

The Frick Collection

WINTER 2016 PROGRAMS



ABOUT THE FRICK COLLECTION

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. The Library is open to the public free of charge.

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.

The Frick Collection

1 EAST 70TH STREET, NEW YORK, NY 10021

212.288.0700 FRICK.ORG

Winter 2016

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Hours, Admission,

School Visits & Membership 20

EXHIBITIONS

FROM SÈVRES TO FIFTH AVENUE: FRENCH PORCELAIN AT THE FRICK COLLECTION

Through April 24, 2016

Between 1916 and 1918, Henry Clay Frick purchased several important pieces of porcelain to decorate his New York mansion. Made at Sèvres, the preeminent eighteenth-century French porcelain manufactory, the objects—including vases, potpourris, jugs and basins, plates, a tea service, and a table—were displayed throughout Frick's residence. *From Sèvres to Fifth Avenue* brings them together for the first time, along with a selection of pieces acquired at a later date, some of which are rarely on view. The exhibition presents a new perspective on the collection by exploring the role Sèvres porcelain played in eighteenth-century France, as well as during the American Gilded Age.

The exhibition is organized by Charlotte Vignon, Curator of Decorative Arts, The Frick Collection, and is made possible by Sidney R. Knafel and Londa Weisman.



VAN DYCK: THE ANATOMY OF PORTRAITURE

March 2 through June 5, 2016

Anthony van Dyck enjoyed a cosmopolitan career that led him from his native Antwerp to the great artistic centers of Italy and to the court of Charles I of England. His sitters—poets, duchesses, painters, and generals—represent the social and artistic elite of his age, and his unparalleled achievement in portraiture marked a turning point in the history of European painting. *Van Dyck: The Anatomy of Portraiture* is the first major monographic show on the artist

to be held in the United States in more than twenty years. Organized chronologically around the different geographic chapters of Van Dyck's life, the exhibition documents the artist's development from an ambitious young apprentice to the most sought-after portrait painter in Europe. His singularity is most apparent in his approach to preparing a portrait, and initial sketches and unfinished paintings will compose one of the major themes of the show. The exhibition also will include a small selection of comparative works by Van Dyck's contemporaries, including Rubens, Jordaens, and Lely, and an installation of the *Iconographie*, his celebrated series of portrait prints.

“Van Dyck: The Anatomy of Portraiture” was organized for The Frick Collection by Stijn Alsteens, Curator, Department of Drawings and Prints, The Metropolitan Museum of Art, New York, and Adam Eaker, Guest Curator, The Frick Collection. An illustrated catalogue accompanies the exhibition. Principal support is provided by Barbara and Brad Evans with additional leadership contributions from The Honorable and Mrs. W. L. Lyons Brown and an anonymous gift in memory of Melvin R. Seiden. Major support has also been provided by Melinda and Paul Sullivan, The Christian Humann Foundation, Aso O. Tavitian, The Peter Jay Sharp Foundation, John and Constance Birkelund, Mrs. Daniel Cowin, Margot and Jerry Bogert, Gilbert and Ildiko Butler, Fiduciary Trust Company International, Mrs. Henry Clay Frick II, the General Representation of the Government of Flanders to the USA, Howard S. Marks and Nancy Marks, and Dr. and Mrs. James S. Reibel, with additional contributions from Mr. and Mrs. Charles M. Royce, The Gladys Kriebel Delmas Foundation, Barbara G. Fleischman, Helen-Mae and Seymour Askin, George and Michael Eberstadt in memory of Vera and Walter Eberstadt, The Andrew W. Mellon Foundation, Otto Naumann and Heidi D. Shafranek, the Robert Lehman Foundation, and an anonymous gift in memory of Charles Ryskamp. The exhibition is also supported by an indemnity from the Federal Council on the Arts and the Humanities.

LECTURES

Lectures are free, and seating is on a first-come, first-served basis. Selected lectures are webcast live and archived for future viewing on our Web site. Please visit frick.org/live for details.

FRAMING THE PERSPECTIVE: PAINTING TECHNIQUES OF VERMEER, WHISTLER, VAN GOGH, AND HAMMERSHØI

Wednesday, February 3, 6:00 p.m.

