

PRESS RELEASE

from

THE FRICK COLLECTION

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ADVANCE SCHEDULE OF EXHIBITIONS

SPRING 2005 THROUGH FALL 2006

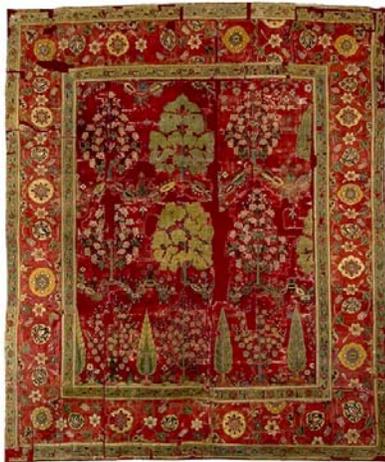
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CURRENT AND UPCOMING PRESENTATIONS

GARDENS OF ETERNAL SPRING: TWO NEWLY CONSERVED MUGHAL CARPETS

May 10 through August 14, 2005

This spring and summer, visitors to The Frick Collection have an opportunity to see two of the finest surviving examples of the carpet weaver's art. These recently conserved Mughal carpets, one of which has never before been shown by the museum, are extremely rare and important fragments of larger works, and their exhibition has been



Northern India, reign of Shah Jahan, c. 1650, *Carpet with Tree Pattern*, silk and pashmina, The Frick Collection, New York, photo: Michael Bodycomb

keenly anticipated by enthusiasts and scholars in the field. Their treatment was undertaken by pre-eminent textile conservator Nobuko Kajitani, who has painstakingly returned the rugs to their original splendor over a period of four years. She first removed later embroidery and fringe; then—bearing in mind the appearance of the original larger carpets from which they derive as well as their present state—she correctly rearranged the fragments in keeping with the original mid-seventeenth-century compositions. Thanks to this successful conservation project, it is now possible to admire the dazzling array of trees and flowers portrayed on the carpets' surface. Presented as works of art in their own right, the carpets are installed in the Frick's Oval Room through August 14, 2005. They will return to view on a rotating basis, the next occasion being in 2006, when the museum anticipates publishing an illustrated booklet with separate essays by Dr. Steven Cohen and Nobuko Kajitani. The conservation and presentation of *Gardens of Eternal Spring: Two Newly Conserved Mughal Carpets* has been generously supported by The Ahmanson Foundation, The Helen Clay Frick Foundation, and the Fellows of The Frick Collection. Andrew W. Mellon Curatorial Fellow Xavier F. Salomon is coordinating the display.

FROM CALLOT TO GREUZE: FRENCH DRAWINGS FROM WEIMAR

June 1 through August 7, 2005

An outstanding assemblage of objects, buildings, gardens, and collections was created with the 2003 union of two museums in Weimar, Germany, now known as Stiftung Weimarer Klassik und Kunstsammlungen. A touring exhibition presents a selection of approximately seventy drawings from this integrated institution and offers American audiences a unique viewing opportunity, as many of these works have never been seen outside the former Eastern bloc countries; it is also the first time that many of these masterworks have been published. Sheets by such artists as **Jacques Callot**, **Charles Le Brun**, **Claude Lorrain**, **Jacques Bellange**, **Simon Vouet**, **Antoine Watteau**, **François Boucher**, **Charles Natoire**, **Jean-Baptiste Greuze**, and **Charles-Louis Clérisseau**, among others, are included, promising to shed new light on the individual oeuvres of these artists as well as deepen our understanding of their practice as draftsmen within the context of other French masters.



