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from
THE FRICK COLLECTION

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SCHEDULE OF EXHIBITIONS

SUMMER 1998 TO WINTER 2000

EDITORS NOTE: The information provided below is a partial listing and is subject to change. Prior to publication, please confirm scheduling and dates by calling Heidi Rosenau, Communications Officer, at (212) 288-0700, x 264. **The price of admission has recently increased. For details, please refer to the "Basic Information" section at the end of this release.**

CURRENT AND UPCOMING:

FUSELI TO MENZEL: DRAWINGS AND WATERCOLORS FROM THE AGE OF GOETHE

June 23 through September 6, 1998

CLAUDE MONET'S *VÉTHEUIL IN SUMMER* FROM THE ART GALLERY OF ONTARIO, TORONTO

August 4 through October 4, 1998

VICTORIAN FAIRY PAINTING

October 14, 1998 through January 17, 1999

DROUAIS' PORTRAIT OF *MADAME DE POMPADOUR* FROM THE NATIONAL GALLERY, LONDON

January 26 through April 25, 1999

FRENCH AND ENGLISH DRAWINGS OF THE EIGHTEENTH AND NINETEENTH CENTURIES FROM THE NATIONAL GALLERY OF CANADA

February 8 through April 26, 1999

THE MEDIEVAL HOUSEBOOK

May 11 through July 5, 1999

WATTEAU AND HIS WORLD: FRENCH DRAWINGS FROM 1700 TO 1750

October 18, 1999 through January 9, 2000

UPCOMING:

VICTORIAN FAIRY PAINTING

October 14, 1998 through January 17, 1999

Critically and commercially popular during the 19th century was the intriguing and distinctly British genre of Victorian fairy painting, the subject of an exhibition that comes this fall to The Frick Collection. The paintings and works on paper, roughly thirty in number, have been selected by **Edgar Munhall**, Curator of The Frick Collection, from a comprehensive touring exhibition – the first of its type for this subject. The original exhibition was organized by the University of Iowa Museum of Art and the Royal Academy of Arts, London. Record attendance and catalogue sales throughout the tour of *Victorian Fairy Painting* signal the public's avid and continuing absorption with this subject.

Fairy painting brought together many opposing elements in the collective psyche and artistic sensibility of the time: rich subject-matter, an escape from the grim elements of an industrial society, an indulgence of new attitudes towards sex, a passion for the unknown, and a denial of the exactitude of photography. Drawing on literary inspiration from Shakespeare's *Midsummer Night's Dream* to Sir Walter Scott's *Minstrelsy of the Scottish Border*, as well as the theater, the dance, and music, fairy painters exercised their magic with the precision of the Pre-Raphaelites, aided too by experiments with drugs and spiritualism.

Artists represented in the exhibition include such acknowledged masters of fairy painting as **Richard Dadd**, **John Anster Fitzgerald**, **Daniel Maclise**, and **Sir Joseph Noël Paton**, but also such surprises as **Sir Edwin Landseer**, **Sir John Everett Millais**, and **J. M. W. Turner**. The works are drawn from private collections, museums, and other institutions throughout England and the United States, and a fully-illustrated catalogue by Charlotte Gere, Jeremy Maas, Pamela White Trimpe, and others will be available.

To celebrate the opening of the exhibition, the Frick is hosting a benefit that promises to be unlike any other party in the fall season. **The Victorian Faerie Gala**, on October 13, from 9:00pm to midnight, will allow guests to revel in the passion for legend, folklore, and the supernatural, taking inspiration from the exhibition. The 1914 mansion will be transformed for a fanciful sylvan evening and guests will be encouraged (but not required) to arrive in costume. An array of song, dance, and magical entertainment will be featured in a *Theatre of Shadow and Illusion*. Whimsical desserts and cocktails are offered in fantastic settings. **The Victorian Faerie Gala** will serve as a benefit to raise funds to preserve the buildings of The Frick Collection. Other programming includes a free evening lecture in December.

