



PRESS RELEASE

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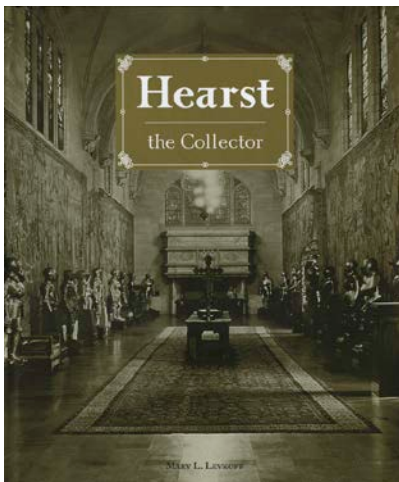
THE FRICK COLLECTION

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

The Frick's Center for the History of Collecting has awarded **Mary L. Levkoff** its **Sotheby's Book Prize for a Distinguished Publication on the History of Collecting in America** for her critically acclaimed 2008 monograph *Hearst the Collector* (Abrams and Los Angeles County Museum of Art). Comments Frick Director Ian Wardropper, "Since its inception at the Frick Art Reference Library four years ago, the Center for the History of Collecting has fostered a high-level of discourse through fellowships, research tools, and symposia. Simultaneously the history of collecting art has found acceptance as a formal academic field, and we are very proud to play a role in that development. The Center's book prize further strengthens this area of study by acknowledging—and perhaps inspiring—relevant new publications, and we are grateful to Sotheby's for supporting this vital program. We offer sincere congratulations to author Mary Levkoff for her wonderfully researched publication and look forward to presenting the award to her formally at a reception hosted at The Frick Collection on December 6."

ABOUT THE PUBLICATION



A voracious collector, William Randolph Hearst (1863–1951) is well known as one of the most powerful men in American culture and politics during the first half of the twentieth century. In part, because of the extravagance of his most famous surviving residence at San Simeon, California, and also because of the exaggerated portrayal of Hearst in the 1941 film *Citizen Kane*, even specialists have trouble separating the man from the myth. In *Hearst the Collector*, Mary Levkoff offers a measured and scholarly analysis of this complex personality, in order to gain a deeper understanding of his motives and activities in acquiring art. The result is a nuanced portrayal of a man who is far from the caricature that has been handed down to us through popular culture. Levkoff

successfully reconstituted the best of a vast collection that was largely dispersed during a financial crisis that occurred in 1937, and argued that, were it still seen intact, it would be appreciated both for its logic and its masterpieces. The book is beautifully produced and includes an exemplary catalogue of some of those great works of art now found in the Louvre, the Musées Royaux of Belgium, the J. Paul Getty Museum, The Metropolitan Museum of Art, the British Royal Armories, the Israel Museum, and a number of other significant institutions in the United States and Europe. Adds Inge Reist, Director of the Center for the History of Collecting, “This book treats its larger-than-life subject with objectivity and depth. Mary Levkoff used a tremendous amount of archival material to present a thoughtful view of Hearst as more discerning than previously believed. By isolating superb examples from Hearst holdings, the author has reinstated him as a major figure on the American collecting scene, worth studying for the quality of the works he bought as well as the quantity. Admirable, too, is the way in which she establishes the context, both familial and cultural, for the development of Hearst’s interest in acquiring art.”