Jørgen Wadum, Director of Conservation and the Centre for Art Technological Studies, Statens Museum for Kunst, Copenhagen

The interiors of Danish painter Vilhelm Hammershøi reveal an understanding of light and its play in space comparable to that of Vermeer and Whistler, while his methods relate to those of Van Gogh. This lecture illustrates the surprising methodological approaches and techniques used by these artists in creating spatial illusions in seemingly unrelated artistic expressions.

DRAWING FOR PORTRAITS

Wednesday, March 2, 6:00 p.m.

Stijn Alsteens, Curator, Department of Drawings and Prints, The Metropolitan Museum of Art, New York

Artists make portrait drawings in preparation for paintings, sculptures, and prints, but also as independent works. This lecture, presented by the co-curator of the special exhibition *Van Dyck: The Anatomy of Portraiture*, explores the ways in which Van Dyck and other artists employed such drawings and what we can learn about the working methods of their authors.





LECTURES *(continued)*

WHY PORTRAITURE?

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

**Marcia Pointon, Professor Emerita of History of Art,
University of Manchester, United Kingdom**

Discover the reasons why portraits have played such an important part in the history of western art since antiquity, and consider the role they have in shaping how individuals and societies see themselves.

SITTING FOR VAN DYCK

Wednesday, April 13, 6:00 p.m.

**Adam Eaker, Assistant Curator, Department of European
Paintings, The Metropolitan Museum of Art, New York**

During the decade he spent in London, Anthony van Dyck became famous for his spectacular portrait sittings, which combined painting with music and food to produce an elaborate entertainment for his clientele. This lecture, presented by the co-curator of *Van Dyck: The Anatomy of Portraiture*, explores Van Dyck's public persona and his legacy for seventeenth-century English poetry and drama, paying special attention to works included in the exhibition.

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 at frick.org/seminars or call 212.547.0704.

DUCCIO AND THE TEMPTATION OF CHRIST ON THE MOUNTAIN

Thursday, February 25, 5:30 to 7:00 p.m.

Rika Burnham, Head of Education, The Frick Collection

Duccio was one of the most important painters working in Italy during the fourteenth century, and his *Temptation of Christ on the Mountain*, a panel from the high altar of Siena Cathedral, is one of his masterpieces. In this seminar, explore the dramatic Christian imagery, related biblical texts, and recent art historical discoveries associated with this magnificent work. \$100 (\$90 Members)

THE ART AND LEGACY OF ANTHONY VAN DYCK

Thursday, March 24, 6:00 to 7:30 p.m.

**Arthur Wheelock, Curator of Northern Baroque Painting,
National Gallery of Art, Washington, D. C.**

The special exhibition *Van Dyck: The Anatomy of Portraiture* provides an opportunity to study some of the artist's greatest paintings, allowing us to appreciate how he drew upon Flemish and Italian traditions to transform the art of portraiture. This seminar examines how his portraits express the character of the Flemish, Italian, and English societies in which he worked. \$100 (\$90 Members)

STUDIO

WEDNESDAY NIGHT SKETCH

Selected Wednesdays, 5:00 to 7:30 p.m.

January 13 & 27, February 3 & 17, and March 2 & 16

Artists of all skill levels are invited to sketch paintings, sculptures, architectural details, and decorative arts in selected galleries. Materials are provided. *Free admission is included, but advance reservations are required. To register, please visit frick.org/studio.*

SUNDAY SKETCH

Selected Sundays, drop in any time between 1:00 and 3:00 p.m.

January 31, February 28, and March 27

Join us for an afternoon of informal sketching in the Garden Court. Visitors of all skill levels are welcome, and materials are provided. *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. Reservations are not necessary.*

CONVERSATIONS

ART DIALOGUES

For young professionals.

Selected Fridays, 6:30 to 8:00 p.m.

January 22, February 5, and March 4

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. *Free after-hours admission is included, but advance reservations are required. Visit frick.org/dialogues to register.*

GALLERY CONVERSATIONS

Selected Saturdays, 2:00 to 3:00 p.m.

January 23, February 6, and March 5

Study and discuss masterpieces in the galleries with museum educators. Each hour-long session focuses on a single work of art. *Free with museum admission, but advance reservations are required. Visit frick.org/conversations to register.*

TALKS

All talks meet in the Garden Court and are free with museum admission.

