture of Enlightenment-era France.

Displayed in the brilliant natural light of the Frick's Portico Gallery, exquisitely carved, lifelike marble portraits by Houdon and virtuoso terracotta figures and reliefs by Clodion will epitomize each artist's best-known achievements. Important examples from New York-area private collections will complement the Frick's sculptures and introduce other aspects of the artists' oeuvres not represented at the museum. The ensemble will illustrate the beauty, naturalism, and classical motifs that connect the works of both artists, who were fellow students in Rome, while also drawing attention to their respective goals and sensibilities as the dominant French sculptors of their day.

*The installation is organized by Denise Allen, Curator; Katie Steiner, Curatorial Assistant; and Alyse Muller, Ayesha Bulchandani-Mathrani Curatorial Intern. Support for the presentation is generously provided by Margot and Jerry Bogert and Mrs. Henry Clay Frick II.*





## SPECIAL EXHIBITION

### **THE POETRY OF PARMIGIANINO'S *SCHIAVA TURCA***

*May 13, 2014, through July 20, 2014*

Francesco Mazzola (1503–1540), called Parmigianino after his native Parma, was one of the most prolific and celebrated artists of the Italian Renaissance and is especially esteemed for his portraits. His exquisite painting *Schiava Turca* (Turkish slave), named by an eighteenth-century writer who misinterpreted the subject's costume, is an icon of Parma that has seldom been seen outside its home institution, the Galleria Nazionale di Parma. This spring, the *Schiava Turca* will travel to the United States for the first time. As there are no portraits by Parmigianino in American public collections, the exhibition will offer a rare opportunity to view the artist's mastery of portraiture first-hand. It also will present new research that proposes an identity for the painting's mysterious subject.

*The exhibition is organized by The Frick Collection with the Foundation for Italian Art & Culture. The guest curator is Aimee Ng. Support for the New York presentation and the accompanying catalogue is generously provided by Gabelli Funds, Aso O. Tavitian, The Gladys Krieble Delmas Foundation, Mr. and Mrs. Hubert L. Goldschmidt, and the Foundation for Italian Art & Culture.*

## LECTURES

Lectures are free, and seating is on a first-come, first-served basis. Reservations are not accepted. Selected lectures will be webcast live and made available on our Web site and The Frick Collection's channel on FORA.tv. Please visit [frick.org](http://frick.org) for details.

### **AUTHOR TALK:**

#### **NEIL HARRIS, *CAPITAL CULTURE***

*Wednesday, January 22, 4:00 p.m.*

**Neil Harris, Preston and Sterling Morton  
Professor Emeritus in the Departments of History and  
Art History, University of Chicago**

American art museums flourished in the late twentieth century, and the impresario leading much of this growth was J. Carter Brown, the director of the National Gallery of Art in Washington, D.C., from 1969 to 1992. Brown reinvented the museum experience in ways that had important consequences for the cultural life of Washington and its visitors as well as for American museums in general. In conjunction with the publication of Harris's *Capital Culture: J. Carter Brown, the National Gallery of Art, and the Reinvention of the Museum Experience*, this lecture will take a wide-ranging look at Brown's achievements and the growth of museum culture during the period.

### **WHY MULTIPLICITY?**

#### **ON THE PRODUCTION OF SMALL BRONZES IN THE ITALIAN RENAISSANCE**

*Wednesday, January 29, 6:00 p.m.*

**Claudia Kryza-Gersch, art historian**

At the end of the sixteenth century, Giambologna dominated the art of the small bronze, and his statuettes were highly prized by rulers and sophisticated collectors across Europe. In principle, the master's models could be endlessly reproduced in bronze casts. Research undertaken for the special exhibition *Renaissance and Baroque Bronzes from the Hill Collection* will show how and why replication became a major characteristic of the art of the small bronze and investigate whether multiplicity was considered a virtue.—*This lecture is made possible by the Robert H. Smith Family Foundation.*

#### **RENAISSANCE AND BAROQUE BRONZES FROM THE HILL COLLECTION**

*Wednesday, February 5, 6:00 p.m.*

**David Ekserdjian, Professor of Art History,  
University of Leicester**

This lecture will present an overview of the Hill Collection exhibition, which combines celebrated masterpieces with new discoveries in the field of bronzes. It will also seek to trace the history of the bronze statuette from the late fifteenth to the eighteenth century in Italy and northern Europe. In so doing, particular emphasis will be placed on the works of preeminent sculptors such as Giambologna, Tetrode, and Adriaen de Vries.—*This lecture is made possible by the Robert H. Smith Family Foundation.*

