

PRESS RELEASE

from

THE FRICK COLLECTION

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ADVANCE SCHEDULE OF EXHIBITIONS THROUGH WINTER 2020

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

MORONI: THE RICHES OF RENAISSANCE PORTRAITURE

February 21 through June 2, 2019

TIEPOLO IN MILAN: THE LOST FRESCOES OF PALAZZO ARCHINTO

April 16 through July 14, 2019

EDMUND DE WAAL AT THE FRICK COLLECTION

May 30 through November 17, 2019

**BERTOLDO DI GIOVANNI: THE RENAISSANCE OF SCULPTURE IN
MEDICI FLORENCE**

September 18, 2019, through January 12, 2020

MANET FROM THE NORTON SIMON MUSEUM

October 16, 2019, through January 5, 2020

CURRENT

LUIGI VALADIER: SPLENDOR IN EIGHTEENTH-CENTURY ROME

Through January 20, 2019

THE CHARTERHOUSE OF BRUGES: JAN VAN EYCK, PETRUS CHRISTUS, AND JAN VOS

Through January 13, 2019

**MASTERPIECES OF FRENCH FAIENCE: SELECTIONS FROM THE SIDNEY R. KNAFEL
COLLECTION**

Through September 22, 2019

FRICK BUILDING PROJECT MODEL NOW ON VIEW IN THE GARDEN COURT

Ongoing



Giovanni Battista Moroni, *Giovanni Gerolamo Grumelli*, called *Il Cavaliere in Rosa* (*The Man in Pink*), dated 1560, oil on canvas, Fondazione Museo di Palazzo Moroni, Bergamo – Lucretia, Moroni Collection; photo: Mauro Magliani

UPCOMING

MORONI: THE RICHES OF RENAISSANCE PORTRAITURE

February 21 through June 2, 2019



Giovanni Battista Moroni, *Portrait of a Young Woman*, ca. 1575, oil on canvas, private collection; photo: Michael Bodycomb

Moroni: The Riches of Renaissance Portraiture is the first major exhibition in the United States to focus on the portraiture of Giovanni Battista Moroni (1520/24–1579/80). A painter of portraits and religious subjects, Moroni is celebrated as an essential figure in the northern Italian tradition of naturalistic painting that includes Leonardo da Vinci, the Carracci, and Caravaggio. This exhibition, to be shown exclusively at The Frick Collection in the winter and spring of 2019, brings to light the innovation of the artist whose role in a larger history of European portraiture has yet to be fully explored. His famous *Tailor* (National Gallery, London), for example, anticipates by many decades the “narrative” portraits of Rembrandt. Likewise, his *Pace Rivola Spini* (Fondazione Accademia Carrara, Bergamo), arguably the first independent full-length portrait of a standing woman produced in Italy, prefigures the many women that Van Dyck would paint in this format in the following century. The Frick will present some twenty of the artist’s most arresting portraits together with a selection of complementary objects—jewelry, textiles, armor, and other luxury items—that evoke

the material world of the artist and his sitters. Assembled from international private and public collections such as the National Gallery (London), the Accademia Carrara (Bergamo), and the Kunsthistorisches Museum (Vienna), the paintings and objects will bring to life a Renaissance society at the crossroads of the Venetian Republic and Spanish-ruled Milan.

Building on recent exhibitions in London (2014) and Bergamo (2004) and on a small but significant exhibition in Fort Worth (2000), *Moroni: The Riches of Renaissance Portraiture* is the most extensive scholarly assessment of the artist’s portraits held outside of Italy to date. The fully illustrated catalogue will be the most substantial text in English on his portraits and will include complete entries on each painting, as well as essays on Moroni and portraiture in northern Italy in the sixteenth century.

