

CENTER FOR THE HISTORY OF COLLECTING



Sculpture Collecting and Display, 1600–2000

SYMPOSIUM

FRIDAY & SATURDAY, MAY 19 & 20, 2017



Thomas Hastings (1860–1929), *Drawing of the proposed sculpture gallery for the Frick residence*, 1916. The Frick Collection, New York. Photograph Michael Bodycomb.

TO PURCHASE TICKETS

www.frick.org/center/symposia

Friday and Saturday, May 19 & 20, 2017

Both days \$50 (Members \$35)

Single day \$30 (Members \$25)

FRIDAY

3:15 REGISTRATION

3:30 Welcome and Opening Remarks

Ian Wardropper, Director, The Frick Collection

Inge Reist, Director, Center for the History of Collecting,
Frick Art Reference Library

3:45 Keynote Address

What Do We Mean by a "Sculpture Collection"?

Malcolm Baker, Distinguished Professor, Department of the
History of Art, University of California, Riverside

4:30 COFFEE BREAK

WUNDERKAMMER AND KUNSTKAMMER—MIXING THE MEDIA

4:55 *The Collecting of Small Bronze Sculptures in Renaissance Italy*

Jeremy Warren, Honorary Curator of Sculpture, Ashmolean
Museum, Oxford, and Sculpture Research Curator, The
National Trust

5:25 *Porcelain as Sculpture: Medium, Materiality, and the Categories of
Eighteenth-Century Collecting*

Michael Yonan, Associate Professor of Art History,
University of Missouri, Columbia

5:55 *Messy History? Sculpture Collecting and the Kunstkammer*

Thomas DaCosta Kaufmann, Frederick Marquand Professor of
Art and Archaeology, Princeton University

6:25 Questions from the Audience

SATURDAY

10:00 REGISTRATION

10:15 Welcome

Inge Reist, Director, Center for the History of Collecting,
Frick Art Reference Library

GARDEN SCULPTURES AS COLLECTIONS

10:25 *Versailles, Marly, Dresden: Magnificence and Its Limits*

Betsy J. Rosasco, Research Curator of European Painting and
Sculpture, Princeton University Art Museum

10:55 *Gentlemen Prefer Bronze: Garden Sculpture and Sculpture
Gardens in Eighteenth-Century England*

Julius Bryant, Keeper of Word & Image, Victoria and Albert
Museum, London

11:25 COFFEE BREAK

SCULPTURE GALLERIES

11:50 *Staging Statues: The Challenge of the Group*

Jeffrey Collins, Professor, Bard Graduate Center, New York

12:20 *The "Gallerie du S.r Girardon Sculpteur Ordinaire du Roy"*

Anne-Lise Desmas, Curator and Department Head of
Sculpture and Decorative Arts, The J. Paul Getty Museum,
Los Angeles

12:50 LUNCH ON YOUR OWN

2:15 *Myth, Memory and Marble: The Country House Sculpture Gallery in the Post-Napoleonic Period*

Alison Yarrington, Professor of Art History and Dean of the School of Arts, English, Drama and Publishing, Loughborough University

THE CHANGING PLACE OF SCULPTURE IN THE PUBLIC MUSEUM

2:45 *Viewing Sculpture in the Museum Age*

Andrew McClellan, Professor of Art History, Tufts University, Medford

3:15 *The Legacy of William Valentiner in Shaping the Display of European Sculpture in American Museums, 1900–Present: Case Studies*

Alan P. Darr, Senior Curator of the European Art Department and Walter B. Ford II Family Curator of European Sculpture & Decorative Arts, Detroit Institute of Arts

3:45 BREAK

4:05 James Fenton and Ian Wardropper in Conversation: *Collecting Sculpture for Private and Public Collections during the Late Twentieth and Early Twenty-First Centuries*

THE CENTER FOR THE HISTORY OF COLLECTING was established at the Frick Art Reference Library in 2007 to support the study of the formation of art collections, both public and private, from the Renaissance to the present day, while asserting the relevance of this subject to art and cultural history. The Center's public programs provide a forum for thoughtful exchange that stimulates scholarship in this discipline. The Center also offers fellowships, seminars, panels, and study days and plays a significant role in creating the tools needed for access to primary documents generated by art collectors and dealers.

The symposium is made possible
through the support of the
Robert H. Smith Family Foundation

THE FRICK COLLECTION
1 EAST 70TH STREET
NEW YORK CITY

FRONT COVER

Jean-Baptiste Carpeaux (1827–1875), *Ugolino and His Sons*,
1865–67. The Metropolitan Museum of Art, New York