## LECTURES *(continued)*

### **THE SMALL BRONZE AND THE LEGACY OF LEONARDO IN FLORENCE**

*Wednesday, March 26, 6:00 p.m.*

**Michael Cole, Professor of Italian Renaissance and  
Baroque Art, Department of Art History and Archaeology,  
Columbia University**

Historians of sculpture have long argued over whether or not Leonardo da Vinci produced small bronzes, but what can be said with more certainty is that later Renaissance makers of small bronzes looked at Leonardo's work and read his writings. This talk will examine the responses to Leonardo by artists from Benvenuto Cellini to Gianfrancesco Susini, asking in particular how Leonardo's ideas about painting came to be so interesting to sculptors.—*This lecture is made possible by the Robert H. Smith Family Foundation.*

### **THE SCULPTURE OF HOUDON AND CLODION: REFLECTIONS OF ANTIQUITY**

*Thursday, April 3, 6:00 p.m.*

**Anne Poulet, Director Emerita, The Frick Collection**

Houdon and Clodion are among the greatest French sculptors of the late eighteenth century, as well as the creators of works featured in the Frick's special exhibition *Enlightenment and Beauty*. As students in Rome in the 1760s, both were schooled in Greek and Roman culture and studied vast collections of antiquities. Yet what they absorbed from their training and the paths they chose to follow were quite different. This lecture will explore the sculptors' respective sources of inspiration and patronage.—*This lecture is made possible by the Robert H. Smith Family Foundation.*

.....*Artists, Poets, and Writers Lecture*.....

### **JEFF KOONS ON SCULPTURE**

*Thursday, April 24, 6:00 p.m.*

**Jeff Koons, artist**

Internationally recognized artist Jeff Koons will share his impressions about the importance of the small-scale bronze tradition, using examples from the special exhibition *Renaissance and Baroque Bronzes from the Hill Collection*.—*This lecture is made possible by the Drue Heinz Trust.*

### **VELÁZQUEZ: MASTER AND MASTERPIECES**

*Wednesday, April 30, 6:00 p.m.*

**Jonathan Brown, Carroll and Milton Petric Professor of Fine  
Arts, Institute of Fine Arts, New York University**

In the belief that personal circumstances play an important part in shaping the work of art historians, Brown reflects on his career as a specialist in Hispanic art. He will also take a fresh look at *Las Meninas* (Museo Nacional del Prado, Madrid), discussing how it was understood by Velázquez's contemporaries at the court of Philip IV. The lecture coincides with the publication of Brown's *In the Shadow of Velázquez: A Life in Art History*.

## LECTURES *(continued)*

### **A PORTRAIT AND ITS MYSTERIES: PARMIGIANINO'S *SCHIAVA TURCA***

*Wednesday, May 14, 6:00 p.m.*

**Aimee Ng, Guest Curator, The Frick Collection**

Parmigianino's exquisite *Schiava Turca* (Turkish slave) is shrouded in mystery. Who is this woman whose elaborate, almost theatrical, costume inspired an early eighteenth-century writer to give the Renaissance beauty her fantastical name? In this lecture, the guest curator of the special exhibition *The Poetry of Parmigianino's "Schiava Turca"* will present a new interpretation of the work. Ng's new research suggests that the sitter likely held a special status as a poet in the court culture of northern Italy.—*This lecture is made possible by the Robert H. Smith Family Foundation.*

### **COURT PORTRAITURE IN THE AGE OF ISABELLA D'ESTE**

*Wednesday, May 21, 6:00 p.m.*

**Andrea Bayer, Curator, Department of European Paintings,  
The Metropolitan Museum of Art**

During the early sixteenth century, rulers and courtiers all across northern Italy commissioned portraits that not only captured their appearance but also subtly alluded to their status and accomplishments. By examining such portraits—in particular, those of the most fastidious of all patrons, Isabella d'Este—this lecture will place Parmigianino's enigmatic *Schiava Turca*, the subject of the special exhibition, in a larger context.—*This lecture is made possible by the Robert H. Smith Family Foundation.*

## SYMPOSIA

### **A SYMPOSIUM ON THE HISTORY OF ART**

*Friday, April 25 & Saturday, April 26*

**Presented by The Frick Collection and  
the Institute of Fine Arts, New York University**

For more than half a century, the Frick and the Institute of Fine Arts have hosted an annual symposium for graduate students in art history. The symposium offers doctoral candidates the opportunity to deliver papers of original research in a public forum and to engage with colleagues in the field.

