



# PRESS RELEASE

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## THE FRICK COLLECTION

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**FRICK'S CENTER FOR THE HISTORY OF COLLECTING NAMES  
WINNER OF ITS BIENNIAL \$25,000 BOOK PRIZE**

### ***THE STEINS COLLECT: MATISSE, PICASSO, AND THE PARISIAN AVANT-GARDE***



THE STEINS COLLECT

The Frick's Center for the History of Collecting has awarded its biennial Book Prize for a Distinguished Publication on the History of Collecting in America to *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde* (San Francisco Museum of Modern Art, in association with Yale University Press, New Haven and London, 2011). The book's general editors, **Janet Bishop**, **Cécile Debray**, and **Rebecca Rabinow**, will share the prize with the essayists. Janet Bishop is the Weisel Family Curator of Painting and Sculpture at the San Francisco Museum of Modern Art. Cécile Debray is curator of modern collections at the Musée National d'Art Moderne, Centre Pompidou, Paris. Rebecca Rabinow is the Leonard A. Lauder Curator of Modern Art, Curator-in-Charge of the Leonard A. Lauder Research Center for

Modern Art at The Metropolitan Museum of Art, New York. Essays were contributed by Isabel Alfandary, Janet Bishop, Emily Braun, Edward Burns, Cécile Debray, Claudine Grammont, Hélène Klein, Martha Lucy, Carrie Pilto, Rebecca Rabinow, and Gary Tinterow, with additional contributions by Kate Mendillo and Robert Parker.

Comments Frick's Director Ian Wardropper, "The history of collecting art has found recent acceptance as an academic field, and we are very proud of the role that the Center for the History of Collecting has played. The Center, founded at the Frick Art Reference Library eight years ago, has fostered a high level of discourse through

symposia, oral histories, publications, and fellowships. Its book prize strengthens this area of study by acknowledging—and inspiring—new publications. We offer congratulations to the editors and writers of *The Steins Collect*, which looks in depth at the impact of each member of the Stein family on avant-garde artists, collectors, art dealers, critics, and literary figures. It gives us a fresh basis for understanding Leo, Michael, and Sarah Stein without placing them in the shadow of Gertrude. The book is a remarkable achievement and contribution to the field.” The 2015 book prize is supported by a generous grant from The Eli and Edythe Broad Foundation.

## **ABOUT THE PUBLICATION**

As American expatriates living in Paris, the writer Gertrude Stein, her brothers Leo and Michael, and Michael’s wife, Sarah, were pivotal in shaping the city’s vibrant cultural life in the early 20th century. They hosted Saturday evening salons at which the brightest artists, writers, musicians, and collectors convened to discuss the latest developments in the art world. They aggressively promoted and collected works by emerging painters and sculptors, particularly their close friends Henri Matisse and Pablo Picasso. They developed unparalleled holdings in modernist work by such figures as Paul Cézanne, Juan Gris, Francis Picabia, and Pierre-Auguste Renoir. Lavishly produced and featuring more than 600 images, *The Steins Collect* is the first comprehensive exploration of the Steins’ extraordinary collections and their enduring cultural influence.

The book explores the Steins’ impact on art-making and collecting practices in Europe and the United States; the intense sibling rivalries that developed around key artists and ideas; the roots of Leo’s aesthetic theories in the thought of William James and Bernard Berenson; the roles of Sarah and Michael in founding the Académie Matisse; Gertrude’s complex relationship with Picasso and their artistic influence on each other; Le Corbusier’s radical villa design for the family; and much more. *The Steins Collect* not only reveals the artistic prescience of this innovative family and their important patronage, but also traces how they created a new international standard of taste for modern art. The book accompanied an acclaimed exhibition that toured to three venues: San Francisco Museum of Modern Art (May 21 through September 6, 2011), Grand Palais, Paris (October 5, 2011, through January 22, 2012), and The Metropolitan Museum of Art (February 28 through June 3, 2012).

Adds Inge Reist, Director of the Center for the History of Collecting, “As in past years, the jury faced a daunting task of reviewing and selecting from many wonderful nominations. This book, our unanimous choice, was selected for many reasons but above all for its sustained and comprehensive treatment of the collecting motives and passions of each of the Stein siblings. Each member of the jury loved this book, some for its heavy reliance on archival sources that allowed the Steins to, in effect, tell their own stories; some for the sense of immediacy that the captions (all written by the lead authors) provided, recounting the circumstances of individual acquisitions; some for the reproduction of Sarah Stein’s notebook in its entirety; and all for the photo essay of the Stein residences that included a key to works as they were hung during their lifetimes. The book expertly advances art history and the

history of collections by extrapolating from the Stein family and pulling in the dealers, scholars, and artists whom they knew and collected.”