SPECIAL EXHIBITION GALLERY TALKS

PORCELAIN IN THE PORTICO

Selected Fridays, 12:00 noon

January 22, February 5 & 19, and March 11 & 25

A ten-minute talk by educators focusing on a single object from the exhibition *From Sèvres to Fifth Avenue: French Porcelain at The Frick Collection*.

AN INTRODUCTION TO VAN DYCK

Friday, March 18, 12:00 noon

A thirty-minute overview of the special exhibition *Van Dyck: The Anatomy of Portraiture*, presented by a curator.

DOCENT TALKS

HENRY CLAY FRICK AND HIS COLLECTION

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

Saturdays at 11:00 a.m.

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

ROOMS WITH A VIEW

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

Saturdays, 12:00 noon

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

STUDENT PROGRAMS

THE FRICK CONNECTION

For high school and 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 frick.org/connection to register.

INTENSE LOOKS: DUCCIO

Thursday, February 11, 5:30 to 7:00 p.m.

Rika Burnham, Head of Education, The Frick Collection

Seek understanding of and appreciation for a work of art through informal discussion in the galleries. In this course, we will take a close look at Duccio di Buoninsegna's early fourteenth-century masterpiece *Temptation of Christ on the Mountain*, a panel from the high altar of Siena Cathedral.

REGARDING RENOIR

Tuesday, February 23, 6:30 to 8:00 p.m.

**Caitlin Henningsen, Samuel H. Kress Interpretive Fellow,
The Frick Collection**

Looking closely at Auguste Renoir's *La Promenade*, Henry Clay Frick's last Impressionist purchase, we will consider the historical reception of Renoir's painting and our own responses to it today.

VAN DYCK AND THE BRITISH PORTRAIT

Tuesday, March 15, 5:30 to 7:00 p.m.

Adam Eaker, Assistant Curator, Department of European Paintings, The Metropolitan Museum of Art, New York

Anthony van Dyck spent the final decade of his career as the court painter to Charles I of England. This course, presented by the co-curator of *Van Dyck: The Anatomy of Portraiture*, explores Van Dyck's portraits and the lasting impact they had on British art, drawing on works from the Frick's permanent collection and loans to the exhibition.

WHAT IS ART HISTORY?

*Two-part course: Tuesday, March 29, and Thursday, March 31
5:30 to 7:00 p.m.*

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

What questions do we ask of objects—and of ourselves—when we talk about art? Through close observation and discussion of masterpieces in the special exhibition *Van Dyck: The Anatomy of Portraiture*, this two-part course investigates the discipline of art history.

STUDENT PROGRAMS *(continued)*

ART CLUB

For middle school students.

*Free, but advance online registration is required;
please visit frick.org/students for information and to register.*

ART HISTORY 101

Selected Saturdays, February through April

11:00 a.m. to 12:00 p.m.

Ryder O'Dell, Programs Assistant, The Frick Collection

In each session, a masterpiece is the starting point for an adventure in art and art history.

FRICK FORUM

For high school students.

Classes are free, but an application is required.

For details, visit frick.org/forum or e-mail students@frick.org.

Selected Fridays, February through June, 4:30 to 6:00 p.m.

Inquiring minds are invited to join the Frick Forum, a program for teens interested in studying great works of art. Forum members convene regularly for close looking and in-depth discussion with peers and experts.





FREE NIGHTS

Enjoy after-hours access to the museum as well as a range of programs, including lectures, gallery talks, performances, and sketching. No reservations are necessary. Admission is free, but entry is on a first-come, first-served basis. For more information, please visit frick.org/nights.

ARTISTS' NIGHT

Friday, February 19, 6:00 to 9:00 p.m.

TEEN NIGHT

Friday, March 11, 5:30 to 8:00 p.m.

COLLEGE NIGHT

Friday, April 8, 6:00 to 9:00 p.m.

Free Nights are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by the Gilder Foundation.



SYMPOSIA

Please visit frick.org/symposia for times, speakers, and additional program information.

