

ARCHIVED PRESS RELEASE  
*from*  
THE FRICK COLLECTION

---

1 EAST 70TH STREET • NEW YORK • NEW YORK 10021 • TELEPHONE (212) 288-0700 • FAX (212) 628-4417

---

**ADVANCE SCHEDULE OF EXHIBITIONS  
THROUGH SUMMER 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](mailto:mediarelations@frick.org).

**UPCOMING**

**VERONESE IN MURANO: TWO VENETIAN RENAISSANCE  
MASTERPIECES RESTORED**

October 24, 2017 through March 11, 2018

**MURILLO: THE SELF-PORTRAITS**

November 1, 2017 through February 4, 2018

**ZURBARÁN: *JACOB AND HIS TWELVE SONS*,  
PAINTINGS FROM AUCKLAND CASTLE**

January 31, 2018, through April 22, 2018

**CANOVA'S GEORGE WASHINGTON**

May 23, 2018, through September 23, 2018

**CURRENT**

**FIRED BY PASSION: MASTERPIECES OF DUPAQUIER PORCELAIN  
FROM THE SULLIVAN COLLECTION**

Through August 12, 2018



Francisco de Zurbarán, *Joseph*, ca. 1640-45, oil on canvas, ©Auckland Castle Trust/Zurbarán Trust, photo credit: Robert LaPrelle

## UPCOMING

### VERONESE IN MURANO: TWO VENETIAN RENAISSANCE MASTERPIECES RESTORED

October 24, 2017 through March 11, 2018



Paolo Veronese, *Saint Peter Visiting Saint Agatha in Prison*, oil on canvas, Diocesi Patriarcato di Venezia

This fall, The Frick Collection will present *Veronese in Murano: Two Venetian Renaissance Masterpieces Restored*, a focused exhibition on two recently conserved and rarely seen paintings by the celebrated artist Paolo Veronese (1528–1588), *Saint Jerome in the Wilderness* and *Saint Peter Visiting Saint Agatha in Prison*. While the paintings are known to scholars, their remote location in a church in Murano, an island in the lagoon of Venice, has made them difficult to study. *Saint Jerome in the Wilderness* has been exhibited outside the church only once—in 1939, in the Paolo Veronese exhibition at Ca’ Giustinian, in Venice—while *Saint Peter Visiting Saint Agatha in Prison* has not left since being installed there in the early nineteenth century. The exhibition, on view October 24, 2017, through March 11, 2018, will provide a unique opportunity for an international audience to discover these two masterpieces in the Frick’s unique setting. *Veronese in Murano: Two Venetian*

*Renaissance Masterpieces Restored* is organized by the Frick’s Peter Jay Sharp Chief Curator Xavier F. Salomon, an eminent Veronese scholar (who wrote the accompanying catalogue), and Venetian Heritage. The exhibition is made possible thanks to the generous support of BVLGARI. The accompanying catalogue is underwritten by the Robert H. Smith Family Foundation.

Commissioned in 1566 by Venetian priest Francesco Degli Arbori, the Veronese canvases were intended to decorate a small chapel the priest had built just outside the church and convent of Santa Maria degli Angeli, in Murano. Degli Arbori placed the *Saint Jerome* over the altar of the chapel, and *Saint Peter* over the chapel’s main door. To protect the two canvases from the humidity of the chapel and reduce the risk of theft, the nuns of Santa Maria degli Angeli moved them inside the main church in 1667. By the early nineteenth century, the two paintings had been transported to San Pietro Martire, another church on the island.

Over the last year, the paintings have been fully restored by Venetian Heritage, thanks to the sponsorship of Bulgari, and their conservation was accompanied by thorough research on their history. This fall, the canvases will leave Italy for the first time, to be shown in the Frick’s Oval Room, which will be transformed into a chapel-like space in order to recreate the feeling of Francesco Degli Arbori’s chapel in Murano. The paintings date from the same time as the Frick’s two allegorical paintings by Veronese, *The Choice between Virtue and Vice* and *Wisdom and Strength*. When hung in the Oval room, the religious works will create a fascinating dialogue with the contemporary allegories displayed in the adjacent West Gallery.



