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THE FRICK COLLECTION

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ADVANCE SCHEDULE OF EXHIBITIONS

THROUGH WINTER 2008

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) 547-6844 or by emailing mediarelations@frick.org.

UPCOMING PRESENTATIONS

CIMABUE AND EARLY ITALIAN DEVOTIONAL PAINTING

October 3, 2006, through December 31, 2006

DOMENICO TIEPOLO (1727–1804): A NEW TESTAMENT

October 24, 2006, through January 7, 2007

MASTERPIECES OF EUROPEAN PAINTING FROM THE CLEVELAND MUSEUM OF ART

November 8, 2006, through January 28, 2007

GEORGE STUBBS (1724-1806): A CELEBRATION

February 14, 2007, through May 27, 2007

ROCOCO EXOTIC: FRENCH MOUNTED PORCELAIN AND THE ALLURE OF THE EAST

March 6, 2007, through June 10, 2007

GABRIEL DE SAINT-AUBIN (1724–1780)

October 16, 2007, through January 27, 2008

CURRENT PRESENTATIONS

JEAN-ÉTIENNE LIOTARD (1702–1789): SWISS MASTER

Through September 17, 2006

VERONESE'S ALLEGORIES:

VIRTUE, LOVE, AND EXPLORATION IN RENAISSANCE VENICE

Through July 16, 2006



Michelangelo Merisi da Caravaggio (1573-1610). *The Crucifixion of Saint Andrew*, 1609-10, Oil on canvas, Framed: 233.5 x 184 x 12 cm, Unframed: 202.5 x 152.7 cm (79 3/4 x 60 1/8 in.), The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund

UPCOMING PRESENTATIONS

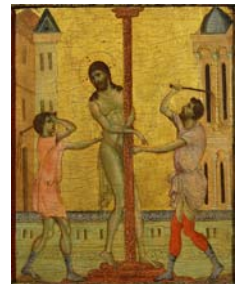
CIMABUE AND EARLY ITALIAN DEVOTIONAL PAINTING

October 3, 2006, through December 31, 2006

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.



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, 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

To contextualize the discovery of the Cimabue panels' kinship, the installation—coordinated by Andrew W. Mellon Curatorial Fellow Holly Flora, in conjunction with Associate Curator Denise Allen—will also feature representative examples of devotional art from early Renaissance Italy. A selection of small-scale altarpieces, manuscripts, and *verre églomisé* (customarily reverse-painted glass, but in this case gilding is used) 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 has been generously underwritten by Jon and Barbara Landau. Additional support has been provided by The Council of The Frick Collection and The Helen Clay Frick Foundation. The publication is made possible, in part, by Lawrence and Julie Salander. *Cimabue and Early Italian Devotional Painting* follows a large exhibition on the artist shown to great acclaim 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.

DOMENICO TIEPOLO (1727–1804): A NEW TESTAMENT

October 24, 2006, through January 7, 2007

For the past ten years, Dr. Adelheid M. Gealt, Director, Indiana University Art Museum, and Dr. George Knox, Professor Emeritus, University of British Columbia, have been reconstructing the largest-known New Testament cycle produced by a single artist: 313 large, finished drawings in ink and wash executed by Domenico Tiepolo (1727–1804), one of the foremost Venetian artists active during the second half of the eighteenth century. Combining erudition and sophistication, these virtuoso drawings are moving expressions of personal piety and grand achievements of artistic creativity.

Sold and scattered soon after his death in 1804, Domenico's narrative has never before been published or exhibited. This fall, approximately sixty of the finest drawings in the series will be gathered from collections throughout the United States and Europe for display at the Frick. Dr. Gealt is guest curator of the exhibition, which will be organized for the Frick by Curator Susan Grace Galassi. The presentation coincides with the publication of the entire cycle in a fully illustrated annotated catalogue by Adelheid Gealt and George Knox. The book, published by Indiana University Press, will be available in the Museum Shop of The Frick Collection.



