

# ARCHIVED PRESS RELEASE

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## THE FRICK COLLECTION

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

### ADVANCE SCHEDULE OF EXHIBITIONS

#### *FALL 2003 THROUGH WINTER 2005*

**PLEASE NOTE:** The information provided below is a partial listing and is subject to change. Prior to publication, please confirm scheduling by calling the Media Relations & Marketing Department at (212) 547-6844 or by emailing [mediarelations@frick.org](mailto:mediarelations@frick.org).

### UPCOMING SPECIAL EXHIBITIONS

#### **A BEAUTIFUL AND GRACIOUS MANNER: THE ART OF PARMIGIANINO**

January 27 through April 18, 2004

Celebrating the quincentenary of the birth of Parmigianino (1503–1540), this touring exhibition assembles some sixty of the artist's greatest drawings, together with his major pioneering prints, and a small selection of his more intimate paintings. The exhibition illustrates the different facets of Parmigianino's graphic oeuvre and covers the artist's four significant periods of activity in Parma, Rome, Bologna, and Parma again. The exhibition, which is curated by David Franklin, Deputy Director and Chief Curator, National Gallery of Canada, makes its debut at that institution before coming to The Frick Collection in January 2004, where it will be coordinated by Denise Allen.

A fully illustrated color catalogue produced in separate English and French editions accompanies the exhibition and features two monographic essays and individual catalogue entries on each work. The catalogue was written by David Franklin.

The exhibition was organized by the National Gallery of Canada.

Its presentation in New York is made possible, in part, by a major grant from the Peter Jay Sharp Foundation with additional generous support from Mr. and Mrs.

Howard Phipps, Jr., Melvin R. Seiden, The Helen Clay Frick Foundation, Hester Diamond, W. Mark Brady, Diane Allen Nixon, and the Fellows of The Frick Collection. from Melvin R. Seiden and the Fellows of The Frick Collection.

#### **THE UNFINISHED PRINT**

June 2, 2004, through August 15, 2004

Featuring approximately fifty-eight sheets, *The Unfinished Print* at The Frick Collection is a smaller version of an



Parmigianino (1503–1540)  
*Female Martyr*, c. 1522–24  
Oil on panel, 10 ¼ x 7 ½ in.  
Städtisches Kunstinstitut und Städtische  
Galerie, Frankfurt (1496)

exhibition that was organized by Peter Parshall, curator of Old Master prints at the National Gallery of Art, and on view at the National Gallery of Art, Washington, D.C., in 2001. This presentation investigates the question of aesthetic resolution in European printmaking from the fifteenth through the early twentieth centuries. The exhibition includes works in various stages of completion by such artists as Rembrandt, Piranesi, Degas, Gauguin, Villon, and Munch, all revealing the importance of artistic process in the history of printmaking. Coordinating the exhibition in New York is Susan Grace Galassi, Curator at The Frick Collection.



Félix Bracquemond (1833–1914)  
Edmond de Goncourt, 1882  
Etching in black on japan paper  
Plate: 20 1/8 x 13 3/8 in.; Sheet: 21 9/16 x 14 1/8 in.  
National Gallery of Art, Washington, D.C.,  
Gift of Mrs. Lessing J. Rosenwald 1987

An illustrated catalogue with essays by Peter Parshall, Stacey Sell, and Judith Brodie accompanies the exhibition. The exhibition is organized by the National Lending Service of the National Gallery of Art, Washington, D.C. Presentation of the exhibition in New York is made possible through the generous support of the Fellows of The Frick Collection.

## EUROPEAN BRONZES FROM THE QUENTIN COLLECTION

September 28, 2004, through January 2, 2005



*Venus and Cupid*, late 16<sup>th</sup> century  
Bronze alone: 30 x 15 3/4 in.  
Size of base: 6 1/4 x 11 1/4 x 9 7/8 in.  
Quentin Collection

The Frick Collection is the only venue for the first public presentation of this distinguished private collection devoted to the art of the statuette of the fifteenth through eighteenth century. The almost forty sculptures, primarily in bronze, but also in terracotta and precious metal, share an exceptional level of quality. In addition to exemplary works by Italian masters of the genre, such as Giambologna and the Susini, as well as those by their equally gifted Northern contemporaries such as Hendrick de Keyser, the collection is notable for the number of meticulously beautiful compositions that still await attribution. Together the sculptures in the Quentin collection reveal the extraordinary range of artistry, invention, and technical refinement characteristic of works made when the tradition of the European statuette was at its height.