Paolo Veronese, *Saint Jerome in the Wilderness*, oil on canvas, Diocesi Patriarcato di Venezia

## MURILLO: THE SELF-PORTRAITS

November 1, 2017 through February 4, 2018



Murillo, *Self-Portrait*, c. 1650–55, oil on canvas, The Frick Collection, New York; photo: Michael Bodycomb

One of the most celebrated painters of the Spanish Golden Age, Bartolomé Esteban Murillo worked primarily in Seville, where he was born in December 1617, until his death in 1682. Well known for his religious paintings and his extraordinary depictions of street urchins, he was also an ingenious painter of portraits. This genre remains, however, the least studied aspect of his work. Inspired by the self-portraits in their holdings, New York’s Frick Collection and London’s National Gallery are presenting a 2017–18 show that will mark the 400th anniversary of this great artist’s birth. *Murillo: The Self-Portraits* will open at the Frick from November 1, 2017, through February 4, 2018 before moving on to the London institution for a showing from February 28 through May 21, 2018. The exhibition is jointly organized by the Frick’s Peter Jay Sharp Chief Curator Xavier F. Salomon and Letizia Treves, Curator of Later Italian, Spanish, and French 17th-Century Paintings, National Gallery.

In 1682, an inventory of the possessions of Gaspar Murillo, the painter’s son, lists the following: “Item. Another canvas of the portrait of Don Bartholome Murillo with its legend below and its frame completely gilded at three hundred reales.

Item. Another portrait canvas of said Don Bartholome Murillo made by his own

hand of a bar and a third with its frame of gilded adornments and half a cane bid on at three-hundred and seventy and five reales.” These two self-portraits are the only known images of the painter by his own hand. The first one, recently acquired by The Frick Collection, was painted about 1650–55, while the second, now in The National Gallery, London, is from about 1670. The two portraits have not been seen together since at least the early eighteenth century.

To provide context to these canvases, the exhibition will also feature a group of fifteen other works on loan from international private and public collections. These will include paintings of other sitters by Murillo, as well as later reproductions of the two paintings that reflect their fame in Europe. A catalogue published by the Frick in association with Yale University Press will investigate the history of the two paintings and their prestigious provenances in France and England. Principal funding for the New York exhibition is provided by an anonymous gift in memory of Melvin R. Seiden. Additional support is generously provided by The Peter Jay Sharp Foundation, Marianna and Juan Sabater, the families of George and Michael Eberstadt in memory of Vera and Walter Eberstadt, Mr. and Mrs. Michael J. Horvitz, Aso O. Tavitian, Helen-Mae and Seymour R. Askin, and the Spain Tourism Board, Consulate General of Spain in New York. The accompanying catalogue is underwritten by Colnaghi.

## ZURBARÁN’S: “JACOB AND HIS TWELVE SONS”: PAINTINGS FROM AUCKLAND CASTLE

January 31, 2018, through April 22, 2018



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

In conjunction with The Meadows Museum, Dallas, and the Auckland Castle Trust, County Durham, England, The Frick Collection has organized 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 are on view 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 have undergone a year-long in-depth technical analysis in the conservation department 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. Principal funding for the New York exhibition is provided by an anonymous gift in memory of Melvin R. Seiden. Additional support is provided by the David Berg Foundation, Margot and Jerry Bogert, Northern Trust, an anonymous gift in memory of Charles Ryskamp, The Gladys Kriebel Delmas Foundation, Ayesha Bulchandani, the Danny and Sylvia Fine Kaye Foundation, the Centro de Estudios Europa Hispánica, and the Spain Tourism Board, Consulate General of Spain in New York.

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 James 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.

