

CENTER FOR THE HISTORY OF COLLECTING



## Going for Baroque

Americans Collect Italian Paintings of the 17th and 18th Centuries

SYMPOSIUM

Friday and Saturday, September 20 & 21, 2013

THE FRICK COLLECTION

1 EAST 70TH STREET  
NEW YORK CITY

# FRIDAY

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**3:15** REGISTRATION

**3:30** WELCOME

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

**3:45** KEYNOTE ADDRESS

*The Critical Fortunes of Italian Baroque Painting in America*  
Edgar Peters Bowron, The Audrey Jones Beck Curator of  
European Art  
The Museum of Fine Arts, Houston

**4:30** *Italian Baroque Paintings at the Ringling Museum: The Legacy of  
John Ringling and Chick Austin*

Virginia Brilliant, The Ulla R. Searing Curator of Collections  
The John and Mable Ringling Museum of Art, Sarasota

**5:00** COFFEE BREAK

**5:15** *The Wadsworth Atheneum Leads the Way*

Eric Zafran, former Curator of European Art, Wadsworth  
Atheneum, Hartford, and former Chief Curator, Chrysler  
Museum of Art, Norfolk

**5:45** *Robert and Bertina Suida Manning: New York Ambassadors for  
the Italian Baroque*

John T. Spike, Assistant Director and Chief Curator  
Muscarelle Museum of Art at The College of William and  
Mary, Williamsburg

**6:15** QUESTIONS FROM THE AUDIENCE

# SATURDAY

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**10:00** REGISTRATION AND COFFEE

**10:15** WELCOME

Inge Reist

**10:20** *The “Forgotten” Century: Italian Counter-Reformation Painting in America*

Marco Grassi, paintings conservator, consultant, and dealer,  
New York

**10:50** *An Invisible Web: Art Historians behind the Collecting of Italian Baroque Art*

Richard E. Spear, Affiliate Research Professor, University of Maryland, College Park, and Mildred Jay Professor of Art History Emeritus, Oberlin College, Oberlin

**11:20** COFFEE BREAK

**11:35** *Baroque in the Caribbean: Luis A. Ferré and the Museo de Arte de Ponce*

Pablo Pérez d’Ors, Associate Curator of European Art  
Museo de Arte de Ponce, Puerto Rico

**12:05** *The Heim Gallery, London (1968–1986): Its History and Role in the Diffusion of Baroque Painting and Sculpture*

J. Patrice Marandel, The Robert H. Ahmanson Chief Curator  
of European Art  
Los Angeles County Museum of Art

**12:35** LUNCH ON YOUR OWN

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- 2:00** *The Detroit Institute of Arts and Italian Baroque Painting*  
Andria Derstine, The John G. W. Cowles Director  
Allen Memorial Art Museum, Oberlin College, Oberlin
- 2:30** *The Bob Jones University Collection*  
Ian Kennedy, independent scholar, Chapel Hill
- 3:00** *Walter P. Chrysler, Jr. and Italian Baroque Painting*  
Eric Zafran, former Curator of European Art, Wadsworth  
Atheneum, Hartford, and former Chief Curator, Chrysler  
Museum of Art, Norfolk
- 3:30** BREAK
- 3:45** *Better Late than Never: Collecting Italian Baroque Painting at  
The Metropolitan Museum of Art*  
Andrea Bayer, Curator, Department of European Paintings  
The Metropolitan Museum of Art, New York
- 4:15** PANEL DISCUSSION  
Moderator: Edgar Peters Bowron  
With Eric Zafran; J. Patrice Marandel; Scott Schaefer,  
Senior Curator of Paintings, J. Paul Getty Museum, Los  
Angeles; George Wachter, Chairman, Sotheby's North and  
South America, and Co-Chairman, Old Master Paintings  
Worldwide, New York; and Clifford J. Schorer, private  
collector, New York
- 4:45** QUESTIONS FROM THE AUDIENCE
- 5:00** RECEPTION



Giovanni Francesco Barbieri, called Guercino, 1591–1666

*Joseph and Potiphar's Wife*, 1649

Oil on canvas, 123.2 x 158 cm

Patrons' Permanent Fund

National Gallery of Art, Washington

## TO PURCHASE TICKETS

[frick.org/center/symposia.htm](http://frick.org/center/symposia.htm) or call 212-547-6894

Friday and Saturday, September 20 & 21, 2013

Both days \$50 (Members \$35)

Single day \$30 (Members \$25)

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

FRONT COVER

Orazio Gentileschi, 1563–1639. *The Lute Player*, c. 1612/1620  
Oil on canvas, 143.5 x 129 cm  
Ailsa Mellon Bruce Fund  
National Gallery of Art, Washington