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THE FRICK COLLECTION

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ADVANCE SCHEDULE OF EXHIBITIONS THROUGH SPRING 2018

PLEASE NOTE: The information provided below is a partial listing and is subject to change. Before publication, please confirm scheduling by calling the Media Relations & Marketing Department at (212) 547-0710 or by emailing mediarelations@frick.org.

UPCOMING

CAGNACCI'S *REPENTANT MAGDALENE*: AN ITALIAN BAROQUE MASTERPIECE FROM THE NORTON SIMON MUSEUM

October 25, 2016, through January 22, 2017

PIERRE GOUTHIÈRE: VIRTUOSO GILDER AT THE FRENCH COURT

November 16, 2016, through February 19, 2017

TURNER'S MODERN AND ANCIENT PORTS: PASSAGES THROUGH TIME

February 23, 2017, through May 14, 2017

THE PURSUIT OF IMMORTALITY: MASTERPIECES FROM THE SCHER COLLECTION OF PORTRAIT MEDALS

May 9, 2017, through September 10, 2017



DIVINE ENCOUNTER: REMBRANDT'S *ABRAHAM AND THE ANGELS*

May 30, 2017, through August 20, 2017

ZURBARÁN MASTERPIECES ON LOAN FROM AUCKLAND CASTLE

January 31, 2018, through April 22, 2018

CURRENT

PORCELAIN, NO SIMPLE MATTER: ARLENE SHECHET AND THE ARNHOLD COLLECTION

Through April 2, 2017

UPCOMING

CAGNACCI'S *REPENTANT MAGDALENE*: AN ITALIAN BAROQUE MASTERPIECE FROM THE NORTON SIMON MUSEUM

October 25, 2016, through January 22, 2017



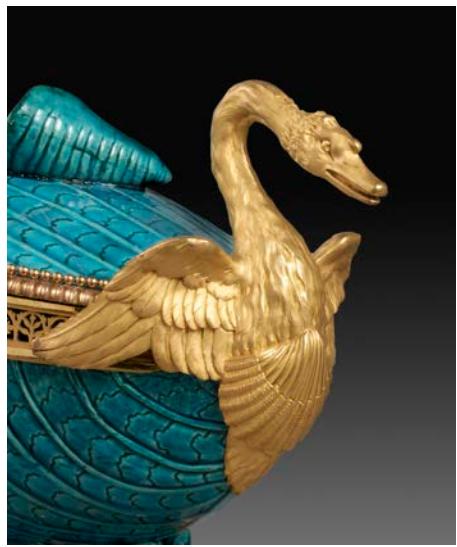
Guido Cagnacci, *The Repentant Magdalene*, ca. 1660–63, oil on canvas, Norton Simon Art Foundation, Pasadena, California

Guido Cagnacci (1601–1663) is among the most eccentric painters who worked in seventeenth-century Italy. His works, mostly religious in subject, are known for their unashamed, often unsettling, eroticism. Even though his pictorial style was influenced by some of the greatest Italian baroque painters—the Carracci, Guercino, and Guido Reni—his figurative language always remained individual and highly recognizable. The unconventionality of his work led to his being almost entirely forgotten during the eighteenth and nineteenth centuries. After exhibitions in Rimini and Bologna in 1952 and 1959, respectively, Cagnacci was rediscovered by Italian art historians and writers, but he still remains little known outside of Italy. Cagnacci's ambitious *Repentant Magdalene*, a large canvas acquired in 1982 by the Norton Simon Art Foundation in Pasadena, California, is considered a masterpiece of seventeenth-century Italian art. For the first time since its acquisition almost thirty-five years ago, the painting will

be loaned, traveling this fall from the Norton Simon Museum to New York's Frick Collection. Accompanying the presentation will be the publication *The Art of Guido Cagnacci* by Xavier F. Salomon, The Frick Collection's Peter Jay Sharp Chief Curator, who organized the exhibition. The book will offer the first full account in English of the painter's life and work. Principal funding for the exhibition is generously provided by the Robert H. Smith Family Foundation. Major support of the exhibition and of the accompanying book has been provided by Fabrizio Moretti, with additional exhibition support from Mr. and Mrs. Michael J. Horvitz, Ayesha Bulchandani, and Mark Fisch and Rachel Davidson.