The exhibition is accompanied by an illustrated catalogue co-authored by Patricia Wengraf and Manfred Leithe-Jasper, Curator Emeritus, the Kunsthistorisches Museum, Vienna. Presentation of the exhibition is made possible through the generosity of The Quentin Foundation with additional support from the Fellows of The Frick Collection. Associate Curator Denise Allen is coordinating the exhibition at The Frick Collection.

## SPECIAL FALL EXHIBITION

### THE DRAWINGS OF FRANÇOIS BOUCHER

Through December 14, 2003

Celebrating the tercentenary of the artist's birth, this exhibition is the first survey of **François Boucher's** (1703–1770) drawings in over twenty-five years. Featuring approximately seventy-five sheets—few of which have ever been on view in the United States—the exhibition of international loans provides a new understanding of Boucher's



François Boucher (1703–1770)  
*Recumbent Female Nude*, c. 1742–43, Red, white, and black chalks on cream antique laid paper  
12 1/2 x 18 1/4 in.  
Collection Jeffrey E. Horvitz, Boston

prolific output of works on paper and demonstrates his extraordinary technique and style as a draftsman. The artist's wide variety of subject matter is revealed with his depictions of pastoral scenes and landscapes, various conceptions of mythology, religious narratives, historical events, representations of literature and allegory, and contemporary scenes. The exhibition is organized by the **American Federation of Arts** and made possible, in part, by grants from the Fino Family Foundation, the Samuel H. Kress Foundation, and the Pfizer Foundation. Additional support has been provided by the Benefactors Circle of the AFA. *The Drawings of François Boucher* is curated by Alastair Laing, Advisor on Paintings and Sculpture to the National Trust, London. The exhibition made its debut at the Frick, where it was coordinated by Chief Curator Colin B. Bailey, and it travels to the Kimbell Art Museum, Fort Worth (January 17–April 18, 2004). Presentation of the exhibition in New York is made possible through a major grant from The Peter Jay Sharp Foundation with additional support from Jean A. Bonna and the Fellows of The Frick Collection.

During a period when draftsmanship was practiced primarily as an academic exercise, Boucher was one of the few artists who continuously drew for his own edification. He was also one of the first to cultivate important collectors of the medium, exploiting the developing taste in Europe and elsewhere for drawings as autonomous works of art. Throughout his life, he remained committed to drawing as a vital element in the process of painting, as studies both for and after his painted compositions. Remarkably prolific, he is thought to have produced more than ten thousand drawings during the course of his career, often employing his wife and children as sitters.

A fully illustrated catalogue, published by the AFA in association with Scala Publishers Ltd., accompanies the exhibition and features entries that reassess the dating of many of Boucher's drawings, trace their history of ownership, discuss the relationship between drawings and specific paintings, and reveal other new research. Included is also an essay by Alastair Laing that explores Boucher's development as a draftsman, through his range of subjects, his contemporary appeal, and his innovations in the medium. A foreword by Pierre Rosenberg, former director of the Musée du Louvre, Paris, addresses Boucher's place among the great French draftsmen of his time.

## PERMANENT COLLECTION ANNOUNCEMENTS

### NEW SERIES OF INSTALLATIONS IN REFURBISHED ENAMELS ROOM INAUGURATED WITH A PRESENTATION OF RENAISSANCE WORKS



Riccio (Andrea Briosco), *Oil Lamp*, 1460/75(?)–1532  
Bronze  
The Frick Collection, New York  
Photo: Richard di Liberto

For the first time in decades, The Frick Collection has undertaken a refurbishment of the Enamels Room display cases designed by John Russell Pope. The intimate wood-paneled Enamels Room, originally a private office for industrialist Henry Clay Frick (1849–1919), was transformed into a small cabinet gallery in his lifetime following the acquisition of a collection of rich Renaissance enamels, many formerly owned by J. P. Morgan. His enamels collection has been displayed in this room ever since, together with other Renaissance objects and paintings. Following a closure period of several months this spring, a fiber-optic lighting system was installed providing a new environment for the close viewing of precious, small-scale objects. A new installation was developed, and plans have been made to change the display annually, allowing the Collection to highlight its Renaissance holdings with greater flexibility. Fresh attention will be drawn to various objects in the

Collection, including recent acquisitions, and from time to time, special loans will be incorporated as well. Approximately twenty-five objects—enamels, bronzes, clocks, and a rare Saint-Porchaire ceramic ewer—are presented in two large cases on either side of Renaissance paintings by Barna da Siena, Cimabue, Duccio, Gentile

da Fabriano, Piero della Francesca, and Paolo and Giovanni Veneziano. This project has been coordinated by Yvonne Elet, the Collection’s first Andrew Mellon Fellow, in conjunction with Associate Curator Denise Allen and Conservator of Objects Barbara Roberts. Stephen Saitas designed the case interiors, and Stephen Cannon-Brookes designed and installed the new lighting system.