*Support for the exhibition comes in part from the National Endowment for the Arts, United Airlines, and United AirlineWorld-Wide Cargo. Presentation of **Victorian Fairy Painting** in New York is made possible, in part, through the generosity of the Fellows of The Frick Collection.*

DROUAI'S PORTRAIT OF *MADAME DE POMPADOUR* FROM THE NATIONAL GALLERY, LONDON

January 26 through April 25, 1999

This winter, by special arrangement, the full-length portrait of Madame de Pompadour by the French artist **François-Hubert Drouais** (1727 – 1775) will be on public view in the United States for the first time. Acquired by London's National Gallery in 1977, it was the first French eighteenth-century female portrait of this scale to enter the collection. Its presentation in New York has been arranged by **Edgar Munhall**, Curator of The Frick Collection. An educational brochure will be available.

From the time Madame de Pompadour became the mistress of Louis XV, she wielded considerable influence at Versailles. The portrait was painted in 1763, the last year of her life. She is shown as a cultivated and industrious woman, working at an embroidery frame, with her dog at her side. She is surrounded by objects that reflect her taste as a great patron of the arts and letters – shelves of books, a mandolin, furniture in the latest fashion, and a folio of drawings.

FRENCH AND ENGLISH DRAWINGS OF THE EIGHTEENTH AND NINETEENTH CENTURIES FROM THE NATIONAL GALLERY OF CANADA

February 8 through April 26, 1999

A stunning collection of old master and nineteenth-century drawings belongs to the National Gallery of Canada – and yet it seldom travels. For the first time in a decade, American audiences will have the opportunity to view a major selection from these impressive holdings in an exhibition that features sixty-eight works by English and French artists working in the 18th and 19th centuries. By virtue of the incredible growth of the collection, New York audiences will encounter masterpieces that have rarely traveled, rarely been published, and are largely unknown to the general public.

The British works, which represent the largest portion of the drawings collection, include selections by **Burne-Jones, Constable, Hogarth, Rosetti, Turner, and West**. Among the celebrated French artists whose works are included in the exhibition are **Bonnard, Boucher, Courbet, David, Degas, Delacroix, Fragonard, Géricault, Greuze, Ingres, Millet, Renoir, and Watteau**.

Organized for The Frick Collection by its Curator **Edgar Munhall**, the works were selected by former Director, Charles Ryskamp, Dr. Colin B. Bailey, Chief Curator, National Gallery of Canada, and Dr. Douglas Schoenherr, formerly Associate Curator of European and American Prints and Drawings, National Gallery of Canada.

THE MEDIEVAL HOUSEBOOK

May 11 through July 5, 1999

On tour in the United States for the first – and perhaps only time – is the *Medieval Housebook*, a work legendary among scholars. Famed for its full-page pen and ink illustrations, some enhanced with a sparse use of color, it is a compendium of secular texts that provides a remarkable view of life in a princely court at the end of the late Middle Ages. Personifications of the planets and those born under their signs, a Garden of Love, a fishing expedition, a bath house, tournament scenes, acrobats, mining operations,

military caravans, and a siege encampment are among the many vivid subjects of the full page illustrations.

The book has belonged since the seventeenth century to a private noble family in Germany, the counts of Waldburg Wolfegg. The unique opportunity to borrow and present the *Medieval Housebook* now exists because the manuscript has been temporarily disbound for the creation of a facsimile reproduction. In a manner previously impossible, individual pages and drawings of the manuscript can be displayed separately for close examination.

At each of two American venues, the National Gallery of Art, Washington (November 8, 1998 – January 31, 1999), and The Frick Collection, the exhibition takes a different form, *The Medieval Housebook*, itself, being the only constant. The exhibition will be enhanced by approximately twenty drypoint etchings – never seen in this country – by the *Master of the Amsterdam Cabinet*, the artist believed to be responsible for several of the illustrated pages in the *Housebook*, and arguably the finest graphic artist prior to Albrecht Dürer. Manuscripts related to the *Housebook*, prints by contemporary masters, and several examples of stained glass will also be shown. Organizing the exhibition for The Frick Collection is Timothy Husband, Curator, Medieval Art and The Cloisters, The Metropolitan Museum of Art. A fully illustrated catalogue, *Venus and Mars: The World of the Medieval Housebook*, published by Prestel, will be available in softcover at the Museum Shop of The Frick Collection, as well as an illustrated brochure by Husband.