## CANOVA'S GEORGE WASHINGTON

May 23, 2018, through September 23, 2018



Antonio Canova, *George Washington*, gesso, 1818.  
Gypsotheca e Museo Antonio Canova, Possagno, photo:  
Fabio Zonta

In 1816, the North Carolina State House in Raleigh commissioned a full-length statue of George Washington to stand in the hall of the State Senate. Thomas Jefferson, believing that no American sculptor was up to the task, recommended Antonio Canova (1757–1822), then one of Europe's most celebrated artists. The first and only work Canova created for America, the statue depicted the nation's first president in ancient Roman garb, per Jefferson's urging, drafting his farewell address to the states. It was unveiled to great acclaim in 1821, and people traveled from far and wide to see it. Tragically, only a decade later, a fire swept through the State House, reducing the statue to just a few charred fragments.

*Canova's George Washington* examines the history of the artist's lost masterpiece, probably the least well known of his public monuments. It brings together for the first time Canova's full-sized preparatory plaster model (which has never left Italy), four preparatory sketches for the sculpture, and related engravings and drawings. The exhibition also includes Thomas Lawrence's 1816 oil portrait of Canova, which, like the model and several sketches, will be on loan from the Gypsotheca e Museo Antonio Canova in Possagno, Italy, the birthplace of the artist. The exhibition is organized by Xavier F. Salomon, The Frick Collection's Peter Jay Sharp Chief Curator, in collaboration with Mario Guderzo, Director of the Gypsotheca e Museo Antonio Canova, the Venice International Foundation, and Friends of Venice Italy Inc. Following its presentation at the Frick, the exhibition will be shown in Italy at the Gypsotheca e Museo Antonio Canova in Possagno in the fall of 2018.

The accompanying catalogue will include correspondence relating to the commission, as well as essays by Salomon, Guderzo, and Guido Beltramini, Director of the Palladio Museum in Vicenza, Italy. Principal funding for the New York exhibition is provided by Ambassador and Mrs. W. L. Lyons Brown. Additional support is generously provided by Dr. and Mrs. James S. Reibel; Luciano and Giancarla Berti; Carlo Orsi, Trinity Fine Art; Mr. and Mrs. Stanley

DeForest Scott; Barbara Dau; and Barbara G. Fleischman. The accompanying catalogue is underwritten by Fabrizio Moretti.

## CURRENT

### FIRED BY PASSION: MASTERPIECES OF DUPAQUIER PORCELAIN FROM THE SULLIVAN COLLECTION

Through August 12, 2018



Large round tureen from the service for Czarina Anna Ivanovna, ca. 1735, hard-paste porcelain, The Frick Collection, gift from the Melinda and Paul Sullivan Collection, 2016; photo: Michael Bodycomb

The Frick Collection presents a year-long installation in the Portico Gallery, *Fired by Passion*, inspired by the generous gift of fourteen pieces of Du Paquier porcelain made to the Frick in 2016 by Paul Sullivan and Trustee Melinda Martin Sullivan. The Sullivans are considered to have assembled the best collection of Du Paquier in private hands. The Du Paquier manufactory was established in Vienna in 1718 by Claudius Innocentius du Paquier, an entrepreneur and official at the Viennese Court, and was only the second manufactory in Europe to produce true porcelain, after the Royal Meissen Manufactory, outside Dresden. Although in operation for only twenty-five years, Du Paquier left an impressive body of inventive and often whimsical work, forging a distinct identity in the history of European porcelain production.

*Fired by Passion* presents forty tureens, drinking vessels, platters, and dishes, all produced at the Du Paquier manufactory between 1720 and 1740. The exhibition not only explores the early years of the Viennese manufactory and its rivalry with the Meissen manufactory, but also the characteristics of its unique production, highlighting the eclectic mix of references—many of them Asian—that inspired the porcelain's designs and decorations. Splendid examples with coats of arms and heraldic symbols from commissions across Europe illustrates the manufactory's success and influence beyond Vienna. *Fired By Passion: Masterpieces of Du Paquier Porcelain from the Sullivan Collection* is organized by Charlotte Vignon, Curator of Decorative Arts, The Frick Collection. Principal funding for the exhibition is provided by Fiduciary Trust Company International. Additional support is generously provided by Alfredo Reyes of Röbbig Munich and Anne K. Groves.