## MAJOR GIFT OF SCULPTURE PLACED ON VIEW

The Frick Collection is pleased to announce the gift of a magnificent pair of bronze animal groups attributed to the sculptor **Giovanni Francesco Susini** (c. 1575–1653) from Walter A. and Vera Eberstadt. *Lion Attacking a Horse* and *Leopard Attacking a Bull* are the first late Renaissance bronzes from the Giambologna school to enter the Collection and are now on public view in the Living Hall of the mansion. These beautiful sculptures, which exhibit the dynamism and technical refinement characteristic of Susini’s best works, are a remarkable addition to a collection known for the outstanding character of its Renaissance bronzes. The Susinis are displayed on the Frick’s pair of late seventeenth-century marquetry pedestals from the workshop of André Charles Boulle. This new installation—in one of the most acclaimed galleries of the museum—highlights the importance of the Eberstadts’ gift and underscores the harmonious relationship between sculpture and decorative arts at The Frick Collection.



Attributed to Giovanni Francesco Susini (c. 1575–1653)  
*Lion Attacking a Horse*, c. 1630–40  
 Bronze, 9 ½ x 11 ¼ in.  
 The Frick Collection, New York; Gift of Walter A. and Vera Eberstadt  
 Photo: Richard di Liberto

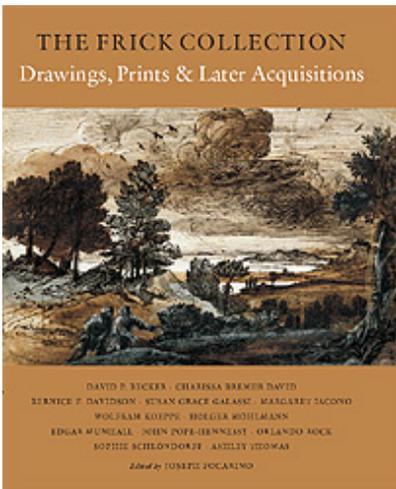
Probably executed in Florence between 1630 and 1640, these bronzes are final refinements

to the paradigmatic compositions showing lions attacking horses and bulls that had been invented about forty years before by Giambologna and the principal bronze caster in his shop, Antonio Susini. After inheriting Giambologna’s models, Antonio cast many examples of these extremely popular groups in bronze, a practice his nephew Giovanni Francesco continued. Although the Eberstadt *Lion Attacking a Horse* derives from these earlier models, the *Leopard Attacking a Bull* is believed to be Giovanni’s own invention. The Eberstadt pendant group with lion and leopard are, consequently, extremely rare, and only one other example in the Liechtenstein Collection is known.



Attributed to Giovanni Francesco Susini (c. 1575–1653)  
*Leopard Attacking a Bull*, c. 1630–40  
 Bronze, 4 ½ x 10 ¾ in.  
 The Frick Collection, New York; Gift of Walter A. and Vera Eberstadt  
 Photo: Richard di Liberto

## COMPLETION OF A COMPREHENSIVE CATALOGUE



The Frick Collection announces the recent publication of the ninth volume of its comprehensive catalogue *The Frick Collection: An Illustrated Catalogue*. Entitled *Drawings, Prints & Later Acquisitions, Volume IX* covers the museum’s entire collection of drawings and prints, as well as later acquisitions of paintings, sculpture, and examples of decorative art not previously published. The release of the book marks the completion for the time being of the task of chronicling the Frick’s permanent collection, a project that began in 1967 with *Volume I, Paintings: American, British, Dutch, Flemish and German*. The collection continues to grow through gifts.

Following the critical acclaim and enthusiastic response of art historians and scholars to the previous eight catalogue volumes of *The Frick Collection: An*

*Illustrated Catalogue*, the ninth volume has been greatly anticipated. As Alfred Dorn of *Arts Magazine* commented on previous volumes, “Brilliantly edited and superbly illustrated, these books are a triumph of scholarship and taste. The catalogue, when completed, will undoubtedly be one of the outstanding reference works on art.” *Volume IX* documents the many extraordinary drawings and prints assembled by Henry Clay Frick and his successors, as well as a wide range of paintings, sculpture, and decorative art acquired since 1968; also included are several works that were accessioned earlier but have never before been published. Thirty-one fine drawings by such masters as Pisanello, Altdorfer, Rubens, Claude, Rembrandt, Greuze, Gainsborough, Goya, Ingres, Corot, and Whistler are illustrated. Included in a group of fifty-nine prints are four superb impressions by Dürer, three engravings by Van Dyck, eleven of Rembrandt’s most celebrated etchings and drypoints, thirteen of Meryon’s pivotal *Etchings of Paris*, twelve Whistler prints comprising the *First Venice Set*, and twelve eighteenth-century English reproductive portrait prints.