Domenico Tiepolo (1727–1804), *Jesus in the Garden of Gethsemane: The Second Prayer*
Pen and wash, 482 x 380 cm, Private Indiana Collection on loan to the Indiana University Art Museum

Principal funding for *Domenico Tiepolo (1727–1804): A New Testament* has been provided by The Peter Jay Sharp Foundation, with major support from the Homeland Foundation. Additional generous support has been provided by

Lawrence and Julie Salander, the Samuel H. Kress Foundation, the Arthur Ross Foundation, The Helen Clay Frick Foundation, and the Fellows of The Frick Collection.



The 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.

MASTERPIECES OF EUROPEAN PAINTING FROM THE CLEVELAND MUSEUM OF ART

November 8, 2006, through January 28, 2007



Andrea del Sarto (1486–1530), *The Sacrifice of Isaac*, c. 1527, Oil on poplar. Framed: 208 x 171 x 12.5 cm, Unframed: 178 x 138 cm (70 1/8 x 54 5/16 in.). The Cleveland Museum of Art, Delia E. Holden and L. E. Holden Funds

The Frick Collection is pleased to present an exhibition of thirteen extraordinary paintings from The Cleveland Museum of Art from November 8, 2006, through January 28, 2007. This exciting opportunity is a result of the major expansion and renovation project currently underway at the famed Cleveland, Ohio institution, where ground-breaking last autumn was followed by a temporary gallery closure between January and fall 2006. The exhibition will be installed in the Frick's Oval Room and Garden Court and will feature paintings by Fra Filippo Lippi (1406–1469), Andrea del Sarto (1486–1530), El Greco (1541–1614), Annibale Carracci (c. 1560–1609), Michelangelo Merisi da Caravaggio (1573–1610), Frans Hals (c. 1581–1666), Georges de la Tour (1593–1652), Valentin de Boulogne (1594–1632), Nicolas Poussin (1594–1665), Francisco de Zurbarán (1598–1664), Diego de Velázquez (1599–1660), Jacques Louis David (1748–1825), and J.M.W. Turner (1775–1851). A fully illustrated scholarly catalogue, written by various members of the Frick's curatorial staff and library, will accompany the exhibition and includes press perspectives comparing the collecting histories of the Frick and the Cleveland museum. The installation will be organized by Colin B. Bailey,

Chief Curator of The Frick Collection, with the assistance of Margaret Iacono, Assistant Curator. Presentation of the exhibition is made possible, in part, by the generous support of Melvin R. Seiden in honor of Sherman Lee and by Mr. and Mrs. Walter A. Eberstadt in honor of Michael J. Horvitz. The publication is made possible, in part, by Lawrence and Julie Salander.

Cleveland's diverse permanent collection encompasses more than 40,000 objects from a wide array of geographic locations (and includes Western and non-Western art), covering vast time periods (from ancient to contemporary) and executed in a broad range of media (besides paintings, the collection also includes drawings, prints, photography, sculpture, and decorative arts). The thirteen paintings chosen to be shown at the Frick range in date from the early Renaissance to the mid-nineteenth century and are in keeping with the temporal and aesthetic boundaries established by Henry Clay Frick (1849–1919), the museum's founder. The exhibition will feature paintings by masters included in the Frick's own collection in addition to several iconic works by artists not in the Frick's holdings, offering a superb complement. This exceptional viewing opportunity will follow in the Frick tradition of presenting important Old Master paintings from American institutions that are less accessible to the New York public.

Like the Frick's collection, that of The Cleveland Museum is housed in a beaux-arts building (constructed in 1916). The Cleveland Museum of Art's \$258 million renovation and expansion project, designed by the acclaimed architect Rafael Viñoly, increases the museum's size by nearly 200,000 square feet and creates an architectural setting on par with The Cleveland Museum of Art's extraordinary collection of objects spanning 5,000 years. The two phases of construction are scheduled for completion in 2008 and 2011. The project's first phase will result in the renovation of the museum's 1971 Marcel Breuer building and its landmark 1916 beaux-arts building and the construction of a new east wing by 2008. The second phase includes a central piazza and a new west wing for Asian art. Over the next four years, six different exhibitions of work from The Cleveland Museum of Art will travel to more than twelve venues in six countries, including the presentation of these masterpieces at the Frick.