ABOUT THE AUTHOR

A native of Miami Beach, Mary L. Levkoff is an internationally recognized authority on both French Renaissance sculpture and Rodin, with a background in architectural history. She has degrees from Princeton University and NYU’s Institute of Fine Arts. Levkoff received her curatorial training at The Metropolitan Museum of Art with the late Olga Raggio, and lived in Paris for six years before joining the Los Angeles County Museum of Art in 1989, where she was curator of European sculpture for nineteen years, taking on responsibility for ancient Greek and Roman art in 2003. In 2009 she became head of the department of sculpture and decorative arts at the National Gallery of Art, a post previously held by Nicholas Penny. One of the most versatile scholars in her field, Levkoff is not only the author of *Hearst the Collector* but also of *Rodin in his Time: The Cantor Gifts to LACMA* (Thames & Hudson, 1994; 2nd edition, Rizzoli, 2000) and several studies on French Renaissance art published under the auspices of the Louvre, the Musée national de la Renaissance, and the École du Louvre. She is a member of the Société de l’Histoire de l’Art français. Levkoff contributed to the exhibition catalogue *The Currency of Fame: Portrait Medals of the Renaissance* (co-organized by the National Gallery of Art at The Frick Collection) and was an outside reader for the Gallery’s systematic catalogue of decorative arts. She contributed numerous entries to the *Dictionary of Early Modern Europe* and the *Encyclopedia of Sculpture*, which includes her synopsis of the career of Andrea Riccio. Co-organizer of the exhibition *The Hands of Rodin*, host-curator of *Spanish Polychrome Sculpture in United States Collections* and *Rodin’s Monument to Victor Hugo* (all, LACMA), Levkoff organized the wide-ranging exhibition *Hearst the Collector* that took place at LACMA from November 2008 through January 2009. In addition to a focused article on Hearst’s superb collection of Greek and Roman art (APOLLO, October 2008), her 2009 lecture on Hearst’s taste for Spanish art will be published under the auspices of the Frick’s Center for the History of Collecting. Her most recent assessment of Hearst’s achievements was presented in the symposium “L’Oeil du Connoisseur” organized by the École du Louvre (October, 2011). Levkoff



served on the Art and Artifacts Indemnity Advisory Panel of the National Endowment for the Arts in 2005–8. She was a member of the Comité scientifique for the 2009 colloquium on French Renaissance sculpture sponsored by France’s Institut national d’Histoire de l’Art.

Nominations for the 2011 Sotheby’s 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 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 prize, please contact center@frick.org.**

ABOUT SOTHEBY’S

Sotheby’s is a global company that engages in art auction, private sales, and art-related financing activities. The Company operates in forty countries, with principal salesrooms located in New York, London, Hong Kong, and Paris. The Company also regularly conducts auctions in six other salesrooms around the world.

ABOUT THE FRICK COLLECTION AND 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. Fine artists represented include Antico, Bellini, Constable, Corot, Fragonard, Gainsborough, Goya, El Greco, Holbein, Houdon, Ingres, Manet, Monet, Rembrandt, Renoir, Riccio, Titian, Turner, Velázquez, Vermeer, and Whistler. Mr. Frick’s superb examples of French eighteenth-century and Italian Renaissance furniture, Sèvres porcelain, and Limoges enamels bring a special ambiance to the galleries, while the interior and exterior gardens and the amenities created since the founder’s time in the 1930s and 1970s contribute to the serenity of the visitor’s experience.

The Frick Collection also operates the Frick Art Reference Library, founded by Henry Clay Frick’s daughter, Helen Clay Frick, located in an adjoining building at 10 East 71st Street. She vowed to provide a curious and growing public of art researchers with resources as valuable to them as her father’s art collection came to be to the world’s art lovers as one of the world’s most treasured house museums. The mission of the Library was, and remains, to make available to a broad community of researchers materials for the study of art in the Western tradition from the fourth to the mid-twentieth century. With its emphasis on object-oriented research, the Library amassed a photo

archive that now boasts documented images of more than one million, in many cases still unpublished, works of art. Complementing this are the Library's nearly 300,000 books, periodicals, electronic resources, and annotated auction and exhibition catalogues. The collection is unrivaled in the United States, making it one of the world's most valued art research centers and the most comprehensive resource on the history of collecting and patronage. Today, scholars know that the Library's collections afford them unique combinations of images and bibliographic materials that bear witness to specific moments of creation and transfer of ownership, so essential to documenting individual works of art and the impulses of collectors.

BASIC INFORMATION

General Information Phone (Collection): 212.288.0700

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Web site: www.frick.org

E-mail: info@frick.org

Where (Collection): 1 East 70th Street, near Fifth Avenue.

Where (Library): 10 East 71st 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, the month of August.

Admission (Collection): \$18; senior citizens \$15; students \$10; "pay as you wish" on Sundays from 11am to 1pm.

Admission (Library): use of the Library is free

PLEASE NOTE TO YOUR READERS: Children under ten are not admitted to the Collection.
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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 70th Street or westbound on Fifth Avenue at 72nd Street or 69th 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 the Media Relations & Marketing Office

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