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THE FRICK COLLECTION

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ADVANCE SCHEDULE OF EXHIBITIONS

Through Spring 2009

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.

CURRENT & UPCOMING PRESENTATIONS

REOPENED, RELIT FRAGONARD ROOM

On view now

GABRIEL DE SAINT-AUBIN (1724–1780)

Through January 27, 2008

PARMIGIANINO'S *ANTEA*: A BEAUTIFUL ARTIFICE

January 29, 2008, through April 27, 2008

THE ARNHOLD COLLECTION OF MEISSEN

PORCELAIN, 1710–50

March 25, 2008, through June 29, 2008

ANDREA RICCIO: RENAISSANCE MASTER OF BRONZE

September 16, 2008, through January 4, 2009

MASTERPIECES OF EUROPEAN PAINTING FROM

THE NORTON SIMON MUSEUM

October 28, 2008, through January 18, 2009

CASPAR DAVID FRIEDRICH: NATURE AS REVELATION

February 10, 2009, through, May 3, 2009



Parmigianino (1503–1540), *Antea*, c.1531-1534, oil on canvas, 136 x 86 cm, Museo di Capodimonte, Naples

REOPENED, RELIT FRAGONARD ROOM



Visitors may enjoy, as never before possible, one of The Frick Collection's most remarkable galleries, the Fragonard Room, which has undergone its first major relighting and refurbishment in sixty years. This initiative, undertaken by Richard Renfro and his associate Eileen Pierce of Renfro Design Group, Inc., required the summer closure of the room, during which time the principal panels of Fragonard's masterpiece series *The Progress of Love* were placed on view in the East Gallery. The panels were recently reinstalled in the gallery bearing the artist's name, which reopened on Tuesday, October 23, 2007. The paintings are on display

with important decorative art objects from the collection, all of which benefit greatly from the new system of illumination. Among them is the recently purchased Lepaute clock featuring a sculpture by Clodion and a rare tinted plaster study of *Diana the Huntress* by Jean-Antoine Houdon (1741–1828), a generous gift from Frederick R. Koch. The latter acquisition, made in 2006, had not yet been placed on public view at the Frick and makes its debut on this occasion. The relighting and refurbishment project, an important capital improvement, was made possible through the generosity of the members of the Director's Circle and an anonymous donor.

GABRIEL DE SAINT-AUBIN (1724–1780)

October 30, 2007, through January 27, 2008



Gabriel de Saint-Aubin, 1724-1780, *Society Promenade* (detail), 1760, pen and brown and black ink, brush and gray wash, watercolor, and gouache, 31.4 x 25.8 cm, The Hermitage, Saint Petersburg

This fall, The Frick Collection presents a critically acclaimed exhibition devoted to the art of Gabriel de Saint-Aubin, one of the French Enlightenment's most original and innovative artists. The fruit of many years' research by curators on both sides of the Atlantic, the exhibition is the first major retrospective on the artist in more than eighty years and the first to include works from both European and North American collections. It is also the first such collaborative effort between The Frick Collection and the Musée du Louvre, Paris (where the show will be on display from February 27 through May 26, 2008). It includes a prime selection of Saint-Aubin's prolific and varied oeuvre, comprising some fifty drawings and a small but exceptional sample of his most memorable paintings and etchings. These selections demonstrate the artist's

achievement in a variety of thematic areas, ranging from ancient history to portraiture to the decorative arts, while highlighting the representations of contemporary Paris for which he is best known. Indeed, the exhibition provides 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, all subjects that Saint-Aubin rendered in an immediate, impressionistic style that anticipates that of artists of the late nineteenth century. Several fine examples of a unique aspect of his work—the small art sale and exhibition catalogues that he filled with hand-drawn illustrations in the margins of the printed texts—are also featured. The exhibition and its accompanying catalogue—the first monographic color publication on the artist—will be the foundation for future decades of Saint-Aubin appreciation and research (publication information can be found below with Shop highlights).



Momus, 1752, red, black, and white chalk, 35.3 x 24.2 cm, The Morgan Library & Museum, New York

Gabriel de Saint-Aubin (1724–1780) was organized for The Frick Collection by Colin B. Bailey, Peter Jay Sharp Chief Curator, and Kim de Beaumont, Guest Curator; the curators at the Musée du Louvre are Pierre Rosenberg, President-Director Emeritus, and Christophe Leribault, Chief Curator in the Department of Drawings. Major funding has been provided by The Florence Gould Foundation. Additional generous support has been provided by The Christian Humann Foundation, the Michel David-Weill Foundation, and The Grand Marnier Foundation. The project is also supported, in part, by an award from the National Endowment for the Arts.