PIERRE GOUTHIÈRE: VIRTUOSO GILDER AT THE FRENCH COURT

November 16, 2016, through February 19, 2017



Pot-pourri vase (detail), gilt bronze by Pierre Gouthière, ca. 1770–75, Chinese porcelain, 18th century, Musée du Louvre, Paris; photo: RMN-Grand Palais / Art Resource, NY

Pierre Gouthière (1732–1813) was one of the greatest French artists of the eighteenth century. A master chaser-gilder, he created opulent *objets d'art* that were coveted by the wealthiest and most important figures of pre-revolutionary France, including Louis XVI, Marie Antoinette, Louis XV's mistress Madame Du Barry, and the Duke of Aumont. Like a sculptor, he made his own models and had them cast in metal. Using dozens of specialized tools, he then created patterns and textures on the surface of the metal objects before gilding them. So exceptional was his talent that his work commanded amounts equal to, and sometimes greater than, those asked by the era's most famous painters and sculptors. Furthermore, such was the popularity and prestige of this work that over the last two centuries, many French eighteenth-century gilt bronzes have been erroneously attributed to him. This fall, New York's Frick Collection presents the first exhibition devoted to Gouthière, a project that brings together twenty-one of his finest masterpieces, drawn from public and private collections across Europe and the United States. Many of these remarkable objects—from firedogs, wall lights, and doorknobs to elaborate mounts for rare Chinese porcelain and precious hardstone vases—have never before been shown publicly in New York, and their assembly in an exhibition will provide the basis for a fresh understanding of his oeuvre. With new art historical and technical research by leading experts in the field, the exhibition and accompanying catalogue shed fresh light on the life, production, workshop, and clientele of this incomparable artist. Presentation of these works at the Frick is organized around the major patrons who commissioned them, bringing to life a sense of the sublime world for which they were created. The exhibition is also accompanied by an educational video that illustrates the

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process Gouthière used as a chaser-gilder through the recreation of one of his iconic objects. The exhibition will travel to Paris, where a version will be shown at the Musée des Arts décoratifs from March 15 through June 25, 2017.

Pierre Gouthière: Virtuoso Gilder at the French Court is organized by Charlotte Vignon, Curator of Decorative Arts, The Frick Collection. This exhibition is supported by the Michel David-Weill Foundation; the Selz Foundation; and two anonymous donors, one in memory of Melvin R. Seiden; with additional contributions from Alfredo Reyes of Röbbig Munich and Edward Lee Cave.

TURNER'S MODERN AND ANCIENT PORTS: PASSAGES THROUGH TIME

February 23, 2017, through May 14, 2017



J. M. W. Turner, *The Harbor of Dieppe*, exhibited 1825, but subsequently dated 1826, oil on canvas, 68 3/8 x 88 3/4 inches. The Frick Collection, New York; photo: Michael Bodycomb

Joseph Mallord William Turner (1775–1851), Britain's greatest land- and seascape artist during the nineteenth century, depicted ports throughout his career, both in monumental oil paintings and in watercolors. An insatiable traveler and an artist with a deep fascination with light, topography, local traditions, and classical antiquity, Turner brought an innovative approach to the depiction of both modern and ancient ports. In the spring of 2017, The Frick Collection will present *Turner's Modern and Ancient Ports: Passages through Time*, a major exhibition that brings together some thirty-five works from the 1810s through the late 1830s. The works—in oil, watercolor, and graphite—capture contemporary cities in England, France, and Germany, as well as imagined scenes set in the ancient world. It will unite for the first time the museum's two paintings of Dieppe and Cologne with a closely related, yet unfinished, work from Tate Britain that depicts the modern harbor of