The exhibition is organized by the Frick’s Associate Curator Aimee Ng with Simone Facchinetti (Researcher, Università del Salento, Lecce) and Arturo Galansino (Director, Fondazione Palazzo Strozzi, Florence) and will be accompanied by rich educational programming and resources. Principal support for the exhibition is provided by an anonymous gift in memory of Melvin R. Seiden, the Robert H. Smith Family Foundation, Aso O. Tavitian, The Christian Humann Foundation, and Gabelli Funds. Additional support has also been provided by Seymour R. Askin; Margot and Jerry Bogert; the Robert Lehman Foundation; The Gladys Kriebel Delmas Foundation; Barbara G. Fleischman; and Carlo Orsi, Trinity Fine Art.

TIEPOLO IN MILAN: THE LOST FRESCOES OF PALAZZO ARCHINTO

April 16 through July 14, 2019



Giambattista Tiepolo, *Perseus and Andromeda*, ca. 1730–31, oil on canvas, The Frick Collection, New York; photo: Michael Bodycomb

This spring, The Frick Collection will reunite a series of preparatory paintings and drawings related to Giambattista Tiepolo’s (1696–1770) first significant project outside of Venice, a series of ceiling frescoes for Palazzo Archinto in Milan, executed between 1730 and 1731. The paintings were commissioned by Count Carlo Archinto (1670–1732), whose family distinguished itself in the seventeenth and eighteenth centuries under both the Spanish and imperial rulers of Milan. Tragically, the Palazzo was bombed during World War II, and its interior was completely destroyed. The only record of the finished frescoes in situ is a series of black and white photographs taken between 1897 and the late 1930s. *Tiepolo in Milan: The Lost Frescoes of Palazzo Archinto* will present approximately fifty objects from collections in the United States and Europe to tell the story of this important commission. It will feature five surviving preparatory paintings and drawings by the artist, among them the Frick’s oil sketch *Perseus and Andromeda*. As the Frick does not loan works that were purchased by the institution’s founder, the New York City museum is the only place where these paintings and drawings can be seen

together. Other complementary drawings and prints by Tiepolo will be on view, as well as several books of illustrations by the artist that were commissioned by Filippo Argelati, the Archinto family librarian and a noted intellectual of the day. The exhibition is curated by Xavier F. Salomon, the Frick's Peter Jay Sharp Chief Curator, with Andrea Tomezzoli, Professor at the University of Padua, and Denis Ton, Curator of the Musei Civici in Belluno.

An exhibition catalogue published by The Frick Collection in association with Paul Holberton Publishing will accompany the show. Included will be essays about Tiepolo's work in Palazzo Archinto (Xavier F. Salomon), the architectural history of the palace (Alessandra Kluzer), the role of the Archinto frescoes in Tiepolo's career (Andrea Tomezzoli), and the intellectual world of the Archinto family (Denis Ton). Major support for the exhibition is provided by an anonymous gift in memory of Melvin R. Seiden and by Margot and Jerry Bogert. Additional funding is generously provided by the David L. Klein, Jr. Foundation, Julie and David Tobey, an anonymous gift in memory of Charles Ryskamp, Dr. Tai-Heng Cheng and Cole Harrell, Mr. and Mrs. Hubert L. Goldschmidt, and The Krugman Family Foundation.

EDMUND DE WAAL AT THE FRICK COLLECTION

May 30 through November 17, 2019



Edmund de Waal; photo: Ben McKee

The Frick Collection will present an installation of the work of sculptor Edmund de Waal—a rich juxtaposition of new site-specific objects displayed in the main galleries of the museum, alongside works from the permanent collection. Acclaimed as both an artist and writer, de Waal is known for his installations of porcelain vessels housed in minimal structures, often created in response to collections and archives or the history of a specific place. His approach is particularly suited to the setting of a museum like the Frick, and this project marks the first such installation done by the artist in the United States.