*All graduate students in the history of art, faculty members, and museum staff members are invited to attend. For more information about times, speakers, and registration, please visit our Web site.*

### **THE AMERICAS REVEALED: COLLECTING COLONIAL AND MODERN LATIN AMERICAN ART IN THE UNITED STATES**

*Friday, May 16 & Saturday, May 17*

**Presented by the Center for the History of Collecting**

This two-day symposium on public and private collectors of Spanish Colonial and Latin American art will feature presentations by experts from museums and universities in Los Angeles, Houston, Phoenix, New York, and Philadelphia. The keynote address will be presented by Edward J. Sullivan, a leading specialist in the art of Latin America. Professor Sullivan will also interview Roberta and Richard Huber (Friday) and Patricia Phelps Cisneros (Saturday), collectors who actively acquire the art of the Americas.

*Tickets for both days of the symposium are \$50 (\$35 for members); single-day tickets are \$30 (\$25 for members). Tickets can be purchased online or by phone beginning April 10. For more information, please call 212.547.6894. For a schedule of speakers, please visit our Web site.*

## SEMINARS

*Seminars provide unparalleled access to works of art and encourage thought-provoking discussion with experts in their fields. Sessions are held when the galleries are closed to the public and are limited to twenty participants. Advance registration is required; register online or by calling 212.547.0704.*

### **HOLBEIN AND THE NORTHERN PORTRAIT**

*Monday, March 3, 2:00 to 3:30 p.m.*

**Larry Silver, Farquhar Professor of Art History,  
University of Pennsylvania**

Focusing on Hans Holbein the Younger's remarkable *Sir Thomas More* (1527) and *Thomas Cromwell* (c. 1532–33), this seminar will investigate both the conventions and the sitters of later Frick portraits from Flanders and Holland that date from the seventeenth century, including works by Anthony Van Dyck, Frans Hals, and Rembrandt. \$100 (\$90 for members)

### **A CLOSE LOOK AT ITALIAN RENAISSANCE BRONZES IN THE HILL COLLECTION**

*Tuesday, March 18, 6:00 to 7:30 p.m.*

**Peggy Fogelman, Head of Collections, Morgan Library &  
Museum, and Denise Allen, Curator, The Frick Collection**

The Hill Collection is notable for its holdings of Italian Renaissance figurative bronzes that date from the tradition's beginnings in the work of early masters such as Andrea Riccio to its pinnacle in the sculptures of Giambologna and his followers. The Frick's special exhibition *Renaissance and Baroque Bronzes from the Hill Collection* offers a rare opportunity for study. By looking closely at these works with two sculpture specialists, participants will gain insight into how to appreciate the art of the small-scale bronze. \$100 (\$90 for members)

### **A CLOSE LOOK AT ITALIAN AND FRENCH BAROQUE BRONZES IN THE HILL COLLECTION**

*Monday, April 14, 2:00 to 3:30 p.m.*

**Ian Wardropper, Director, The Frick Collection**

Rome, seat of the classical tradition and home to the masterpieces of Bernini and Algardi, was the essential training ground of French sculptors, and lessons learned there informed the art of the figurative bronze in France. The Hill Collection is distinguished by its holdings of important bronzes by Algardi and superlative examples made by masters at the French royal workshops. These bronzes, which embody the genius of the Baroque, will be the subject of this seminar. \$100 (\$90 for members)

### **EDUCATION OF THE VIRGIN**

*Tuesday, May 6, 6:00 to 7:30 p.m.*

**Rika Burnham, Head of Education, The Frick Collection**

In the hauntingly beautiful *Education of the Virgin*, attributed to Georges de la Tour, Saint Anne teaches her young daughter, Mary, to read by candlelight. As viewers, we are aware that we too are reading—not words but the painting itself. Join this seminar to explore this mysterious and beautiful work as both object and pictorial text. \$100 (\$90 for members)

## TALKS

*Talks are free with museum admission;  
reservations are not necessary.*

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### GALLERY TALKS

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#### **CURATORIAL CAPRICE**

*Selected Saturdays, 11:00 a.m. to 12:00 noon  
February 1, March 1, and April 5*

**Susan Grace Galassi, Senior Curator, The Frick Collection**

The Frick's senior curator will discuss works by artists who have held her attention over the years. Each session will be devoted to artists from the nineteenth century, among them Constable, Goya, Ingres, Turner, and Whistler.