Brest. *Turner's Modern and Ancient Ports: Passages through Time* is organized by Susan Grace Galassi, Senior Curator at The Frick Collection; leading Turner scholar, Ian Warrell; and Joanna Sheers Seidenstein, the Frick's Anne L. Poulet Curatorial Fellow. It will be accompanied by a fully illustrated catalogue, published in association with Yale University Press. Principal funding for the exhibition is provided by The Honorable and Mrs. W. L. Lyons Brown and Northern Trust. Additional support is generously provided by The Christian Humann Foundation, The Peter Jay Sharp Foundation, Gilbert and Ildiko Butler, Helen-Mae and Seymour R. Askin, the families of George and Michael Eberstadt in memory of Vera and Walter Eberstadt, Francis Finlay, the Malcolm Hewitt Wiener Foundation, the Christian Keesee Charitable Trust, David and Julie Tobey, The Gladys Krieble Delmas Foundation, Mrs. C. Sidamon-Eristoff, and the Robert Lehman Foundation. The exhibition catalogue is underwritten by a gift from an anonymous donor in memory of Charles Ryskamp.

THE PURSUIT OF IMMORTALITY: MASTERPIECES FROM THE SCHER COLLECTION OF PORTRAIT MEDALS

May 9, 2017 through September 10, 2017



Pisanello, *Leonello d'Este / Two Men with Baskets* (reverse), ca. 1445, bronze, 68.9 mm, Stephen K. and Janie Woo Scher Collection; photo: Michael Bodycomb

The Frick Collection recently announced the largest acquisition in its history—a promised gift of approximately 450 portrait medals from the incomparable collection of Stephen K. and Janie Woo Scher. Representing the development of the art of the portrait medal from its inception in fifteenth-century Italy to the nineteenth century, the Scher collection is arguably the world's most comprehensive and significant collection of portrait medals. Comments Director Ian Wardropper, "Henry Clay Frick had an abiding interest in portraiture as expressed in the paintings, sculpture, enamels, and works on paper he acquired. The Scher medals will coalesce beautifully with these holdings, being understood in our galleries within the broader contexts of European art and culture. At the same time, the intimate scale of the institution will offer a superb platform for the medals to be appreciated as an independent art form, one long overdue for fresh attention and public appreciation."

To celebrate the promised gift, The Frick Collection will mount an exhibition this spring entitled *The Pursuit of Immortality: Masterpieces from the Scher Collection of Portrait Medals*. The exhibition will explore the flourishing of the medallic arts in major European centers of artistic production and will feature superlative examples by masters of the art such as Pisanello (Italy), Dupré (France), and Reinhart (Germany). Taking a fresh approach to the study of medals, which have often been viewed in the past as specialist objects closer to the field of numismatics, this exhibition will examine medals within the larger context of art, honoring them as a triumph of sculptural production on a small scale. Visitors to the show will encounter a number of renowned sculptors who were also masters of the medal.

The Pursuit of Immortality: Masterpieces from the Scher Collection of Portrait Medals is organized by Aimee Ng, Associate Curator at the Frick, and Stephen K. Scher, an esteemed art historian as well as a collector. Accompanying the exhibition is a richly illustrated exhibition catalogue including an essay by Aimee Ng. (In the spring of 2018, a catalogue of the entire Scher Collection will be published, featuring essays by leading medals scholars and illustrated entries about each of the almost one thousand medals in the collection). The exhibition is made possible by the Robert H. Smith Family Foundation with major support from the Centennial Foundation in honor of Matthew McLennan and Fiduciary Trust Company International. Additional funding is generously provided by Margot and Jerry Bogert, Frances Beatty and Allen R. Adler, and the Christian Keesee Charitable Trust. The exhibition catalogue is underwritten in part by a grant from the Samuel H. Kress Foundation.