GEORGE STUBBS (1724-1806): A CELEBRATION

February 14, 2007, through May 27, 2007

George Stubbs (1724-1806): A Celebration, an exhibition of seventeen paintings by the celebrated artist, comes in early 2007 to The Frick Collection, its only North American venue. The exhibition marks the bicentenary of Stubbs's death by presenting some of his greatest contributions to the tradition of British eighteenth-century painting, all notable for their originality and beauty. Furthermore, while Stubbs's work is represented in many American collections, the exhibition at the Frick exclusively draws upon British-owned examples, some of which have never crossed the Atlantic Ocean, and thus offers an important viewing opportunity in this country. The exhibition tour began in the spring of 2006 in the artist's native Liverpool at the Walker Gallery, and it traveled this fall and winter to Tate Britain, London (the city where Stubbs enjoyed his mature success as a painter), concluding at the Frick.



George Stubbs (1724-1806), *Haymakers*, 1785. Oil on wood. Purchased with assistance from the Friends of the Tate Gallery, the National Art Collections Fund, the Pilgrim Trust and subscribers 1977

Stubbs is renowned for the precise and noble treatment of animals in a style ordinarily reserved for the human figure, and he spent many years studying and documenting the anatomy of horses, dogs, and wild animals. His understanding of the physical structure of these animals provided him with the exceptional ability to convey accurately their beauty, strength, and dignity. Stubbs's truth to nature, paired with an innate sense of design, balance, and restraint, enabled him to create lyrical and graceful representations that are unparalleled by other animal painters. The Frick showing will devote much attention to animal paintings and will also feature quintessential English landscape and genre scenes, representing the nearly full range of work in oil that Stubbs produced over the course of his career.

Important paintings will be drawn from the Walker Art Gallery in Liverpool and Tate Britain, London. Many seldom-seen works from private English collections are included in this exhibition. Some, such as the Walker's magisterial portrait of the thoroughbred racehorse *Molly Longlegs*, have been newly conserved for the exhibition. A revelatory presentation, *George Stubbs (1724-1806): A Celebration* will emphasize the artist's innovations in subject and makes a compelling case for understanding him as one of the most gifted oil painters of his generation. A related publication is authored by Alex Kidson, Curator of British Art at the Walker Art Gallery. The presentation in New York is coordinated by the Frick's Chief Curator, Colin B. Bailey and Associate Curator, Denise Allen. Major funding has been provided by The Peter Jay Sharp Foundation. Corporate support has been provided by Fiduciary Trust Company International. Generous support has also been provided by Melvin R. Seiden in honor of Colin B. Bailey and by the Fellows of The Frick Collection. This exhibition is supported by an indemnity from the Federal Council on the Arts and Humanities.

ROCOCO EXOTIC: FRENCH MOUNTED PORCELAIN AND THE ALLURE OF THE EAST

March 6, 2007, through June 10, 2007

In mid eighteenth-century France, mounted Asian porcelains were the height of fashion. More Far Eastern porcelains were set into elaborate metal mounts in the period between 1740 and 1760 than at any other point in European history, and Paris was the center of this phenomenon. Commissioned by the Parisian *marchands merciers*, or luxury merchants, artisans produced exquisite gilt bronze confections to adorn imported porcelains and often modified the porcelains themselves in order to adapt them to the décor of French interiors. This exhibition explores the design and reception of such rococo luxury objects by focusing on a pair of mounted eighteenth-century Chinese porcelains in The Frick Collection. Purchased by Henry Clay Frick in 1915, the deep blue vases were cut down and the mounts added between 1745 and 1749. Ornamented with elaborate gilt-bronze imitations of natural forms such as shells, coral, pearls, and bulrushes, these costly items fuse a contemporary fascination with natural exotica, largely imported from the East, with the concurrent fashion



Chinese, second quarter of eighteenth century; French, eighteenth century, gilt-bronze mounts, about 1747, *Mounted Porcelain Jar (One of a Pair)*, 1723-1796, porcelain with gilt bronze mounts, 18 1/2 in. x 18 3/4 in. (46.99 cm x 47.63 cm), The Frick Collection, New York

for Far Eastern porcelains. Drawing on prints, books, and other objects, including shells and coral, the exhibition will explore the convergence of the natural and the humanly wrought in the production of such elite wares and probe the fascination with the exotic that lies at the heart of the rococo.