Antoine Watteau, *Two Dancers, a Man and a Woman*, c. 1716/1717, red, black, and white chalks, 268 x 229 mm, Goethe-Nationalmuseum

The exhibition is accompanied by an illustrated catalogue published by G & H Verlag, Berlin. It illustrates and documents the entire collection of French drawings from Weimar (some 300 sheets), and includes many new attributions. Pierre Rosenberg, Director Emeritus of the Louvre Museum, is the principal author, and Dr. Hermann

Mildenberger, Chief Curator, Drawings and Prints, Stiftung Weimarer Klassik und Kunstsammlungen, also contributed an essay. The English version—supervised by the Frick—is an important addition to the corpus of scholarly literature on these drawings for English-speaking audiences. It is available for \$65.00 through the Museum Shop of The Frick Collection, the institution's Web site (www.frick.org), or by calling (212) 288-0700.



François Boucher (1703–1770)
A Triton Holding a Stoup in His Hands, 1752
Stumped black chalk, heightened with white chalk, on cream paper, 328 x 297 mm
Schlossmuseum

From Callot to Greuze is co-organized by the Schlossmuseum, Weimar, where it was presented this spring. After its summer showing at The Frick Collection, the exhibition travels to its final venue, the Musée Jacquemart-André, Paris (March 14, 2006, through June 26, 2006). Chief Curator Colin B. Bailey coordinates the exhibition at The Frick Collection. Presentation of the exhibition in New York is made possible, in part, through the generous support of The Christian Humann Foundation, The Florence Gould Foundation, and The Helen Clay Frick Foundation. Additional support has been provided by the Fellows of The Frick Collection.

MEMLING'S PORTRAITS

October 12 through December 31, 2005

The Frick Collection is the only museum in the United States to present this touring exhibition of paintings by the important Netherlandish artist **Hans Memling** (c. 1440–1494). Organized by the Frick in collaboration with the Museo Thyssen-Bornemisza, Madrid, and the Groeningemuseum, Bruges, the exhibition provides an overview of Memling's successful career in portraiture, with a selection of approximately thirty portraits by the master and his school, including portrait-wings from diptychs and triptychs along with self-standing portraits of individual



Hans Memling (c. 1440-1494), *Portrait of a Man*, c. 1470, Oil on panel, 33.5 x 23.2 cm
The Frick Collection, New York
photo: Richard di Liberto



Hans Memling, *Portrait of a Man with a Coin of the Emperor Nero (Bernardo Bembo)?*, c. 1473-74?, Panel, 31 x 23.2 cm, Antwerp, Koninklijk Museum voor Schone Kunsen, inv. 5

patrons. Additional paintings unique to each venue's showing have also been chosen to illuminate topics of particular relevance to Memling's work: the exchange of influences with contemporary portraiture from Italy and Germany (Museo Thyssen-Bornemisza); issues of patronage relating to donor-portraits (Groeningemuseum); and the role of the workshop in artistic production (The Frick Collection). This concentrated study not only illuminates the career of a Renaissance master, but also explores the function of portraiture in the Netherlands during the fifteenth century. *Memling's Portraits* made its debut at the Museo Thyssen-Bornemisza, Madrid, on February 15, 2005 (through May 15), then travels to the Groeningemuseum, Bruges (June 7 through September 4, 2005), before its presentation at The Frick Collection in October 2005, the final venue of the tour.

Chief Curator Colin B. Bailey is coordinating the exhibition at The Frick Collection. Till-Holger Borchert, Chief Curator of the Groeningemuseum, and Tomàs Llorens, Chief Curator of the Museo Thyssen-Bornemisza, are coordinating the presentations at

their respective institutions. The exhibition is accompanied by a full-color catalogue featuring essays by Till-Holger Borchert, Lorne Campbell, Paula Nuttall, and Maryan W. Ainsworth and includes detailed entries on each work in the exhibition. Edited by Till-Holger Borchert, the catalogue is published by the Groeningemuseum and Ludion and distributed in English (softcover), French, Dutch, Spanish, and German. Thames & Hudson is publishing the hardcover English edition.