DIVINE ENCOUNTER: REMBRANDT'S *ABRAHAM AND THE ANGELS*

May 30, 2017, through August 20, 2017



Rembrandt van Rijn, *Abraham Entertaining the Angels*, 1646, oil on oak panel, 6 3/8 x 8 3/8 inches; private collection; image courtesy of The Metropolitan Museum of Art

In the summer of 2017, The Frick Collection will present Rembrandt's *Abraham Entertaining the Angels*, a captivating work dating from 1646, on loan to the Frick from a private collection. This luminous oil painting on panel has been exhibited only a handful of times in its history and was last on public view ten years ago. This exceptional loan has inspired a tightly focused exhibition in which the painting will appear alongside about a dozen depictions by Rembrandt of the Old Testament figure Abraham—a spectacular selection of prints and drawings from American and international collections. *Divine Encounter: Rembrandt's Abraham and the Angels* will offer a rare opportunity to examine the artist's continuing engagement with the Abraham narrative and thus with the central themes of his work as a history painter: divine intervention, revelation, and prophecy.

Spanning the late 1630s to the late 1650s, the works in the exhibition trace a shift in Rembrandt's approach to biblical subject matter. In them, the artist took a progressively deeper interest in the psychological content of the Abraham story, specifically the emotional experience of a father confronting the most magnificent of blessings and the most heartbreaking of losses. At the same time, Rembrandt also began to move away from the physicality and instantaneity of his earlier narrative work in favor of imagery characterized instead by an overwhelming sense of stillness and calm. These are the defining qualities of his *Abraham Entertaining the Angels*, in which the momentous nature of the event depicted is conveyed solely through light and a single, gently raised hand. The exhibition is organized by Joanna Sheers Seidenstein, Anne L. Poulet Curatorial Fellow, and will be accompanied by a scholarly publication and a variety of educational programs. Major funding for the exhibition is provided by the Isabel and Alfred Bader Fund, a Bader Philanthropy; the David Berg Foundation; and The Andrew W. Mellon Foundation. Additional support is generously provided by Otto Naumann Ltd., the Embassy of the Kingdom of the Netherlands, and the Netherland-America Foundation.

ZURBARÁN MASTERPIECES ON LOAN FROM AUCKLAND CASTLE



Zurbarán paintings and other works on display in the Long Dining Room at Auckland Castle; photo credit: Colin Davison, courtesy of Auckland Castle

January 31, 2018, through April 22, 2018

In conjunction with The Meadows Museum, Dallas, and the Auckland Castle Trust, County Durham, England, The Frick Collection is organizing an exhibition of Jacob and His Twelve Sons, an ambitious series of thirteen life-size paintings that depict the Old Testament figures. On loan from Auckland Castle, the seventeenth-century works by the Spanish Golden Age master Francisco de Zurbarán (1598–1664) have never traveled outside Europe. They will be on view first in Dallas from September 17, 2017, through January 7, 2018, after which they will be shown in New York at The Frick Collection from January 31 through April

22, 2018. In preparation for this unprecedented U.S. tour, these important Spanish paintings will undergo an in-depth technical analysis at the Kimbell Art Museum, Fort Worth. The project includes art historical and technical research, and a publication. This international collaboration will offer the most extensive study related to Zurbarán's series. For its New York showing in 2018, the exhibition is organized by The Frick Collection's Senior Curator, Susan Grace Galassi.

The iconography of Zurbarán's remarkable series—which was painted between 1640 and 1644—is derived from Genesis, Chapter 49. On his deathbed, Jacob called together his twelve sons, who would become the founders of the twelve tribes of Israel, which, essentially, represents the beginning of the Jewish faith. He bestowed on each a blessing, which foretold their destinies and those of their tribes. Jacob's prophesies provide the basis for the manner in which the figures are represented in Zurbarán's series. The story also has significance to Christians and Muslims.

The monumental series is believed to have originally been destined for the New World, where, in the seventeenth century, it was commonly believed that indigenous inhabitants of the Americas were descended from the dispersal of the so-called “lost tribes of Israel.” The works were purchased at auction in 1756 by Richard Trevor, Bishop of Durham, from the collection of a Jewish merchant named Benjamin Mendez. Trevor redesigned Auckland Castle's Long Dining Room to house the series which constitutes one of the most significant public groupings of Zurbarán's work outside Spain. The upcoming restoration of Auckland Castle involves the temporary de-installation of the series from the room where it has hung for more than 250 years, presenting this extraordinary study and exhibition opportunity.