The presentation, curated by Charlotte Vignon, the Frick's Curator of Decorative Arts, is the latest in a series of collaborations with de Waal and The Frick Collection. He is a co-author, with Vignon, of an upcoming volume in the Frick Diptych series, which focuses on a pair of porcelain candelabras with gilt-bronze mounts by Pierre Gouthière, the great French eighteenth-century chaser-gilder. In 2013, in conjunction with the Frick Art Reference Library's Center for the History of Collecting, de Waal lectured about his award-winning family memoir *The Hare with Amber Eyes* (2010). A fully illustrated catalogue, featuring installation views and essays by Vignon and de Waal, will be available in the summer of 2019 to coincide with the installation.

The sculptures de Waal is creating for the installation—made of porcelain, steel, gold, marble and glass—will echo the materials used not only for the works of art in the Frick's permanent collection but also for the house itself, which the artist considers a sculpture in its own right. The use of steel also references the way in which Henry Clay Frick, the museum's founder, amassed his fortune. De Waal's installations will be designed to catch the light from nearby sources (both natural and artificial), and will resonate with what the artist refers to as the aura of the historic mansion and the extraordinary works of art it contains.

Major support for the installation is provided by Agnes Gund, Kathleen and Martin Feldstein, the Eugene M. Lang Foundation, Louisa Stude Sarofim, Mr. and Mrs. Andrew Saul, and Jane Richards in honor of Elizabeth Eveillard.

BERTOLDO DI GIOVANNI: THE RENAISSANCE OF SCULPTURE IN MEDICI FLORENCE

September 18, 2019, through January 12, 2020



Bertoldo di Giovanni (ca. 1435–1491), *Shield Bearer*, early 1470s, gilded bronze, The Frick Collection; photo: Michael Bodycomb

The Frick Collection will present the first exhibition to focus on the Florentine sculptor Bertoldo di Giovanni (ca. 1440–1491). This monographic display of more than twenty statues, reliefs, medals, and statuettes will bring together the artist's entire extant oeuvre and is exclusive to the New York City institution, which owns the only sculptural figure by the artist outside of Europe. This comprehensive exhibition will offer the first chance to fully explore longstanding questions of attribution, function, groupings, and intended display. The exhibition of Bertoldo's artistic production in bronze, wood, and terracotta will highlight the ingenuity of the sculptor's design

across media. A number of objects that share common iconography will be included, displayed in a way that will shed light on Bertoldo's creative process, which has puzzled scholars for the past century. The exhibition follows a series of acclaimed Frick shows on Renaissance sculptors and is organized by Aimee Ng, Associate Curator; Alexander J. Noelle, Anne L. Poulet Curatorial Fellow; and Xavier F. Salomon, Peter Jay Sharp Chief Curator; with the assistance of Julia Day, Associate Conservator, who has been coordinating and conducting an extensive scientific analysis of the objects. This important project is the result of a creative partnership with a major lender to the exhibition, the renowned Museo Nazionale del Bargello, Florence. A major scholarly catalogue, published with D Giles Ltd, will accompany the exhibition. Fully illustrated, this is the first book on Bertoldo in more than twenty-five years and the most substantial text on the artist ever produced.

Bertoldo is little known today, often seen merely as a student of Donatello, an instructor of Michelangelo, or a confidant of Lorenzo de' Medici without deeper consideration of his own talents. The details of his life and artistic output, however, indicate a figure worthy of public attention. Rising from obscure origins as a child of a German immigrant family living in Florence, Bertoldo developed his technical skills under Donatello, eventually inheriting the master's models and completing the pulpits in the Basilica of San Lorenzo following Donatello's death. Bertoldo went on to gain the patronage of the most important political figure in Renaissance Florence, Lorenzo de' Medici. Their relationship developed over decades, with Bertoldo becoming a "famiare" of the city's de-facto ruler, eventually moving into the Medici palace, and creating numerous statuettes, reliefs, and medals for the Medici family. Bertoldo was responsible for much more than producing works of art, however; in addition to designing decorations for festivals, organizing architectural projects, and devising entertainment for the Medici entourage, he was also the curator of Lorenzo's famed garden of antiquities near the church and convent of San Marco and instructed the city's most gifted pupils who studied the sculptures. One such student was Michelangelo, whose creative genius, according to Giorgio Vasari, flourished under Bertoldo's guidance. While his connections to Donatello, Michelangelo, and Lorenzo de' Medici are central to his narrative, Bertoldo and the crucial role he played in the development of Florentine sculpture in the second half of the fifteenth century warrant serious attention in their own right.