Major funding for *Memling's Portraits* has been provided by The Peter Jay Sharp Foundation, with generous support from Melvin R. Seiden in honor of Joseph Koerner, Meg Koster, and Leo Anselm Koerner. Additional support has been provided by The Samuel H. Kress Foundation, The Helen Clay Frick Foundation, and the Fellows of The Frick Collection.



This exhibition is supported by an indemnity from the Federal Council on the Arts and Humanities.

This project is also supported, in part, by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.

GOYA'S LAST WORKS

February 22, 2006, through May 14, 2006

Goya's Last Works will be the first exhibition in the United States to concentrate exclusively on the final phase of this artist's career. It is the third in a series of critically acclaimed presentations focused on Spanish art at The Frick Collection, following *Velázquez in New York Museums* (1999) and *El Greco: Themes and Variations* (2001). Organized by Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts, New York University and Susan Grace Galassi, Curator at The Frick Collection, the exhibition will be accompanied by a fully illustrated scholarly catalogue published by Yale University Press as well as a series of lectures.

The Frick's 1824 portrait of a woman identified as María Martínez de Puga is the starting point of this exhibition. The show focuses on the years from 1824 to 1828 which Goya spent in Bordeaux in a community of fellow Spanish exiles seeking refuge from the absolutism of Fernando VII and his vengeful purge of liberals, as well as on the years in Madrid shortly before his departure. Though aged, in poor health, and long deaf, Goya produced a remarkable body of innovative work in his late seventies and early eighties. The aim of *Goya's Last Works* is to bring this little-known final phase of his art, and the circumstances in which it was created, to the attention of the American audience.



Francisco de Goya y Lucientes (1746-1828), *Doña María Martínez de Puga*, 1824, 80 x 58.4 cm
The Frick Collection, New York
photo: Richard di Liberto

The exhibition features approximately fifty works by Goya, including oil portraits of friends and family who accompanied and aided him in his final years, drawings from his last two albums made primarily for himself, lithographs—a new medium that he quickly mastered—and experimental tiny paintings on ivory. Lenders to the exhibition include private and public collections in Spain and the United States.

Principal funding for *Goya's Last Works* has been provided by the Robert Lehman Foundation, with major support from Melvin R. Seiden in honor of Jonathan Brown and Susan Grace Galassi; The Samuel H. Kress Foundation; and The Getty Grant Program of The J. Paul Getty Trust. The catalogue has been generously underwritten by Lawrence and Julie Salander. Additional support has been provided by the Fellows of The Frick Collection.

JEAN-ÉTIENNE LIOTARD (1702-1789):

MASTERPIECES FROM GENEVAN COLLECTIONS

June 13, 2006, through September 17, 2006

The Frick continues to add to its holdings, and the 1997 gift of a painting has inspired a major 2006 exhibition on the artist *Jean-Étienne Liotard (1702-1789): Masterpieces from Genevan Collections*. This presentation offers the public a singular opportunity to become better acquainted with one of the most original and engaging artists of eighteenth-century Europe, who enjoyed an international reputation in his day, often painting portraits of monarchs and their children in London, Vienna, Parma, and Amsterdam. Indeed, the Frick serves as the only venue for this monographic survey of an artist who is little known even among specialists today, and rarely seen outside of collections in Geneva. Accompanied by a general introductory publication—the first in English—to the encyclopedic holdings of Liotard's work in Geneva, the exhibition comprises paintings, drawings, and engravings from the Musées d'art et d'histoire, as well as a selection of his pastels from private collections. Its presentation in New York is coordinated by Chief Curator Colin B. Bailey and is made possible, in part, through the generous support of Melvin R. Seiden in honor of Jean A. Bonna and Ines and Yves Oltramare. Additional support has been provided by the Fellows of The Frick Collection.