CURRENT

PORCELAIN, NO SIMPLE MATTER: ARLENE SHECHET AND THE ARNHOLD COLLECTION

Through April 2, 2017



Brush handle from the toilette service sent to the Queen of Naples, Meissen porcelain, ca.1745-47, decorated by Gottlob Siegmund Birckner, D: 5 ¼ inches, Private Collection; photo: Michael Bodycomb

This acclaimed exhibitionpraised in *T Magazine/NYT*, *The New Yorker*, *The Magazine Antiques*, *TimeOut*, and *Vogue*—explores the complex history of making, collecting, and displaying porcelain. Included are about 100 pieces produced by the renowned Royal Meissen manufactory, which led the ceramic industry in Europe, both scientifically and artistically, during the early to mid-eighteenth century. Most of the works date from 1720 to 1745 and were selected by New York-based sculptor Arlene Shechet from the promised gift of Henry H. Arnhold. Sixteen works in the exhibition are Shechet's own sculptures—exuberant porcelain she made during a series of residencies at the Meissen manufactory in 2012 and 2013. Designed by Shechet, the exhibition avoids the typical chronological or thematic order of most installations in favor of a personal and imaginative approach that creates an intriguing dialogue between the historical and the contemporary,

from then to now. With nature as the dominant theme, the exhibition is presented in the Frick's Portico Gallery, which overlooks the museum's historic Fifth Avenue Garden. *Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection* is organized by Charlotte Vignon, Curator of Decorative Arts, The Frick Collection. A fully

illustrated booklet featuring a conversation with Arnhold, Shechet, and Vignon and installation images of the exhibition is available in the Museum Shop. Major support for the exhibition is generously provided by Chuck and Deborah Royce, Melinda and Paul Sullivan, Margot and Jerry Bogert, and Monika McLennan.

NEW PUBLICATIONS ON THE FRICK COLLECTION

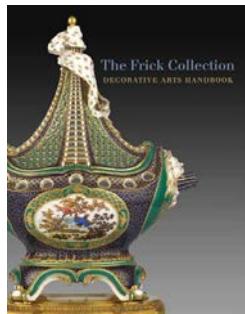
Numerous publications and gifts are available through the Museum Shop of the Frick, on the institution's Web site shopfrick.org, and by phone (212) 547-6848.

DIRECTOR'S CHOICE GUIDE



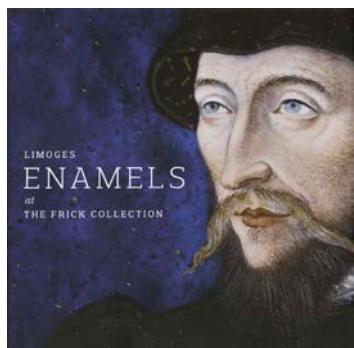
Director's Choice: The Frick Collection joins other titles in [Scala's Director's Choice](#) series, in which directors of museums, galleries, and heritage sites worldwide (among them the Mauritshuis, the John and Mable Ringling Museum of Art, and the Dulwich Picture Gallery) select their personal favorites from among their institution's holdings and tell us why these works matter to them. Ian Wardropper's selection includes 38 works by artists including Bellini, Constable, Fragonard, Goya, El Greco, Ingres, Rembrandt, Vermeer, and Whistler, as well as superb examples of French eighteenth-century furniture, Italian Renaissance bronzes, and Limoges enamels. Beautifully illustrated, the book is published by the Frick in association with Scala Arts Publishers, Inc. (Softcover, 80 pages, 6 1/2 x 7 1/2 inches; \$14.95, member price \$13.46.)