Major support for the exhibition is provided by the Robert H. Smith Family Foundation, Mrs. Daniel Cowin in honor of Ian Wardropper, The Melanie and Matthew McLennan Foundation, and Margot and Jerry Bogert. Additional funding is generously provided by The Andrew W. Mellon Foundation, Dino & Raffaello Tomasso, the Samuel H. Kress Foundation, Dr. Stephen K. Scher and Janie Woo Scher, the Malcolm Hewitt Wiener Foundation, and Daniel Katz.

MANET FROM THE NORTON SIMON MUSEUM

October 16, 2019, through January 5, 2020



Édouard Manet, *Madame Manet*, ca. 1876, Norton Simon Art Foundation

Considered the father of Impressionism, Post-Impressionism, and, by some, twentieth-century abstraction, Édouard Manet (1832–1883) was a revolutionary in his own time and a legend thereafter. Beyond his pivotal role in art history as the creator of such iconic masterworks as *Olympia* (1862–63) and *Luncheon on the Grass* (1863), Manet's vision has come to define how we understand modern urban life and Paris, the so-called "capital of the nineteenth-century." Next fall the Frick will present three Manet canvases from the collection of the Norton Simon Museum in Pasadena, California, marking the first time the paintings will be exhibited together elsewhere since their acquisition. The exhibition will present the paintings as examples encapsulating three "views" of the artist's life and work. Each canvas offers an opportunity to consider the range of Manet's pioneering vision: *Still Life with Fish and Shrimp* (1864) focuses attention on the paint itself; *The Ragpicker* (ca. 1865–71; possibly reworked in 1876) highlights the artist's use of art historical references; and, finally, *Madame Manet* (ca. 1876) looks at his

biography. *Manet from the Norton Simon Museum* is the seventh in a series of acclaimed reciprocal loans with the California museum. The exhibition and accompanying catalogue—which features new scholarly material on technical analysis, provenance, and dating—are organized and written by the Frick's Assistant Curator, David Pullins. Major support for the exhibition is provided by Margot and Jerry Bogert and Barbara and Brad Evans. Additional funding is generously provided by Kathleen and Martin Feldstein and Jeanine Parisier Plottel and Roland Plottel.

CURRENT

LUIGI VALADIER: SPLENDOR IN EIGHTEENTH-CENTURY ROME

Through January 20, 2019



Installation view of Luigi Valadier's *Deser for Jacques-Laure Le Tonnelier, Bailli de Breteuil* (detail), ca. 1778, gilt bronze, enamel, colored marbles, amber, lapis lazuli, amethyst, garnets, ivory, and agate, Patrimonio Nacional, Palacio Real, Madrid, and Museo Arqueológico Nacional, Madrid; photo: Michael Bodycomb

The Frick presents the first monographic exhibition devoted to one of the important figures of eighteenth-century Italian decorative arts, Luigi Valadier (1726–1785). He was a talented draftsman, designer, goldsmith, silversmith, and bronze founder, using precious stones as well as enamel, wood and glass, to create whimsical and elegant works of art for noble clients. The exhibition is curated by Alvar González-Palacios, who has dedicated most of his life to scholarship on the artist and is considered its foremost expert. *Luigi Valadier: Splendor in Eighteenth-Century Rome* highlights the artist's oeuvre, featuring more than fifty objects as well as drawings that represent the breadth of his career. Never before has an American museum audience been able to view together so many examples of his production, with significant loans coming from public institutions as well as private collections in Europe and the United States. Likewise, the

accompanying book is the first substantial monograph published on Valadier, and with the show, it provides a vivid and unprecedented account of this man's work.