Jean-Etienne Liotard (1702-1789), *Portrait of the Archduchess Marie Antoinette of Austria, Future Queen of France, at Age Seven*, 1762, ink, graphite, watercolor, and pastel on paper, 31.1 x 24.9 cm. © Fondation Gottfried Keller. Depot au Musée d'art et d'histoire, Geneva, photo Bettina Jacot-Descombes

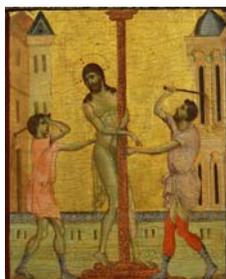
Liotard skillfully worked in a broad range of media, including oil, enamel, pastel, and engraving, as well as in gouache, chalk, and watercolor for his drawings. Trained by a portraitist, a miniaturist, and an engraver, Liotard was direct in his treatment of sitters, himself included. His keen attention to the physiognomic detail of his sitters and his careful rendering of them produced close likenesses that exemplified his realistic approach to painting. Audiences will be delighted and instructed by the artist's depictions of himself, as well as his family, patrons, and contemporaries in a style that could truly be called a "mirror of nature".

CIMABUE AND EARLY ITALIAN DEVOTIONAL PAINTING

Fall 2006



Cimabue (Cenni di Peppo) (c. 1240-c. 1302), *The Virgin and Child Enthroned with Two Angels*, c. 1280, tempera on panel, 27.5 x 20.5 cm, The National Gallery, London



Cimabue (Cenni di Peppo) (c. 1240-c. 1302), *The Flagellation of Christ*, c. 1280, tempera on panel, 24.77 cm x 20 cm, The Frick Collection, New York, photo: Richard di Liberto

For the first time in America, The Frick Collection will reunite two diminutive, jewel-like panels by the early Italian Renaissance master Cimabue: *The Virgin and Child Enthroned* from the National Gallery in London and the Frick's *Flagellation of Christ*. Technical and stylistic studies reveal that these two paintings once formed part of the same ensemble featuring various scenes from the life of Christ. Discovered in a private collection in Britain in 2000, the National Gallery panel was immediately recognized as a work by Cimabue, an

attribution that confirmed the authorship of the Frick panel. The *Virgin and Child Enthroned* and the *Flagellation of Christ* are the only known small-scale works by Cimabue, and they survive as a unique testament to this artist's exploration of narrative devotional painting.

To contextualize the discovery of the Cimabue panels' kinship, the installation, coordinated by Andrew W. Mellon Fellow Holly Flora, will also feature representative examples of devotional art from early Renaissance Italy. A selection of small-scale altarpieces, manuscripts, and verre églomisé (gilded glass) loaned from New York collections will illustrate the various small-scale media and narrative presentations with which Cimabue and his contemporaries experimented. This Cabinet installation, made possible, in part, by the Fellows of The Frick Collection, follows a large exhibition on Cimabue on view in spring 2005 at the Museo di San Matteo in Pisa, as well as an installation reuniting the Cimabue panels at the National Gallery in London in the fall of 2005.

NEW ACQUISITION—FIRST MAJOR PURCHASE IN NEARLY 10 YEARS



Joseph Chinard (1756–1813), *Portrait of Étienne Vincent-Marniola (1781-1809)*, c. 1809, terracotta
The Frick Collection, New York
photo: Richard di Liberto

This winter, Director Anne L. Poulet announced that The Frick Collection made the first major acquisition by purchase in almost a decade: Joseph Chinard's *Portrait of Étienne Vincent-Marniola*—a terracotta bust executed around 1809. Chinard was one of the greatest portraitists of eighteenth- and early nineteenth-century France, and his subject was the scion of a wealthy *parlementaire* family who rose to one of the highest positions in Napoleon's government by the age of twenty-eight. Comments Poulet, "It is with great excitement that we bring this breathtaking—and previously unpublished—portrait into the Collection and before the public gaze. The work joins a group of distinguished busts in marble and terracotta by Houdon, Pajou, Coysevox, and Boizot and represents a striking complement to our holdings. We hope that this important event, along with our recent and ongoing attention to special exhibitions of sculpture, will inspire fresh appreciation for the medium." Although the institution is widely known for its presentation of the collection developed in the early part of the last century by industrialist Henry Clay Frick (1849–1919), the museum does acquire, through gift or purchase, additional works of fine and decorative art. Adds Poulet, "The