The sixteen paintings presented in *Volume IX* were acquired since 1968 or were otherwise previously uncatalogued and are by such important artists as Gentile da Fabriano, Piero della Francesca, Memling, Watteau, Guardi, Reynolds, Raeburn, Constable, and Corot. Also included are eight recently acquired sculptures, all by illustrious names: Laurana, Verrocchio, Antico, Severo da Ravenna, Jonghelinck, Algardi, Bernini, and Coysevox. Finally, there are eight notable works of decorative art, including an Italian credenza, five Flemish tapestries, a Sèvres porcelain bust, and a gilt-bronze French clock. In total, the catalogue features 117 entries and includes artists’ biographies, signatures, dates of execution, materials, dimensions, marks and inscriptions, descriptions, condition reports, history, comparable examples, exhibitions, and provenance, all supported by ample notes and additional references.

*Volume IX* is edited by Joseph Focarino, former Editor at The Frick Collection and editor of all the previous eight volumes of *The Frick Collection: An Illustrated Catalogue*. Contributors to the book are David P. Becker, Charissa Bremer David, Bernice F. Davidson, Susan Grace Galassi, Margaret Iacono, Wolfram Koeppel, Holger Möhlmann, Edgar Munhall, John Pope-Hennessy, Orlando Rock, Sophie Schlöndorff, and Ashley Thomas. Distributed by Princeton University Press, the catalogue is available in cloth; 512 pages, 20 color plates, 144 duotones, \$125.00 (members price: \$112.50). The entire set, *Volumes I-IX*, can be purchased at the special price of \$500 (members price: \$450). *Volume IX* is available in the Museum Shop of The Frick Collection, or by calling (212) 288-0700.

## ABOUT THE FRICK COLLECTION

Henry Clay Frick (1849–1919), the coke and steel industrialist, philanthropist, and art collector, left his New York residence and his remarkable collection of Western paintings, sculpture, and decorative arts to the public “for the purpose of establishing and maintaining a gallery of art, [and] of encouraging and developing the study of fine arts and of advancing the general knowledge of kindred subjects.” Designed and built for Mr. Frick in 1913 and 1914 by Thomas Hastings of Carrère and Hastings, the mansion provides a grand domestic setting reminiscent of the noble houses of Europe for the masterworks from the Renaissance through the nineteenth century that it contains. Of special note are paintings by Bellini, Constable, Corot, Fragonard, Gainsborough, Goya, El Greco, Holbein, Ingres, Manet, Monet, Rembrandt, Renoir, Titian, Turner, Velázquez, Vermeer, Whistler, and other masters. Mr. Frick’s superb examples of French eighteenth-century furniture, Italian Renaissance bronzes, and Limoges enamels bring a special ambiance to the galleries, while the interior and exterior gardens and the amenities created since the founder’s time in the 1930s and 1970s contribute to the serenity of the visitor’s experience.

Renowned for its small, focused exhibitions and for its highly regarded concert series and lectures, The Frick Collection also operates the Frick Art Reference Library, founded by Henry Clay Frick’s daughter, Miss Helen Clay Frick, located in an adjoining building at 10 East 71st Street. Both a research library and a photo archive, the

Frick Art Reference Library is one of the world's great repositories of documents for the study of Western art. It has served the international art world for more than seventy-five years.

## **BASIC INFORMATION**

**General Information Phone:** (212) 288-0700

**Website:** [www.frick.org](http://www.frick.org)

**E-mail:** [info@frick.org](mailto:info@frick.org)

**Where:** 1 East 70th Street, near Fifth Avenue.

**Hours: open six days a week, with recently expanded hours:** 10am to 6pm on Tuesdays through Thursdays and on Saturdays; 10am to 9pm on Fridays; and 1pm to 6pm on Sundays. Closed Mondays, New Year's Day, Independence Day, Thanksgiving, and December 25. Limited hours (1 to 6pm) on Lincoln's Birthday, Election Day, and Veterans Day.

**Admission:** \$12; senior citizens \$8; students \$5

**PLEASE NOTE TO YOUR READERS: Children under ten are not admitted to the Collection, and those under sixteen must be accompanied by an adult.**

**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

**Tour Information:** included in the price of admission is an Acoustiguide INFORM® Audio Tour of the permanent collection, provided by Acoustiguide. The tour is offered in six languages: English, French, German, Italian, Japanese, and Spanish.

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

**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.

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For further press information, please contact Heidi Rosenau, Manager of Media Relations & Marketing, or Stephanie Ruggiero, Media Relations & Marketing Coordinator

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