Valadier's father, André moved from the south of France, to Rome, around 1720, where he established a silversmith workshop that became one of the best known in the city. While both of Luigi's parents were French, he was born in Rome and lived in the city for the entirety of his life. Luigi inherited his father's business in 1759, and his unsurpassed technical expertise combined with his aesthetic taste led to a career marked by the production of astonishing objects. He had a bustling shop and home, visited for more than twenty years by popes, aristocrats, and foreign sovereigns.

The exhibition, on view in the Oval Room and in the two lower-level exhibition galleries, is divided into three sections, focusing on the revival of antiquity, on Valadier's religious commissions, and secular objects. A highlight of the show is the dramatic presentation of a substantial centerpiece for a dining table, known in Rome as a *deser*, three of which were made by Valadier's workshop. The most complete of these works has been temporarily reunited through loans from two museum collections, the Royal Palace and the Archeological Museum in Madrid, providing a unique opportunity to admire this masterpiece in its entirety.

Principal support for the exhibition is provided by Jo Carole and Ronald S. Lauder, The Peter Jay Sharp Foundation, an anonymous gift in memory of Melvin R. Seiden, Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, and Nicola Bulgari. Additional support has also been provided by Robilant + Voena; Alessandra di Castro; Monika McLennan; Margot and Jerry Bogert; Ayesha Bulchandani; Carlo Orsi, Trinity Fine Art; Walter Padovani; Rachel Fleishman and Paul Andrejkovics III; James C. Marlas and Marie Nugent-Head Marlas; and Jane Richards in honor of Elizabeth Eveillard.

THE CHARTERHOUSE OF BRUGES: JAN VAN EYCK, PETRUS CHRISTUS, AND JAN VOS

Through January 13, 2019



Jan van Eyck and Workshop, *The Virgin and Child with St. Barbara, St. Elizabeth, and Jan Vos*, ca. 1441–43, oil on panel, The Frick Collection, New York; photo: Michael Bodycomb

Vos are on view in the museum's Cabinet Gallery and is organized by Emma Capron, the Frick's 2016–18 Anne L. Poulet Curatorial Fellow.

For the first time in twenty-four years and only the second time in their history, two masterpieces of early Netherlandish painting commissioned by the Carthusian monk Jan Vos are reunited in a critically acclaimed exhibition at The Frick Collection. These works—the Frick's *Virgin and Child with St. Barbara, St. Elizabeth, and Jan Vos*, commissioned from Jan van Eyck and completed by his workshop, and *The Virgin and Child with St. Barbara and Jan Vos* (known as the *Exeter Virgin*, after its first recorded owner), painted by Petrus Christus and now in the Gemäldegalerie, Berlin—are shown with a selection of objects that place them in the rich monastic context for which they were created. The exhibition pays tribute to Vos as a patron and offers insight into the role such images played in shaping monastic life in fifteenth-century Bruges.

The Charterhouse of Bruges: Jan van Eyck, Petrus Christus, and Jan

In 1441, Jan Vos was elected prior of the Bruges Charterhouse of Genadedal, an important monastery patronized by the dukes of Burgundy and some of the city's foremost patrician families. Vos commissioned at least four works during his decade-long tenure at the helm of the prestigious charterhouse, but only the Frick's *Virgin and Child* and the Exeter Madonna survive today. Though different in scale, the two panels share remarkably close imagery, composition, and fine execution. Each depicts Vos being introduced to the Virgin by St. Barbara within an elaborate portico that opens onto a panoramic cityscape. Both panels achieve remarkable monumentality while incorporating myriad minute details. Together, they afford rare and valuable insights into the patronage of leading monastic figures in fifteenth-century Bruges.