A DEMAND FOR DRAWINGS: FIVE CENTURIES OF COLLECTING

Friday, March 4, and Saturday, March 5

Presented by the Center for the History of Collecting and the Drawing Institute of The Morgan Library & Museum

This symposium focuses on historic collections of Old Master drawings in Europe and the United States. The keynote address, given by Hugo Chapman, Keeper of Prints and Drawings at the British Museum, will be followed by presentations on collectors such as Giorgio Vasari, Pierre-Jean Mariette, the dukes of Devonshire, and Frits Lugt. The event concludes with an interview of George Goldner, former curator at the J. Paul Getty Museum and The Metropolitan Museum of Art, conducted by Philippe de Montebello, Director Emeritus of The Metropolitan Museum of Art.

Tickets for both days are \$50 (\$35 for members); single-day tickets are \$30 (\$25 for members). Tickets can be purchased at frick.org/symposia or by phone at 212.547.6894.

A SYMPOSIUM ON THE HISTORY OF ART

Friday, April 15, and Saturday, April 16

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

For more than fifty years, The Frick Collection and the Institute of Fine Arts have hosted a symposium for graduate students of art history. This event offers doctoral candidates the opportunity to present original research on a range of topics, from ancient to contemporary art.

The symposium is free. For Friday's session, held at the Institute of Fine Arts, please R.S.V.P. to ifa.events@nyu.edu; no reservations are necessary to attend Saturday's session at the Frick.

CONCERTS

For more detailed program information, please visit our Web site. Tickets are available online, by telephone at 212.547.0715, 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. The program also can also be heard in the Garden Court, where tickets are not required.

All sales are final, and 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. Ticket holders may visit the galleries up to one hour before the concert begins.

The Frick Collection gratefully acknowledges The Bodman Foundation for its support of the 2015–16 concert series.

\$40 (\$35 for members)

Sunday, February 7, 5:00 p.m.

Flanders Recorder Quartet: Susato; Boismortier, Concerto, Op. 15; J. S. Bach, Passacaglia in G Minor, BWV 582; Purcell, Chacony in G Minor; Vivaldi, Concerto “L'estate”

Sunday, February 21, 5:00 p.m.

Nicholas Altstaedt, cello, in New York debut, with **Alexander Lonquich**, piano: Debussy; Boulanger; Britten; Webern; Beethoven, Sonata for Cello and Piano No. 5 in D Major, Op. 102/2

Sunday, March 6, 5:00 p.m.

Andreas Staier, harpsichord: Froberger, d'Anglebert, Fischer, Couperin, Clérambault, Muffat

Sunday, April 10, 5:00 p.m.

Minetti Quartett: Haydn, String Quartet in B-Flat Major, Op. 76, No. 4, “Sunrise”; Berg; Beethoven, String Quartet in E-Flat Major, No. 12, Op. 127

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.*

SCHOOL VISITS

*To arrange a guided school visit for students from grades
5 through 12, call 212.547.0704 or visit frick.org/schools.*

MEMBERSHIP

*Members help the Frick to share its exceptional collection, exhi-
bitions, research facilities, programs, and other offerings with
visitors from around the world. All members receive unlimited
free admission to the museum, a subscription to the Members'
Magazine, discounts on concerts and education programs, and
a ten percent discount in the Museum Shop. Members at the
Fellows level enjoy special benefits including behind-the-scenes
access to the Collection, gallery presentations with curators,
and invitations to exhibition openings.*

*To become a member or to give the gift of membership,
please visit our Web site or contact the Membership Depart-
ment at 212.547.0709 or members@frick.org.*



IMAGE CREDITS

COVER

Anthony van Dyck (1599–1641), *Mary, Lady van Dyck, née Ruthven*, ca. 1640, oil on canvas, Museo Nacional del Prado, Madrid

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Anthony van Dyck, *Hendrick van Steenwijk the Younger*, ca. 1632–38, black chalk, gray wash, and pen and brown ink on paper, Städel Museum, Frankfurt am Main; photograph by U. Edelmann/ARTOTHEK

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Anthony van Dyck, *Queen Henrietta Maria with Jeffery Hudson*, 1633, oil on canvas, National Gallery of Art, Washington, D. C.

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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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College Night 2014; photograph by Lucas Chilczuk

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