WATTEAU AND HIS WORLD: FRENCH DRAWINGS FROM 1700 TO 1750

October 18, 1999 through January 9, 2000

The drawings of Antoine Watteau (1684 – 1721) are an unrivaled achievement of observation and imagination, a window onto a lost world, and a glimpse into the creative mind that came to define his age. Selected by guest curator Alan Wintermute from public and private North American collections, the approximately eighty works in this exhibition will convey Watteau's vision in all its vivacity and variety and place it within the wider context of the brilliant artists who surrounded him as mentors, contemporaries, and pupils. At the core of this exhibition will be more than forty drawings by Watteau. Demonstrating the full range of his genius, the works will encompass decorative designs; landscapes; sketches of actors, clowns, singers, musicians, and soldiers; compositions for theater scenes and *fêtes galantes*; as well as his celebrated studies of elegant lovers in fancy dress. This section will set the parameters for the three other groups of drawings, which relate to his artistic forebears, his followers, and his legacy.

Accompanied by a fully illustrated catalogue with essays by Wintermute, Pierre Rosenberg, Director of the Musée du Louvre, Paris; Margaret Morgan Grasselli, Curator of Old Master Drawings at the National Gallery of Art; and Colin B. Bailey, Chief Curator of the National Gallery of Canada.

The exhibition is organized by The American Federation of Arts. It is made possible in part by The Florence Gould Foundation. The catalogue is supported, in part, by the Samuel H. Kress Foundation.

CURRENTLY ON VIEW:

FUSELI TO MENZEL: DRAWINGS AND WATERCOLORS FROM THE AGE OF GOETHE

June 23 through September 6, 1998

For the first time, New York audiences will view a selection of major works from one of the most important private collections of German drawings and watercolors of the period c. 1750 through 1850. Known as the Age of Goethe, this era is considered to be one of the greatest in German draftsmanship. Nonetheless, such works on paper are exceedingly rare in both public and private collections in the United States, making this traveling exhibition a particularly rich and unusual opportunity. On view this summer at **The Frick Collection**, this presentation of eighty works by forty-nine artists is drawn from the celebrated holdings of Munich attorney Alfred Winterstein (1895-1976). The exhibition explores the range and significance of German draftsmanship from the Enlightenment, Romantic, and Realist periods, and includes landscapes and nature studies by **Caspar David Friedrich** and preeminent writer and artist **Johann Wolfgang von Goethe**, architectural studies by **Karl Friedrich Schinkel** and **Friedrich Gilly**, and portraits by **Joseph Karl Stieler** and **Ludwig Emil Grimm**. Among the other notable artists featured are **Henry Fuseli**, **Carl Philipp Fohr**, **Philipp Otto Runge**, **Julius Schnorr von Carolsfeld**, **Moritz von Schwind**, **Johann Georg von Dillis**, and **Adolph Menzel**. Never before have so many works from the Winterstein collection been on view outside of Germany, where it made its last major tour four decades ago, in 1958. *Fuseli to Menzel: Drawings and Watercolors from the Age of Goethe* is curated by Hinrich Sieveking, curator of the Winterstein Collection. Presentation of Fuseli to Menzel at The Frick Collection has been coordinated by Associate Curator Susan Grace Galassi.

The exhibition was initiated and organized by the Busch-Reisinger Museum, Harvard University Art Museums, Cambridge, MA, and has been made possible by the generous support of Merck, Finck & Co., Privatbankiers, a member of the Barclays Group, with additional support from the Friends of the Busch-Reisinger Museum and the Fellows of The Frick Collection

CLAUDE MONET'S *VÉTHEUIL IN SUMMER* FROM THE ART GALLERY OF ONTARIO, TORONTO

August 4 through October 4, 1998

Continuing its successful series of single-picture loan exhibitions, The Frick Collection presents **Claude Monet's** *Vétheuil in Summer* from the Art Gallery of Ontario, Toronto, hanging in the North Hall with the Collection's own work by the artist, *Vétheuil in Winter*. For the first time in over a century these two paintings are reunited in a juxtaposition organized by **Edgar Munhall**, Curator of The Frick Collection, thanks to the generosity of the Art Gallery of Ontario, Toronto.

The two works share an interesting history of ownership, beginning with their purchase from **Claude Monet** (1840 – 1926) by a friend and avid collector of his work, Dr. Georges de Bellio, the winter scene in 1879, and the summer view in 1879 or 1880. By 1894, both views of Vétheuil belonged to another Parisian collector, Donop de Monchy, who had married de Bellio's daughter. After that, the works went their separate ways -- not hanging together again until now -- but were, at different times, in the possession of the firm Wildenstein and Co., before finding their current owners.