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### SPECIAL EXHIBITION GALLERY TALKS

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#### **INTRODUCTION TO RENAISSANCE AND BAROQUE SCULPTURE FROM THE HILL COLLECTION**

*Selected Saturdays, 3:00 to 3:30 p.m.  
March 1, April 5, and May 3*

Join us for an overview of the first public exhibition devoted to this private collection of bronze figurative statuettes.

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### DOCENT TALKS

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#### **HENRY CLAY FRICK AND HIS COLLECTION**

*Ongoing, Tuesday through Friday, 1:00 p.m. and 3:00 p.m.*

A ten-minute introduction to the collection and its founder.

#### **ROOMS WITH A VIEW**

*Ongoing, Tuesday through Friday, 2:00 p.m.*

A ten-minute talk presenting one of the distinctive rooms of The Frick Collection.

## CONVERSATIONS

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### GALLERY CONVERSATIONS

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*Selected Saturdays, 2:00 to 3:00 p.m.  
February 1, March 1, April 5, and May 3*

Participants are invited to study and discuss selected masterpieces in the galleries with museum educators. Each hour-long session focuses on a single work of art. Led by Rika Burnham, Head of Education, or Nathaniel Prottas, Samuel H. Kress Interpretive Fellow, The Frick Collection. *Free with museum admission but advance reservations are required. To register, please visit our Web site.*

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### ART DIALOGUES

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*For young professionals*

*Selected Fridays, 6:30 to 8:00 p.m.  
February 7 & 21, March 14 & 28, April 11 & 25, and May 9*

Designed for young professionals, Art Dialogues offer the dual pleasures of a long look at a great work of art and the opportunity to meet like-minded art lovers. Guided by a museum educator, participants will discuss objects in the galleries, focusing on a single masterpiece each session. Art Dialogues take place after hours, when the museum is closed to the public, and are led by Rika Burnham, Head of Education, or Nathaniel Prottas, Samuel H. Kress Interpretive Fellow, The Frick Collection.

*Free after-hours admission is included but space is limited and advance reservations are required. To register, please visit our Web site.*

## STUDIO

### **SUNDAY SKETCH**

*Selected Sundays, any time between 1:00 and 3:00 p.m.  
February 9 & 23, March 16 & 30, April 13 & 27, and May 11*

Visitors of all skill levels are invited to sketch in the Garden Court. Materials will be provided, and a teaching artist will be available for instruction. *Free with museum admission, or arrive early to gain entry during Sunday “pay what you wish” hours, between 11:00 a.m. and 1:00 p.m.*

### **WEDNESDAY NIGHT SKETCH**

*Selected Wednesdays, 5:00 to 7:30 p.m.  
February 19, March 12 & 26, April 9 & 23, and May 7 & 21*

In the tradition of the classical European art academy, gain inspiration by studying the great masters represented in The Frick Collection. Artists of all skill levels are invited to sketch paintings, sculptures, architectural details, and decorative arts in selected galleries. Materials will be provided. *Free museum admission is included but advance reservations are required; please visit our Web site to register.*

## SPECIAL EVENT

### **SPRING NIGHT**

*Friday, March 21, 6:00 to 9:00 p.m.*

Enjoy a night of free programs and activities when we open our doors to the public after hours to celebrate our special exhibitions. Attendees will have the opportunity to hear gallery talks, sketch, and listen to live music. *The evening is free, and visitors will be admitted on a first-come, first-served basis. Reservations are not accepted.*

## COURSES

*The Frick Collection is pleased to offer an array of programs for students. For more information, please visit our Web site or call 212.547.0704.*

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### ART CLUB

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*For middle school students*