The Charterhouse of Bruges: Jan van Eyck, Petrus Christus, and Jan Vos is accompanied by a fully illustrated scholarly catalogue published by The Frick Collection in association with D Giles Ltd., London. It includes essays by Maryan Ainsworth, Curator of European Paintings, The Metropolitan Museum of Art; Till-Holger Borchert, Director, Musea Brugge, Bruges; and Emma Capron, Anne L. Poulet Curatorial Fellow, The Frick Collection. Major funding for the exhibition is provided by Howard S. Marks and Nancy Marks and an anonymous gift in memory of Melvin R. Seiden. Additional support is generously provided by The Andrew W. Mellon Foundation, the General Delegation of the Government of Flanders to the U.S., Mr. and Mrs. Michael J. Horvitz, Margot and Jerry Bogert, Harlan M. Stone, an anonymous donor, the Samuel H. Kress Foundation, and Nicholas Hall. The accompanying catalogue is underwritten, in part, by the Flemish Research Centre for the Arts in the Burgundian Netherlands, Musea Brugge.

MASTERPIECES OF FRENCH FAIENCE: SELECTIONS FROM THE SIDNEY R. KNAFEL COLLECTION

Through September 22, 2019



Plate, Rouen, ca. 1725, tin-glazed earthenware, Sidney R. Knafel Collection; photo: Michael Bodycomb

This exhibition in the Portico Gallery debuts an important promised gift of French faience from the holdings of Sidney R. Knafel, who, over a fifty-year period, assembled one of the world's finest and most comprehensive such private collections in the world. The seventy-five objects included in the gift tell the fascinating and complex history of an aspect of European decorative arts that warrants greater attention. The exhibition, which is organized by Decorative Arts Curator Charlotte Vignon, is accompanied by a catalogue published in hard and softcover editions by the Frick, in association with D Giles Ltd. Comments Ian Wardropper, "We are immensely grateful to Sid and his wife Londa for being such generous friends and benefactors of the Frick, and especially to Sid for allowing us to present so many pieces—comprising his promised gift to the Frick—from his exceptional collection.

Our ceramics holdings have grown in importance in recent years, especially in porcelain, so we are particularly pleased to display such a marvelous representation of the great variety and creativity of French faience. Adds Vignon, “Faience was largely commissioned by a local regional aristocracy, and the result is another wonderful chapter in the history of ceramics that developed quite apart from the centers of political power and artistic innovation in Versailles and Paris. While our holdings in ceramics trace their origins to Henry Clay Frick’s interest over one-hundred years ago in Chinese and Sèvres porcelain, the institution has never before exhibited such a large and impressive body of faience. We are delighted to illuminate this complementary topic through such a distinguished gathering of works and a related publication.”

Major support for the exhibition is provided by Melinda and Paul Sullivan and The Selz Foundation. Additional funding is generously provided by Helen-Mae† and Seymour R. Askin, Barbara G. Fleischman, Anne K. Groves, Mr. and Mrs. Michael J. Horvitz, Nancy A. Marks, Peter and Sofia Blanchard, Margot and Jerry Bogert, Jane Condon and Kenneth G. Bartels, Mr. and Mrs. Jean-Marie Eveillard, Barbara and Thomas C. Israel, and Monika McLennan.

FRICK BUILDING PROJECT MODEL NOW ON VIEW IN THE GARDEN COURT

Ongoing



Elevation view of the model; photo: Michael Bodycomb

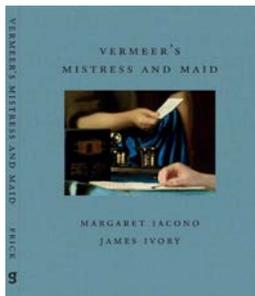
Last year The Frick Collection announced plans to renovate and enhance its historic buildings, the institution’s first comprehensive upgrade since 1935. A three-dimensional architectural model of the proposed renovation and addition is now on view in the alcove off the Garden Court, accompanied by renderings of the design. This project will make more of the permanent collection and mansion accessible to the public, while updating the buildings’ infrastructure and adding much-needed visitor amenities to better serve a twenty-first-century audience. The museum’s first-floor galleries will remain unchanged. New spaces will include second-floor galleries, an education center, and state-of-the-art labs for

object and book conservation. Selldorf Architects, a firm internationally recognized for its renovations of the Neue Galerie and the Clark Art Institute, will collaborate on the project with Beyer Blinder Belle, a leading architectural firm for historic preservation. In June 2018, the proposal was approved by the New York City Landmarks Preservation Commission as part of the ongoing public review process. Groundbreaking is anticipated in 2020. Visit frickfuture.org for further information and updates about the project. We encourage questions and comments.