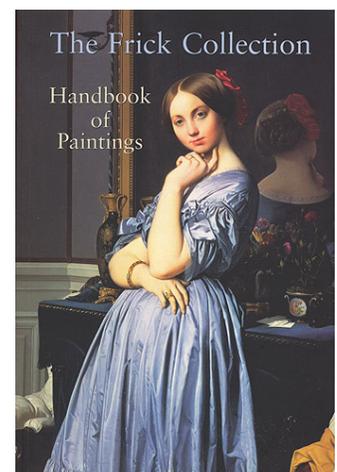
institution is very much alive in that way, which I hope excites our general public as well as the international scholarly community." It is currently on view in the East Gallery.

NEW PUBLICATIONS

These publications are available through the Museum Shop of The Frick Collection, the institution's Web site (www.frick.org), or by calling (212) 288-0700.

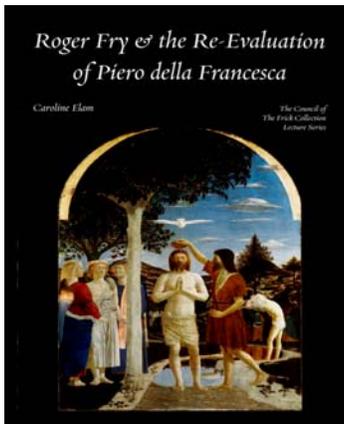
HANDBOOK OF PAINTINGS

The Frick Collection has published the sixth edition of the *Handbook of Paintings*, a resource frequently used by visitors to the institution. Initially printed more than thirty years ago, the *Handbook of Paintings* includes brief descriptions of all such works in The Frick Collection, with accompanying illustrations and artist biographies. This most recent edition contains five new works as well as the latest scholarly data on attribution, dates, and interpretations of the paintings. This is the first edition in which all artworks appear in color. Arranged alphabetically by artist, the handbook provides general information on the subject of each masterwork along with basic art historical commentary. The *Handbook of Paintings*, which is published by the Frick in association with Scala Publishers, London, features 168



pages and 177 color illustrations and is available for \$9.95. It was made possible, in part, by Furthermore, the publication program of the J. M. Kaplan Fund.

ROGER FRY & THE RE-EVALUATION OF PIERO DELLA FRANCESCA



Owing in large part to the advocacy of critics such as Roger Fry and Roberto Longhi, in the twentieth century Piero della Francesca became the most admired of all fifteenth-century Italian artists, regarded as the forerunner of Cézanne and Seurat. *Roger Fry & the Re-Evaluation of Piero della Francesca* by Caroline Elam explores Fry's development of a critical language to analyze Piero's art and his pioneering discussion of the artist's evolution in terms of technique and media. It is based on Elam's lecture presented at The Frick Collection in March 2004, the second program in the *Council of The Frick Collection Lecture Series*. This annual scholarly endeavor is sponsored by the museum's Council to enhance programming with presentations of new research in the art historical field. The booklet includes images from the Collection, such as Piero's *Saint John the Evangelist* and *The Crucifixion*. Elam is a scholar at Villa I Tatti, The Harvard Center for Renaissance Studies in Florence. The booklet contains 63 pages with 30 black-and-white illustrations and is available for \$12.95.

BASIC INFORMATION

General Information Phone: (212) 288-0700

Website: www.frick.org

E-mail: info@frick.org

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

Hours: open six days a week: 10am to 6pm on Tuesdays through Saturdays; 1pm to 6pm on Sundays. Closed Mondays, New Year's Day, Independence Day, Thanksgiving, and Christmas Day. 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 Geetha Natarajan, Media Relations & Marketing Coordinator

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