PARMIGIANINO'S *ANTEA*: A BEAUTIFUL ARTIFICE

January 29, 2008, through April 27, 2008

This winter Parmigianino's hauntingly beautiful portrait of a young woman known as *Antea* (c.1531–1534) will be on view in the United States for the first time in over twenty years at The Frick Collection. Generously lent by the Museo di Capodimonte in Naples, this painting is one of the most important portraits of the Italian Renaissance. Like Leonardo da Vinci's *Mona Lisa* (c. 1503, Musée du Louvre, Paris), Parmigianino's *Antea* is a consummate example of a portrait with compelling psychological presence. The sitter's penetrating gaze and naturalistic presentation suggest that we may be encountering a real person, yet the identity of this beguiling young woman is unknown. Many questions about the painting remain unanswered. Of these, the most persistent concerns the sitter's identity. One of the earliest mentions of the painting, dating from the late seventeenth century, claims she is Antea, a famous Roman courtesan, and Parmigianino's mistress. Other theories suggest she is the daughter or servant of Parmigianino, a noble bride, or a member of an aristocratic northern Italian family. Her distinctive face is identical to that of an angel in another painting by Parmigianino, his *Madonna of the Long Neck* (c. 1534–39, Uffizi, Florence), commissioned by a Parmese noblewoman, Elena Baiardi, which has led some scholars to propose that the subject of Parmigianino's *Antea* was a member of the Baiardi family. Others have suggested that the painting is an example of an "ideal beauty," a popular genre of Renaissance female portraiture in which the beauty and virtue of the sitter were of paramount importance, rather than her identity. This single-painting presentation will offer an opportunity to explore the many proposals put forward regarding the sitter's identity based on a close analysis of her costume and jewelry and a study of the painting's provenance, as well as the chance to consider the work within its original social and cultural context.



Parmigianino (1503–1540), *Antea*, c.1531–1534, oil on canvas, 136 x 86 cm, Museo di Capodimonte, Naples

The fully illustrated catalogue accompanying the exhibition, written by Andrew W. Mellon Fellow Christina Neilson, will offer a thorough assessment of these diverse identifications, concluding that whoever the sitter was, in his *Antea* Parmigianino succeeded in revolutionizing the genre of female portraiture by creating a woman with whom the viewer could fall in love. The publication will also offer the possibility of a tentative new dating for the *Antea* based on a close examination of two related drawings, both studies of her left hand. Based on a consideration of the chronology suggested by these drawings, the catalogue will suggest a date of c. 1531–34 for the painting, several years earlier than scholars have tended to propose, placing it within Parmigianino's second period in Parma. Presentation of *Parmigianino's Antea: A Beautiful Artifice* at The Frick Collection is organized with the [Foundation for Italian Art & Culture](#). The exhibition is made possible through the generosity of the Alexander Bodini Foundation. Corporate support has been provided by Fiduciary Trust Company International. Additional support has been provided by Aso O. Tavitian and The Andrew W. Mellon Foundation.

THE ARNHOLD COLLECTION OF MEISSEN PORCELAIN, 1710–50

March 25, 2008, through June 29, 2008



Teapot and Cover, Meissen porcelain; c. 1725–30; h: 15.2 cm, without cover, to tip of handle h: 13.7 cm; The Arnhold Collection; photo: Maggie Nimkin

Although the formula for manufacturing true porcelain was developed in China by the sixth century, it remained a consuming mystery in the West until its discovery in 1709 by alchemist Johann Friedrich Böttger (1682–1719) under the patronage of August II, elector of Saxony and king of Poland. The following year, the king established a royal manufactory outside of Dresden in the town of Meissen, and the porcelain created there has

been known by that name ever since. Early Meissen porcelain and its decoration remained experimental into the 1740s, despite pronounced ambitions to reproduce collectors' items, display pieces, tableware, and princely curiosities owned by the king and members of the Dresden court. Examples from this period are particularly rare and have always been highly sought after. The most important surviving pre-World War II gathering of early Meissen in Germany, assembled by Lisa and Heinrich Arnhold, remains in the hands of their descendants and continues to grow today. Although well known to specialists, this remarkable collection has never before been the subject of a major public exhibition, and a selection of approximately 100 examples will be presented exclusively at the Frick in the spring of 2008. At the same time, the first illustrated and scholarly book on the collection will be published by Dan Giles Ltd. It includes entries by the exhibition's guest curator, Maureen Cassidy-Geiger, as well as essays by Henry Arnhold, Sebastian Kuhn, and Heike Biedermann. The exhibition is also the museum's first on Meissen porcelain, which was not collected by founder Henry Clay Frick, who focused instead on Chinese porcelain and objects from the French Sèvres manufactory.