DECORATIVE ARTS HANDBOOK



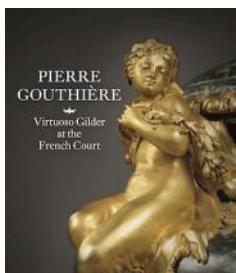
The enamels, clocks and watches, furniture, gilt bronzes, porcelain, ceramics, silver, and textiles at The Frick Collection far exceed the number of paintings and are equal in quality. The institution recently published the first handbook devoted to the decorative arts in its collection. Helping to convey the balance among the various art forms represented in the house, it provides a valuable introduction to this area. *The Frick Collection: Decorative Arts Handbook*, written by Curator of Decorative Arts Charlotte Vignon, offers fresh insight on various works long in the museum's holdings and also includes commentary on more recently acquired examples. Exquisitely illustrated with new photography, this volume is produced by the Frick in association with Scala Arts Publishers Inc. and is available in English and French editions. (Softcover, 149 pages, 188 color illustrations, 7 x 9 inches; \$24.95, member price \$22.46.)

LIMOGES ENAMELS AT THE FRICK COLLECTION

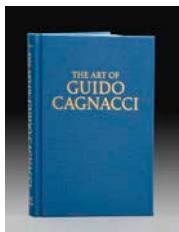


Director Ian Wardropper has authored the first book dedicated to the important collection of Limoges enamels housed at The Frick Collection. The publication shows the broad range of applications to which this brilliant but delicate medium was applied in fifteenth-, sixteenth-, and early seventeenth-century France: from secular objects, such as portraits, caskets, and tableware, to objects of religious association, such as devotional triptychs. Featured are examples by some of the leading masters of the art, among them Léonard Limousin and Pierre Reymond. The objects are profiled through commentary and illustrations, and the volume includes an essay by Wardropper on the wider artistic significance, stylistic qualities, and consummate craftsmanship of the collection, its history, and re-display at the Frick, together with an illustrated glossary of terms by Associate Conservator Julia Day. Exquisitely illustrated with new photography, this volume is published by the Frick in association with D Giles Limited. (Hardcover, 80 pages, 75 color illustrations, 7 1/8 x 7 1/8 inches; \$19.95, member price \$17.96.)

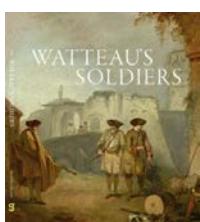
NEW PUBLICATIONS: EXHIBITION RELATED



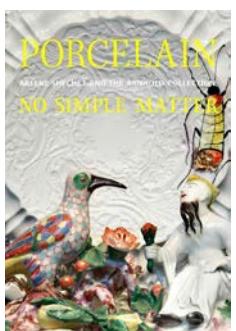
The Frick's major fall exhibition, *Pierre Gouthière: Virtuoso Gilder at the French Court*, is accompanied by a catalogue, the first major study about the artist since 1912 and the only comprehensive volume on him produced in English. The inclusion of detailed entries and plates of forty works positively attributed to Gouthière, five essays by leading experts that examine his life, career, clientele, and techniques, as well as examples of his work from French, British, Polish, Portuguese, and American collections, ensure that this beautiful volume is an invaluable new resource. Principal authors are **Christian Baulez**, former chief curator at the Musée de Versailles, and **Charlotte Vignon**, Curator of Decorative Arts at The Frick Collection and the exhibition's organizer. Additional contributions were made by **Anne Forray-Carlier**, Curator of Seventeenth- and Eighteenth-Century Decorative Arts at the Musée des Arts décoratifs, Paris; **Joseph Godla**, Chief Conservator at The Frick Collection; **Helen Jacobsen**, Chief Curator at the Wallace Collection, London; **Luisa Penalva**, Curator of Gold, Silver, and Jewelry Collections at the Museu Nacional de Arte Antiga, Lisbon; **Anna Saratowicz-Dudyńska**, Curator of Silver and Bronze at the Royal Castle, Warsaw; and independent scholar **Emmanuel Sarméo**. The book is published by Giles Press in association with The Frick Collection. The French edition is published by Mare et Martin. (Hardcover, 408 pages, 322 illustrations, 9 ½ x 11 inches (\$79.95, member price \$71.96.)