The accompanying illustrated catalogue will feature an introduction by Colin B. Bailey, an essay by Kristel Smentek on the mounted porcelains, catalogue entries, and a bibliography. The publication is made possible, in part, by Lawrence and Julie Salander.

GABRIEL DE SAINT-AUBIN (1724–1780)

October 16, 2007, through January 27, 2008

An important exhibition and catalogue devoted to the art of Gabriel de Saint-Aubin co-organized by The Frick Collection and the Louvre Museum has its exclusive North American showing in New York in the fall of 2007 (opening in Paris in February 2008). The show will break major new ground as a work of international scholarship and bring long overdue recognition to one of the European Enlightenment's most original and innovative artists. Although highly esteemed by scholars and admirers of eighteenth-century French art, Saint-Aubin is little known to the general public or even to specialists in other fields. The exhibition will present a selection of Saint-Aubin's prolific and varied oeuvre in the media of painting, etching, and drawing, and is the first effort to include works from both European and North American collections. The selection of drawings, in particular, will reveal the artist's achievement in a variety of thematic areas as well as highlight Saint-Aubin's extraordinary response to virtually every aspect of life and thought in eighteenth-century Paris—itsself a microcosm of the life and thought in Europe during the Enlightenment. The exhibition will provide modern visitors with the opportunity to glimpse Paris as it was two hundred and fifty years ago, through appealing depictions of the city's architecture, theater, the Salon, domestic life, and popular entertainment, each a subject that Saint-Aubin rendered in an immediate, Impressionistic style that anticipates those of artists of the late nineteenth century.



Gabriel de Saint-Aubin (1724–1780), *Sheet of Studies Including a Portrait of Mademoiselle Clairon*, 1773. Black chalk, brush and colored washes, 22.9 x 16.8 cm, Musée du Louvre, Paris, Département des Arts graphiques, *Livre des Saint-Aubin*, fol. 21

The exhibition catalogue, the first comprehensive color publication on the artist, is a collaborative effort spanning the Atlantic. The principal organizers of the exhibition, Pierre Rosenberg, Honorary Director, the Louvre; Colin B. Bailey, Chief Curator, The Frick Collection; Kim de Beaumont, Guest Curator, The Frick Collection; and Christophe Leribault, Curator in the Louvre's department of drawings, will also contribute pioneering essays on the artist. The book will offer the general public and scholars with an updated resource on this master, particularly important given that the primary reference work on Saint-Aubin was published nearly eighty years ago. Major funding for the exhibition has been provided by The Florence Gould Foundation. Additional generous support has been provided by The Grand Marnier Foundation. The publication is made possible, in part, by Lawrence and Julie Salander.

CURRENT PRESENTATIONS

JEAN-ÉTIENNE LIOTARD (1702–1789): SWISS MASTER

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. This presentation of more than fifty works 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 is the only



Jean-Étienne Liotard (1702–1789), *Liotard Laughing*, c. 1770. Oil on canvas, 84 x 74 cm (33 1/16 x 29 1/8 in.), Musées d'art et d'histoire, Département des Beaux-Arts, Photo: Bettina Jacot-Descombes

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.

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.”

Presentation in New York of *Jean-Étienne Liotard (1702–1789): Swiss Master* is coordinated by Chief Curator Colin B. Bailey with the assistance of Kristel Smentek, Andrew W. Mellon Curatorial Fellow. It is made possible, in part, through the generous support of Margot and Jerry Bogert; Melvin R. Seiden in honor of Jean A. Bonna and Inez and Yves Oltramare, with additional support from Inez and Yves Oltramare; Jean A. Bonna; Pro Helvetia, Arts Council of Switzerland; The Helen Clay Frick Foundation; and the Fellows of The Frick Collection. Transportation costs have been generously underwritten by Swiss International Air Lines. The catalogue is made possible, in part, by Lawrence and Julie Salander.