NEW PUBLICATIONS ON THE FRICK COLLECTION

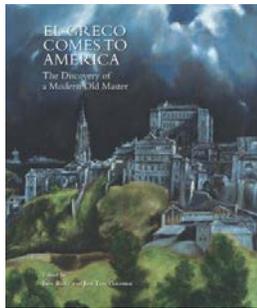
Numerous publications and gifts are available from the Museum Shop of the Frick, on the institution’s Web site shopfrick.org, and by phone (212) 547-6848.

VERMEER’S MISTRESS AND MAID



Vermeer’s Mistress and Maid is the second volume in the Frick Diptych Series, pairing an essay by Associate Research Curator Margaret Iacono with a literary piece by Academy Award–winning film director, producer, and screenwriter James Ivory. Designed to foster critical engagement and interest specialist and non-specialist alike, each book in this series illuminates a single work in the Frick’s rich collection with an essay by a Frick curator paired with a contribution from a contemporary artist or writer. The book is published by the Frick in association with D Giles Limited (hardcover, 64 pages, 30 color illustrations; \$19.95, member price \$17.96). The first volume in the Frick Diptych Series, *Holbein’s Sir Thomas More*, pairs an essay by Peter Jay Sharp Chief Curator Xavier F. Salomon with a literary piece by renowned author Hilary Mantel (hardcover, 72 pages, 37 color illustrations; \$17.95, member price \$16.15).

EL GRECO COMES TO AMERICA: THE DISCOVERY OF A MODERN OLD MASTER



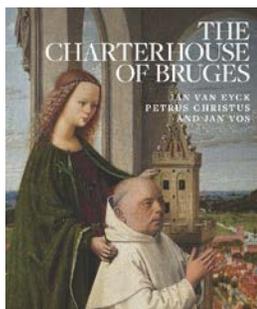
A result of the symposium presented by the Center for the History of Collection in January 2015, this publication celebrates the superlative examples of the artist's work in American collections. El Greco's idiosyncratic style emanated a kind of modernism that resonated with collectors in the New World, resulting in American museums owning many of his finest works outside Spain. Eleven scholars address topics that focus on individual collectors including Arabella Huntington, Louisine Havemeyer, Henry Clay Frick, Peter Widener, and Duncan Phillips, while also addressing the impact of exhibitions and the role of artist-advisers such as Mary Cassatt, John Singer Sargent, and Roger Fry. Edited by Inge Reist, Director for the Center for the History of Collection, and José Luis Colomer, the book was published in 2017 by The Frick Collection in association with the CEEH and the CSA. Essays are written

by Ronni Baer, William and Ann Elfers Senior Curator of European Paintings, Museum of Fine Arts, Boston; Jonathan Brown, Carroll and Milton Petrie Professor Emeritus of Fine Arts, Institute of Fine Arts, New York University; Marcus B. Burke, Senior Curator, The Hispanic Society Museum and Library; José Luis Colomer; Susan Grace Galassi, Senior Curator, The Frick Collection; Richard L. Kagan, Academy Professor and Arthur O. Lovejoy Professor Emeritus of History John Hopkins; Rebecca J. Long, Patrick G. and Shirley W. Ryan Associate Curator European Painting and Sculpture before 1750, Art Institute of Chicago; Ellen Prokop, Associate Head of Research, Frick Art Reference Library; Amaya Alzaga Ruiz, Professor, History of Art, The National University of Distance Education, Madrid; and Xavier F. Salomon, Peter Jay Sharp Chief Curator, The Frick Collection. It was published by The Frick Collection in association with the CEEH and the CSA (hardcover, 264 pages, 156 color illustrations; \$65, member price \$58.50).