The Art of Guido Cagnacci is the first book in English devoted to the artist in nearly thirty years. Published by Scala Arts & Heritage Publishers, it was written by the Frick's Peter Jay Sharp Chief Curator Xavier F. Salomon to accompany the museum's fall 2016 presentation of *Cagnacci's "Repentant Magdalene": An Italian Baroque Masterpiece from the Norton Simon Museum*. An overview of his artistic achievements, it examines Cagnacci's life and work, from his early religious paintings to the later canvases showing ancient heroines and allegorical and biblical figures, often in defiantly sensual attitudes. (Hardcover, 128 pages, 54 color illustrations, 6 x 9 inches; \$24.95, member price \$22.46.)



Published by The Frick Collection in association with D Giles Ltd., this book features an essay by Aaron Wile, curator of the summer 2016 exhibition *Watteau's Soldiers: Scenes of Military Life in Eighteenth-Century France*. It offers a complete catalogue of all known Watteau works related to military subjects, as well as a bibliography and an index. (112 pages, 82 color illustrations, 8 ¼ x 10 inches; softcover, \$22.95, \$20.66 member price, and hardcover, \$39.95, member price \$35.96.)



Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection accompanies the year-long special exhibition of the same name in the Portico Gallery. The ground-breaking show explores the complex history of making, collecting, and displaying porcelain and is the Frick's first collaboration on a major exhibition with a living artist. The booklet includes installation photographs of the exhibition, a complete checklist, and a conversation between exhibition organizer Charlotte Vignon, the Frick's Curator of Decorative Arts; Henry Arnhold, the renowned collector of early eighteenth-century Meissen porcelain; and New York-based artist Arlene Shechet, who designed the exhibition. The show integrates sixteen porcelain sculptures created by Shechet at the Meissen manufactory in Dresden during a two-year residency in 2012–13 into a selection of about one hundred objects from Henry Arnhold's private collection, many of which are part of a promised gift made to the Frick in 2011. Shechet's inventive installation richly extends the context of both the eighteenth-century porcelain pieces and her work. (Saddle stitched with accordion-fold panels, 34 pages, 35 illustrations, 5 ½ x 8 inches; \$10.95, member price \$9.86.)

BASIC INFORMATION

General Information Phone: 212.288.0700

Web site: www.frick.org

Building project: www.frickfuture.org

E-mail: info@frick.org

App: frick.org/app

Museum entrance: 1 East 70th Street, near Fifth Avenue

Library entrance: 10 East 71st Street

Museum Hours: Open six days a week: 10:00 a.m. to 6:00 p.m. on Tuesdays through Saturdays; 11:00 a.m. to 5:00 p.m. on Sundays. Closed Mondays, New Year's Day, Independence Day, Thanksgiving, and Christmas Day. Limited hours (11:00 a.m. to 5:00 p.m.) on Lincoln's Birthday, Election Day, and Veterans Day

Library Hours: www.frick.org/visit/library/hours

Museum Admission: \$22; senior citizens \$17; students \$12; "pay what you wish" on Wednesdays from 2 p.m. to 6:00 p.m.

First Fridays: Museum admission and gallery programs are free from 6 p.m. to 9 p.m. on the first Friday evening of the month (except January and September)

Library: open to the public and free of charge

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

Subway: #6 local to 68th Street station; #Q to 72nd Street station; Bus: M1, M2, M3, and M4 southbound on Fifth Avenue to 72nd Street and northbound on Madison Avenue to 70th Street

Tour Information: Included in the price of museum admission is an Acoustiguide Audio Tour of the permanent collection. The tour is offered in six languages: English, French, German, Italian, Japanese, and Spanish.

Shop: The shop is open the same days as the museum, closing fifteen minutes before the institution.

Group Museum Visits: 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.

#294, October 5, 2016 (revised January 2, 2017)

For further press information, please contact the Media Relations & Marketing Department: (212) 547-0710 or mediarelations@frick.org.