PRO ● HELVETIA
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Arts Council of Switzerland

VERONESE’S ALLEGORIES: VIRTUE, LOVE, AND EXPLORATION IN RENAISSANCE VENICE

Through July 16, 2006



Paolo Veronese (1528–1588), *The Choice Between Virtue and Vice*, c. 1565, Oil on canvas, 219 x 169.5 cm, The Frick Collection, New York

This exhibition—the first in this country since 1988 devoted to the work of the Venetian Renaissance artist Paolo Veronese (c. 1528–1588)—explores a particular aspect of his production by bringing together all five large-scale allegory paintings that are owned by American museums. The Frick Collection’s canvases *The Choice Between Virtue and Vice* and *Wisdom and Strength* inspired this dossier exhibition. Joining these masterworks are three others on special loan to the institution: *Venus and Mars United by Love* (The Metropolitan Museum of Art, New York) and *Allegory of Navigation with an Astrolobe* and *Allegory of Navigation with a Cross-Staff* (Los Angeles County Museum of Art). This group of five works, installed in the Oval Room, provides a spectacular and unique opportunity to look at the different ways in which Veronese, known for his sumptuous painting style and superb use of color, conveyed messages and ideas through allegorical devices. The exhibition allows for a comparison of the paintings for the first time, provoking discussion of the works’ dating, original commissions, and meanings. It is accompanied by an illustrated full-color catalogue tracing the history of the paintings, the different interpretations of their iconography, and their place within the artist’s oeuvre.

Veronese’s Allegories: Virtue, Love, and Exploration in Renaissance Venice was coordinated for the Frick by Andrew W. Mellon Fellow Xavier F. Salomon in conjunction with Associate Curator Denise Allen. Major funding for the presentation was provided by The Christian Humann Foundation. Additional support was provided by The Gladys Kriebel Delmas Foundation, Hester Diamond, The Helen Clay Frick Foundation, and the Fellows of The Frick Collection. The publication was made possible, in part, by Lawrence and Julie Salander.

SPECIAL ANNOUNCEMENT

DIRECTOR ANNE L. POULET ANNOUNCES TWO NEW ACQUISITIONS

Director Anne L. Poulet announced that following a meeting of the Board of Trustees, The Frick Collection made two significant additions to its holdings. This spring, the institution purchased an undisputed masterpiece both of sculpture and clockmaking, *The Dance of Time: Three Nymphs Supporting a Clock* by Lepaute. It features a timepiece by the firm of clockmakers working for Kings Louis XV and XVI as well as a remarkable sculpture by Claude Michel, called Clodion (1738-1814). In the eighteenth century, this object was recognized as one of the artist's masterpieces in the terracotta medium, and one of the Lepautes' greatest creations. Indeed, *The Dance of Time* is also the only known eighteenth-century clock that features terracotta not as a sketch medium but as finished sculpture. Created in 1788 for celebrated architect Alexandre-Théodore Brongniart, the object was also the first such clock designed by Lepaute for a glass globe (and the only one in which the original glass survives). At the same spring Board meeting, the gift of a rare plaster statuette of *Diana the Huntress* by Jean-Antoine Houdon (1741-1828) was accepted from the distinguished collector Frederick R. Koch. Both objects are undergoing study and conservation this summer and will be placed on public view in the galleries of the museum the fall of 2006.



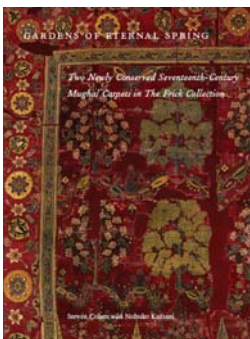
Claude Michel, called Clodion (1738-1814), *The Dance of Time: Three Nymphs Supporting a Clock* by Lepaute, 1788, terracotta, H of sculpture: 55.2 cm (22 in); H with base and clock: 103.5 cm (41 in), The Frick Collection, New York, purchased through the Winthrop Edey bequest, 2006

Comments Poulet, "*The Dance of Time* is one of the most important acquisitions made by the institution in recent years, and it is with great pleasure that we bring this work, in fact, back to The Frick Collection. It was shown here for the first time in a public presentation in 1984, when, as guest curator, I organized an exhibition on Clodion that featured this work as a centerpiece. This remarkable object now finds a permanent home in the perfect context, as the Frick presents other fine terracotta sculptures by Clodion and his contemporaries, while also serving as a significant repository for clocks and timepieces. Indeed, the museum's holdings were greatly strengthened by the 1999 bequest of the noted horologist Winthrop Edey, who gave the Frick his important collection of clocks and watches and an endowment for their care and conservation. The purchase of *The Dance of Time* was made possible, in part, through funds that Edey made available for the acquisition of clocks.