From 1878 to 1881, Monet, his wife Camille, and their two children lived together with the family of Ernest Hoschedé in a small house in Vétheuil, a village of some 600 inhabitants about 70 kilometers west of Paris, on the Seine. Initially, this union was intended as a summer holiday, but for various reasons, it went on for three years. During this period, which is considered to have been a turning point in the artist's life, Monet suffered the death of his wife, financial difficulties, and unfavorable critical reception. Delighted with the unspoiled, agrarian atmosphere of Vétheuil, Monet painted the town from many angles, but most often looking back at it from a tiny studio-boat he anchored in the river. The paintings owned by The Frick Collection and the Art Gallery of Ontario share this same viewpoint. *Vétheuil in Winter* appears closer to shore and includes human presences – notably, at left, passengers in the little ferryboat that linked the village to Lavacourt, across the Seine.

This presentation follows the highly successful run of the exhibition *Monet at Vétheuil*, which brought together twelve works by Monet depicting that village. Organized by and on view at The University of Michigan Museum of Art in Ann Arbor, that exhibition traveled to the Dallas Museum of Art and the Minneapolis Institute of Arts. While the Toronto painting was featured in that exhibition, The Frick one was not. A leaflet concerning Monet's two views of Vétheuil will be available, as well as the catalogue of the recently touring exhibition. **A free lecture is offered on Wednesday, September 30 at 5:30pm.**

ABOUT THE FRICK COLLECTION

The Frick Collection is an anthology of some of the most distinguished works of Western art from the early Renaissance through the late nineteenth century, including masterpieces by Bellini, El Greco, Rembrandt, Titian, Turner, Vermeer, Whistler, and many others housed in one of the great mansions remaining from the Gilded Age. These paintings are complemented by one of the world's finest collections of Renaissance bronzes and by great French sculpture of the eighteenth century. These treasures are surrounded by outstanding furniture and decorative art works from the ateliers of Riesener, Lacroix, Boulle, Carlin, Gouthière, and Sèvres. Each year more than 250,000 visitors from New York, across America, and around the world come to the Collection at 1 East 70th Street, once the residence of Henry Clay Frick (1849-1919). Designed by Thomas Hastings of Carrère and Hastings and constructed in 1913-1914, the building was changed after Mrs. Frick's death in 1931, with alterations and additions made by the architect John Russell Pope. In 1935 the Collection opened to the public. A new Reception Hall built in 1977, was designed by Harry van Dyke, John Barrington Bayley, and G. Frederick Poehler, in addition to two additional temporary exhibition galleries.

The Frick Collection also operates the Frick Art Reference Library at 10 East 71st Street, both a research library and a photoarchive. The Library is one of the world's great repositories for the documentation and study of Western art and has served the international art world for more than seventy-five years.

BASIC INFORMATION

General Information Phones:

Collection (212) 288-0700

Library (212) 288-8700

E-mail: info@frick.org

Website: www.frick.org

Where: The Collection is located at 1 East 70th Street, near Fifth Avenue.

The Library is around the corner at 10 East 71st Street.

Museum Hours: 10am to 6pm Tuesdays through Saturdays, and from 1pm to 6pm Sundays. Closed Mondays, New Year's Day, Independence Day, Thanksgiving, December 24, and December 25. Limited hours (1:00 to 6:00pm) on Lincoln's Birthday, Election Day, and Veterans Day.

Library Hours: 10am to 5pm, Monday through Friday; 9:30am to 1pm on Saturday.

Closed August and on Saturdays in June and July. Please call for holiday closure schedule.

Museum Admission: \$7, general public; \$5, students and senior citizens. Children under ten are not admitted to the Collection, and those under sixteen must be accompanied by an adult.

Library Admission: free.

Subway: #6 local (on Lexington Avenue) to 68th Street station

Bus: M1, M2, M3, and M4 southbound on Fifth Avenue to 72nd Street and northbound on Madison Avenue to 70th Street

Museum Shop: information: (212) 288-0700; shop hours: 10am to 5:45pm Tuesdays through Saturdays, and from 1pm to 5:45pm Sundays. Closed Mondays, New Year's Day, Independence Day, Thanksgiving, December 24, and December 25. Limited hours (1:00 to 5:45pm) on Lincoln's Birthday, Election Day, and Veterans Day.

Group 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.

5, August 4, 1998

For further press information, please contact Heidi Rosenau, Communications Officer

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