## 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](http://shopfrick.org), and by phone (212) 547-6848.

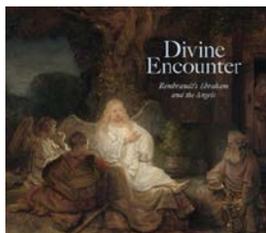
## DIRECTOR'S CHOICE GUIDE



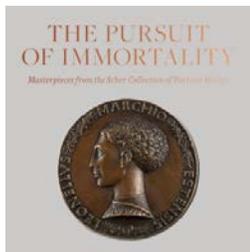
*Director's Choice: The Frick Collection* joins other titles in [Scala's Director's Choice](#) series, in which directors of museums, galleries, and heritage sites worldwide (among them the Mauritshuis, the John and Mable Ringling Museum of Art, and the Dulwich Picture Gallery) select their personal 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.)

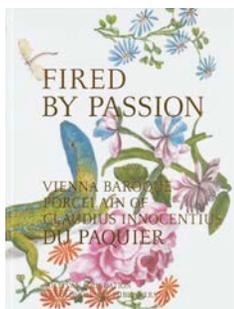
## PUBLICATIONS RELATED TO CURRENT AND RECENT EXHIBITIONS



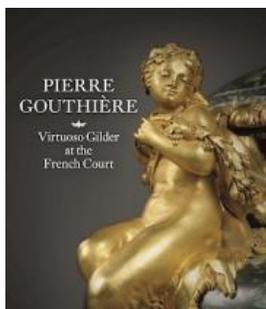
The summer 2017 exhibition *Divine Encounter: Rembrandt's Abraham and the Angels* was accompanied by an illustrated catalogue written by Joanna Sheers Seidenstein, Anne L. Poulet Curatorial Fellow, and published in association with D Giles Limited. Hardcover, 72 pages, 31 illustrations; \$24.95, members \$22.50.



Accompanying the recent exhibition *The Pursuit of Immortality: Masterpieces from the Scher Collection of Portrait Medals*, was a richly illustrated hardcover catalogue including an essay by Aimee Ng and a full checklist of the works in the exhibition. Additionally, in the fall 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 catalogue was published by D Giles Limited in association with The Frick Collection. Hardcover, 64 pages, 43 illustrations; \$19.95, member price \$17.96.



In conjunction with the 2017-18 DuPaquier exhibition, the Frick's Museum Shop carries a sumptuously illustrated three-volume book published in 2009, by Arnoldsche Verlagsanstalt. *Fired by Passion. Vienna Baroque Porcelain of Claudius Innocentius Du Paquier* features essays by scholars of international standing Meredith Chilton and Claudia Lehner-Jobst, who present the distinctive style and the exciting history of Du Paquier porcelain in the context of Baroque Vienna. The first comprehensive publication on this important porcelain manufactory, this three-volume book was made possible by a five-year research program conducted by the Melinda and Paul Sullivan Foundation for the Decorative Arts. The objects illustrated, many of them for the first time, are in major public and private collections. Hardcover, 1,432 pages; \$200, member price \$180, English and German editions.



The Frick's fall 2016 exhibition, *Pierre Gouthière: Virtuoso Gilder at the French Court*, was accompanied by a monograph, 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 was published by Giles Press in association with The Frick Collection. The French edition was published by Mare et Martin. Hardcover, 408 pages, 322 illustrations; \$79.95, member price \$71.96.

## BASIC INFORMATION

**General Information Phone:** 212.288.0700

**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)

**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](http://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 72<sup>nd</sup> 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.

#313, August 2, 2017 (revised September 29, 2017)

For further press information, please contact Media Relations and Marketing; Phone: 212.547.0710; E-mail: [mediarelations@frick.org](mailto:mediarelations@frick.org)