Just as this object amplifies beautifully an area of our holdings, so too does Fred Koch's generous gift of the Houdon statuette of *Diana the Huntress*, which offers us a reduced version of the Frick's prized life-size terracotta cast of Houdon's *Diana*. It is a rare opportunity to be able to present to visitors both versions of one of the most famous sculptures of the eighteenth century."

NEW PUBLICATIONS

Numerous 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.



NEW PUBLICATION BECOMES AVAILABLE AND CONSERVED MUGHAL CARPETS RETURN TO VIEW

Installation: July 25, 2006, through October 1, 2006

Publication available: July 2006

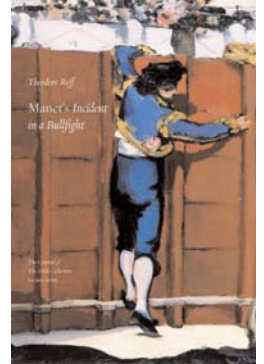
Two of the finest surviving examples of the carpet weaver's art and skill belong to The Frick Collection. These rare seventeenth-century Mughal carpets have been the subject of recent conservation work, after which they were presented publicly in the summer of 2005. They return to view in the Oval Room during the summer of 2006, accompanied by the

release of a new publication that presents separate essays on their history and conservation by Dr. Steven Cohen and Nobuko Kajitani, respectively. The conservation and presentation of these carpets have been generously supported by The Ahmanson Foundation, The Hagop Kevorkian Fund, The Helen Clay Frick Foundation, and the Fellows of The Frick Collection. It will be available for \$12.95.

MANET'S *DEAD TOREADOR*

Publication available: currently

Manet's haunting *Dead Toreador*, owned by the National Gallery of Art, Washington, D.C., and the Frick's *Bullfight* were once part of a larger canvas painted in 1864 titled *An Incident in the Bullring*. A new publication by Theodore Reff, Professor Emeritus, Columbia University, offers a reconstruction of the painting's original composition, taking into account its historical and pictorial sources, its relationship to representations of bullfighting and other works by Manet with Spanish subjects, and also its implicit political content. The publication is the third in a series produced in conjunction with an annual lecture series sponsored by The Council of The Frick Collection. It contains 72 pages with 38 black and white illustrations and is available for \$12.95.

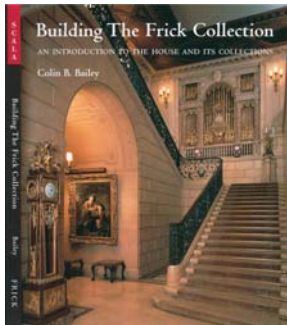


BUILDING THE FRICK COLLECTION

AN INTRODUCTION TO THE HOUSE AND ITS COLLECTIONS

Publication available: Fall 2006

Although there have been many books devoted to Henry Clay Frick and The Frick Collection, none by the institution has as yet sought to document the building at 1 East 70th Street and to explore how the creation of this residence influenced the taste of the collector in the final years of his life. Using recently acquired and hitherto unpublished archival materials, Colin B. Bailey, Chief Curator, carefully documents the history of the house and its owner and reveals for the first time Frick's passionate involvement in the project. By drawing on recent studies of domestic architecture and interior decoration during the Gilded Age, Bailey sets Frick's achievement in context. Elegantly written and lavishly illustrated, *Building The Frick Collection* is intended for a general readership while also making an important contribution to the history of collecting in twentieth-century New York. Published in the fall of 2006 by Scala, it will be available in softcover (\$14.95) and hardcover (\$24.95).



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; 11am to 5pm on Sundays. Closed Mondays, New Year's Day, Independence Day, Thanksgiving, and Christmas Day. Limited hours (11am to 5pm) on Lincoln's Birthday, Election Day, and Veterans Day.

Admission: \$15; senior citizens \$10; students \$5; "pay as you wish" on Sundays from 11am to 1pm

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.

#107, June 16, 2006

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

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