#### **ART HISTORY 101**

*Selected Saturdays, 11:00 a.m. to 12:00 p.m.*

*February 1, March 1, April 5, and May 3*

Old masters meet new eyes in this monthly program for middle school students. Each morning, a masterpiece will be the starting point for an adventure in art and art history. *Classes are free, and students may attend as many sessions as they wish. Online reservations are required; to register, please visit our Web site.*

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### FRICK FORUM

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*For high school students*

#### **JOIN THE FRICK FORUM**

*Selected Fridays, 4:30 to 6:00 p.m.*

*February 7 & 21, March 14 & 28, April 11 & 25, and  
May 9 & 16*

Inquiring minds are invited to join the Frick Forum, a program for teen art enthusiasts that promotes close looking and intellectual discussion. Forum members convene bi-monthly with experts to discover great works of art from the permanent collection and special exhibitions. *Enrollment is free but by application only; for details, please visit our Web site or e-mail students@frick.org. Students who attend all eight sessions will be considered for the Frick's competitive Summer Study Projects program.*

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### THE FRICK CONNECTION

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*For college students and recent graduates under age 39*

*Courses are free with a \$25 student membership or a full membership for recent graduates. Advance online registration is required; please visit our Web site to register.*

#### **BEAUTY AND VALOR: DEPICTING MEN IN ART**

*Two-part course*

*Wednesdays, February 19 & 26, 5:30 to 7:00 p.m.*

**Nathaniel Prottas, Samuel H. Kress Interpretive Fellow,  
The Frick Collection**

Modern art history has traditionally focused its attention on female beauty, defining it in opposition to perceived male strength and honor. In this course, we will address this bias by looking closely at works of art that present the male body as an object of desire, questioning how and for what audiences that desire was articulated.

#### **WHAT IS ART HISTORY?**

*Three-part course*

*Thursdays, February 20 & 27, and March 6, 5:30 to 7:00 p.m.*

**Michelle Millar Fisher, Adjunct Lecturer in Art History,  
Parsons The New School for Design**

What questions do we ask of objects—and of ourselves—when we talk about art? How are ideas about the canon, “genius,” connoisseurship, and collecting informed by gender, politics, and craft? Through close observation and discussion of masterpieces in The Frick Collection, this three-part course will investigate the discipline of art history.

## COURSES *(continued)*

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### THE FRICK CONNECTION

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*For college students and recent graduates under age 39*

#### **THE PRESENCE AND PLEASURE OF VIEWING SCULPTURE**

*Friday, February 21, 5:30 to 7:00 p.m.*

**Deepthiman Gowda, Assistant Professor of Medicine,  
College of Physicians and Surgeons, Columbia University**

Replicating training methods used to increase the empathy and attention of medical students and doctors, this interactive course will explore concepts of presence, emotion, and the body by engaging with objects from the special exhibition *Renaissance and Baroque Bronzes from the Hill Collection*.

#### **THE FRICK'S ST. FRANCIS**

*Two-part course: Wednesdays, March 5 & 12, 5:30 to 7:00 p.m.*

**Rika Burnham, Head of Education, The Frick Collection**

To fully appreciate its complex iconographic program and multiple interpretive possibilities, we will devote two evenings to Giovanni Bellini's masterpiece. Close looking and discussion will be rewarded as we experience its presence and watch its meanings unfold.

#### **THE LOVES OF THE GODS**

*Three-part course*

*Wednesdays, March 26, April 2 & 9, 5:30 to 7:00 p.m.*

**Olivia Powell, Associate Museum Educator for Academic Programs, The Frick Collection**

Re-examine tales from Ovid's *Metamorphoses* and explore how sculptors transformed classical literature into visual form. Each evening will be devoted to a single masterpiece, one of which will be Matthias Stein's *Pluto and Proserpina*, a tour-de-force ivory sculpture on long-term loan to the Frick.





## COURSES *(continued)*

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### THE FRICK CONNECTION

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*For college students and recent graduates under age 39*

#### **HOLBEIN AND THE REFORMATION**

*Three-part course*

*Wednesdays, April 9, 16 & 23, 5:30 to 7:00 p.m.*

**Nathaniel Prottas, Samuel H. Kress Interpretive Fellow,  
The Frick Collection**

Hans Holbein's masterful portraits of Thomas Cromwell and Sir Thomas More confront each other across the fireplace in the Frick's Living Hall, as if eternally re-enacting their acrimonious relationship. In this course, we will discuss who these men were and how they helped shape the course of the English Reformation. We will also consider the status of images throughout Europe during the religious upheaval of the sixteenth century.

