



PRESS RELEASE

from

THE FRICK COLLECTION

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MANET: THREE PAINTINGS FROM THE NORTON SIMON MUSEUM

FRICK AND NORTON SIMON EXCHANGE CONTINUES WITH UNPRECEDENTED LOAN OF THREE WORKS BY ÉDOUARD MANET

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Ragpicker (ca. 1865–71; possibly reworked in 1876) highlights the artist’s use of art historical references; and, finally, *Madame Manet* (ca. 1876) looks at his biography.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: Three Paintings 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.

ABOUT THE PAINTINGS

Still Life with Fish and Shrimp is one of Manet's best-preserved paintings, its surface still seeming to ripple from his energetic brush. Manet considered still life "the painter's touchstone," an opportunity for displaying mastery of oil paint and color at their most primal. Thinking of the controversial and radical subjects in some of Manet's work, Émile Zola wrote, "Even the most determined enemies of Édouard Manet's talent admit he paints inanimate objects well." *Still Life with Fish and Shrimp* allows us to look past the subject and relish the application of the paint itself.



Édouard Manet, *Still Life with Fish and Shrimp*, 1864, Norton Simon Art Foundation



Édouard Manet, *The Ragpicker*, ca. 1865–71; possibly reworked in 1876, The Norton Simon Foundation

The Ragpicker, a monumental canvas more than six feet high, attests to Manet's devotion to audacious subject matter. He depicts the underbelly of modern Paris, the urban street-dwellers who subsisted on the refuse of others, through visual references to Golden Age Spanish painting and Velázquez, in particular. Part of a series provocatively titled *The Four Philosophers*, these paintings caused outrage among critics who upheld the tradition that such large-scale works should be reserved only for religious, historical, and royal subjects. *The Ragpicker* exemplifies the way that Manet combined diverse references from the past and present, from high and low culture, in order to formulate his incisive images of modern urban life.

Madame Manet (previous page) depicts Suzanne Leenhoff (1829–1906), the artist's wife and frequent model, through what appears to be a frenzied, sketchiness that is, in fact, the result of studied layers of paint and glazing. This painting highlights the way biographical details inform how we view an artist's work and affords a look at how artists' legacies are formed. Leenhoff played a key role in shaping how Manet's oeuvre is viewed today. After his death, in 1883, with her consent, many of the incomplete paintings in his studio were "finished," and some works, including this one, were "signed" in order to sell them more easily.

Major support for the exhibition is provided by Barbara and Brad Evans, Margot and Jerry Bogert, and Denise Littlefield Sobel. Additional funding is generously provided by the Marlene and Spencer Hays Foundation, Kathleen and †Martin Feldstein, and Jeanine Parisier Plottel and Roland Plottel.

INTERACT

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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 p.m. 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 p.m. 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 Alexis Light, Senior Manager of Media Relations & Marketing; Phone: (212) 547-0710; E-mail: mediarelations@frick.org