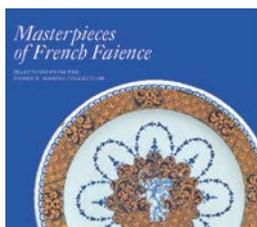
PUBLICATIONS RELATED TO CURRENT AND RECENT EXHIBITIONS



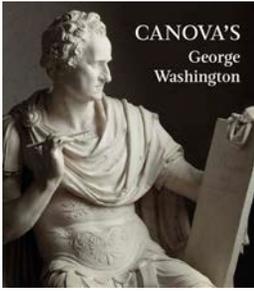
Produced in conjunction with the exhibition is the only comprehensive monograph on Valadier, an essential resource for an understanding of the artist and his production. Published by The Frick Collection in association with D Giles Limited, *Luigi Valadier* is authored by Alvar González-Palacios, curator of the exhibition and the foremost expert on the artist. González-Palacios's vivid account, including a trove of archival documents he has unearthed, represents the culmination of a lifetime of research on the artist and his family. In churches, palaces, public museums, and private collections, the surviving works by Valadier, often still *in situ*, have inspired a number of important photographic campaigns; many of the objects by Valadier were newly photographed for this lavishly illustrated publication (hardcover, 560 pages, 468 color illustrations; \$99.95, member price \$89.95).



Accompanying the exhibition, *The Charterhouse of Bruges: Jan van Eyck, Petrus Christus, and Jan Vos*, is a beautifully illustrated catalogue written by curator Emma Capron, the Frick's 2016–18 Anne L. Poulet Curatorial Fellow, with essays by Maryan Ainsworth, Curator of European Paintings at the Metropolitan Museum of Art, and Till-Holger Borchert, Director of the Bruges Museums. It is published in association with D Giles Limited. Drawing on recent technical examination information and new archival research on the works commissioned by Jan Vos, the volume explores the panels' creation, patronage, and function in their rich Carthusian context (hardcover, 160 pages, 93 color illustrations; \$44.95, member price \$40.46).



Accompanying the current Portico Gallery exhibition is a beautifully illustrated catalogue published by The Frick Collection in association with D Giles Limited. Charlotte Vignon, the show's curator, traces the history of French faience, discussing detailed discussions of key centers of production. Collector Sidney R. Knafel discusses how his holdings developed and grew over the last half-century. With more than seventy illustrations, this valuable resource testifies to the creativity and beauty of an innovative tradition (hardcover, 72 pages, 103 color illustrations; \$24.95, member price \$22.45; softcover, \$10.95, member price \$9.86).



Accompanying the summer 2018 exhibition, *Canova's George Washington*, is a beautifully illustrated catalogue that examines the fascinating history of the Canova's lost American masterpiece. The publication includes correspondence relating to the commission—some of them to or from Thomas Jefferson—as well as essays by Xavier F. Salomon, Peter Jay Sharp Chief Curator, The Frick Collection; Mario Guderzo, Director of the Gypsotheca e Museo Antonio Canova; and Guido Beltrami, Director of the Palladio Museum in Vicenza, Italy. The catalogue is a major addition to the current body of knowledge on the work of Antonio Canova, as well as on the classical revivalist sculpture of the early nineteenth century on both sides of the Atlantic. Published by The Frick Collection in association with D Giles

(hardcover, 190 pages, 92 color illustrations; \$45, member price \$40.50).

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 address: 1 East 70th Street, near Fifth Avenue

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

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

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

First Fridays: Museum admission and gallery programs are free from 6:00 to 9:00 p.m. on the first Friday evening of the month (except January and September).

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 available online.

Library address: 10 East 71st Street, near Fifth Avenue

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

Admission: Open to the public free of charge

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For further press information, please contact Media Relations and Marketing; Phone: (212) 547-0710; E-mail: mediarelations@frick.org