#### **CROSSING THE ALPS: RENAISSANCE NORTH AND SOUTH**

*Wednesday, May 7, 5:30 to 7:00 p.m.*

**Olivia Powell, Associate Museum Educator for Academic  
Programs, and Nathaniel Prottas, Samuel H. Kress  
Interpretive Fellow, The Frick Collection**

When discussing the Renaissance, art historians have traditionally set up an opposition between Italian and Netherlandish painting. In this course we will examine this long-standing paradigm, asking in what ways these pictorial traditions align and diverge.

## CONCERTS

For complete program information, please visit our Web site. Tickets are available by telephone at 212.547.0715, online, and by mail. Written requests should be mailed to the Concert Department with a check payable to The Frick Collection, along with a telephone number. Seats are unreserved, and children under ten are not admitted.

Ticket holders may visit the galleries up to one hour before the concert begins. The program can also be heard in the Garden Court, where tickets are not required. All sales are final; programs, artists, and dates are subject to change.

Concert tickets are mailed two weeks before the date of the concert. Tickets purchased during the week preceding the concert will be held at the door.

\$35            General Public  
\$30            Members

Sundays at 5:00 p.m.

January 12     **David Geringas**, solo cello: J. S. Bach, Suite No. 1 in G Minor, Suite No. 5 in C Major, Suite No. 3 in C Minor; Corigliano, *Fancy on a Bach Air*; Senderovas, *Interludium*; Vasks, *Grāmata čellam*; Geringas, *Gloria*

February 9    **Wolfgang Holzmaier**, baritone, with **Russell Ryan**, piano: Schubert, Schwanengesang, D. 957; Im Freien, D. 880; Herbst, D. 945; Schwanengesang, D. 744

March 2        **Fauré Piano Quartett**: Mahler, Klavierquartettsatz in A Minor; Fauré, Piano Quartet No. 1 in C Minor, Op. 15; Brahms, Piano Quartet No. 1 in G Minor, Op. 25

March 16      **Olivier Cavé**, Swiss pianist, in New York debut. Il Pianoforte Italiano: Giustini, *Tempo di Balletto* and *Corrente*; J. S. Bach (after Marcello), Concerto in D Minor, BWV 974; Clementi, Sonata Op. 13, No. 6 in F Minor; Dallapiccola, *Quaderno Musicale di Annalibera*; Scarlatti, five sonatas

April 6        **Minguet Quartett**, German quartet, in New York debut: Haydn, Quartet in D Major, Op. 76, No. 5; Ligeti, Quartet No. 1, *Métamorphoses nocturnes*; Mendelssohn, Quartet No. 6 in F Minor, Op. 80

May 4         **Trio Settecento**, violin, viola da gamba, and harpsichord. Eighteenth-century fiddle music in the Scottish tradition: Corelli, Sonata in F, Op. 5, No. 10; McGibbon, Sonata in B Minor; Paxton, *The Highland Laddie*; Geminiani, *Four Airs*; Veracini, Sonata in A Major, Op. 2, No. 9; various reels, airs, and laments

IMAGE CREDITS

COVER

**Giambologna** (1529–1608), *Pacing Horse*, cast c. 1573, bronze, collection of Mr. and Mrs. J. Tomilson Hill; photograph by Maggie Nimkin

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**Jean-Antoine Houdon** (1741–1828), *Comtesse du Cayla*, 1777, marble, The Frick Collection; photograph by Michael Bodycomb

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**Francesco Mazzola**, called **Parmigianino** (1503–1540), *Schiava Turca*, c. 1531–34, oil on panel, Galleria Nazionale di Parma; photograph by permission of the Ministero per i Beni e le Attività Culturali e del Turismo and Galleria Nazionale di Parma

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**Matthias Steinl** (1643/44–1727), *Pluto and Proserpina*, c. 1690–1700, ivory with an ebony-veneered base, anonymous lender; photograph by Michael Bodycomb

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**Hans Holbein the Younger** (1497/98–1543), *Sir Thomas More*, 1527, oil on panel, The Frick Collection; photograph by Michael Bodycomb



# The Frick Collection

WINTER/SPRING 2014 PROGRAMS



The Frick Collection

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