Nominations for the 2015 Book Prize for a Distinguished Publication on the History of Collecting in America were requested from a range of art world specialists, with the goal of recognizing works of scholarly excellence that contribute to this field of research. Volumes were eligible if published in the last ten years and focused on American collecting in any category of the fine and decorative arts, Western or non-Western, from Colonial times to the present. Judging criteria included originality of research, contributions to the study of the history of art and culture, and whether the book sets the activity of art collecting within a broader cultural, social, economic, or political context. **For information and inquiries regarding the 2017 prize, please contact [center@frick.org](mailto:center@frick.org).**

## **ABOUT THE FRICK COLLECTION & THE FRICK ART REFERENCE LIBRARY**

Henry Clay Frick (1849–1919), the coke and steel industrialist, philanthropist, and art collector, left his New York residence and his remarkable collection of Western paintings, sculpture, and decorative arts to the public “for the purpose of establishing and maintaining a gallery of art, [and] of encouraging and developing the study of fine arts and of advancing the general knowledge of kindred subjects.” Designed and built for Mr. Frick in 1913 and 1914 by Thomas Hastings of Carrère and Hastings, the mansion provides a grand domestic setting reminiscent of the noble houses of Europe for the masterworks from the Renaissance through the nineteenth century that it contains. Of special note are paintings by Bellini, Constable, Corot, Fragonard, Gainsborough, Goya, El Greco, Holbein, Ingres, Manet, Monet, Rembrandt, Renoir, Titian, Turner, Velázquez, Vermeer, Whistler, and other masters. Mr. Frick’s superb examples of French eighteenth-century furniture, Italian Renaissance bronzes, and Limoges enamels bring a special ambiance to the galleries, while the interior garden and the amenities created since the founder’s time in the 1930s contribute to the serenity of the visitor’s experience. The Frick Collection also is renowned for its small, focused exhibitions and for its highly regarded concert series and dynamic education program.

Adjoining The Frick Collection is the Frick Art Reference Library, founded more than ninety years ago by Henry Clay Frick’s daughter, Helen Clay Frick. Housed in a landmarked building at 10 E. 71st Street, the Library is one of the world’s leading institutions for research in the fields of art history and collecting. More than a quarter of its specialist book stock is not held by any other library. It includes extensive archives and a photo archive that make it an important resource for provenance research. Its catalog, finding aids, and many full-text documents and images are available online at <http://arcade.nyarc.org>. The Library also supports the Center for the History of Collecting, which organizes symposia and awards fellowships. The Frick Art Reference Library is open to the public free of charge.

## BASIC INFORMATION

**General Information Phone (Collection):** 212.288.0700; **General Information Phone (Library):** 212.288.8700

**Web site:** [www.frick.org](http://www.frick.org)

**Building project:** [www.frickfuture.org](http://www.frickfuture.org)

**E-mail:** [info@frick.org](mailto:info@frick.org)

**App:** [frick.org/app](http://frick.org/app)

**Where (Collection):** 1 East 70th Street, near Fifth Avenue; **Where (Library):** 10 East 71<sup>st</sup> Street, between Fifth and Madison Avenues

**Hours (Collection)** 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.

**Hours (Library):** 10:00am to 5:00pm, Monday to Friday, and 9:30am to 1:00pm Saturdays. Closed Sundays, Holiday weekends, Saturdays in June and July; closed Friday through Monday in August.

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

**Admission (Collection):** \$20; senior citizens \$15; students \$10; "pay as you wish" on Sundays from 11am to 1pm

**Admission (Library):** use of the Library is free

**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; crosstown M72 stopping eastbound on Madison at 70<sup>th</sup> Street or westbound on Fifth Avenue at 72<sup>nd</sup> Street or 69<sup>th</sup> Street

**Collection Tour Information:** included in the price of admission is an Acoustiguide Audio Tour of the permanent collection, provided by Acoustiguide. 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 to the Collection:** 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, Associate Director of Media Relations & Marketing

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