The Arnhold Collection was formed in two phases and in two cities, first in Dresden by Lisa and Heinrich Arnhold between 1926 and 1935, with a focus on tableware and vases, objects of royal or noteworthy provenance, then in New York by their son Henry, beginning in 1972. The Dresden group is notable for its concentration of stoneware and porcelain with different ground colors, painted and molded patterns, and armorial ware. Emphasis was also placed on collecting Meissen porcelain decorated outside the manufactory by independent enamellers termed *Hausmaler*.



Pantalone and Columbine, Meissen porcelain, c. 1740. Model by Johann Joachim Kändler, 1736–38, h 17 cm, The Arnold Collection; photo: Maggie Nimkin

Henry Arnhold followed the preferences of his parents by adding greatly to the holdings in early Meissen stoneware (the factory's so-called red porcelain, produced only from 1710 to 1713 and associated with Böttger's work at the manufactory). Arnhold expanded the range of certain areas, such as the works of independent German and Dutch decorators and gold-decorated wares from Augsburg and other specialist workshops. He also added significant examples by Johann Gregorius Höroldt (1696–1775), chief painter after 1720, whose innovations with enamel paint formulas brought an unprecedented variety and range of colors to the manufactory. The underglaze blue-decorated vases and wares Henry Arnhold has collected constitute a wholly new area of interest. Royal wares, they were commissioned by August II for his unrivaled porcelain palace known as the "Japanisches Palais." Furthermore, Arnhold's interest in comparative pieces, such as prototypes in Asian ceramics or silver, led to the recent acquisition of a wide array of Chinese and Japanese porcelains with royal inventory numbers. Other recent acquisitions include large and small figures and groups by the leading Meissen sculptor, Johann Joachim Kändler (1706–1775). The exhibition is made possible, in part, by the generous support of the Arnhold Foundation.

ANDREA RICCIO: RENAISSANCE MASTER OF BRONZE

September 16, 2008, through January 4, 2009



Andrea Briosco Riccio (1470-1532), *Lamp*, 15th century, 16.83 cm, The Frick Collection, New York, photo: Michael Bodycomb

This will be the first monographic exhibition ever dedicated to Riccio, one of the greatest—and least-known—bronze masters of the Renaissance. The long-overdue exhibition and publication will focus on Riccio's autograph works and will present more than thirty statuettes and reliefs from every phase of his career. These works will be joined by the few bronzes believed to be derived from the master's lost compositions. Held in the fall of 2008, *Masterpieces in Bronze: Riccio, Sculptor of the Paduan Renaissance*, will be shown exclusively at The Frick Collection.

Current scholarship primarily presents Riccio as an antiquarian whose sculptures satisfied the erudite tastes of a closed circle of Paduan humanist collectors. This exhibition aims to change these perceptions dramatically by presenting bronzes that reveal him to be a sculptor whose creative genius equaled that of Donatello, whose understanding of antiquity rivaled Mantegna's, and whose ability to express human passion could approach Leonardo's own. The aesthetic impact generated by showing Riccio's small bronzes together in a monographic exhibition will emphasize that his art, like that of all great Renaissance masters, expressed universal themes that speak to a wide audience, today as they did then.

Curated by Denise Allen, Curator at The Frick Collection, and a Renaissance specialist, and Peta Motture, Curator of Renaissance Sculpture, Victoria and Albert Museum, London, the exhibition will be accompanied by a scholarly catalogue that will include essays on Riccio's life and career and on the artist and the small bronze as an art form. It will also feature a technical study of Riccio's casting technique. Authors include the exhibition curators and other leading scholars in the fields of Renaissance sculpture and bronze technique, among them Richard Stone, Senior Museum Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, New York; Volker Krahn, Chief Curator, Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen zu Berlin; Dimitrios Zikos of the Museo Nazionale del Bargello, Florence; Davide Banzato, Director, Musei Civici di Padova; and Claudia Kryza-Gersch, Curator of Renaissance Sculpture, Kunsthistorisches Museum, Vienna. The catalogue will include detailed scholarly entries for each sculpture and will be richly illustrated with new photographs of Riccio's bronzes.

MASTERPIECES OF EUROPEAN PAINTING FROM THE NORTON SIMON MUSEUM

October 28, 2008, through January 18, 2009

The Frick Collection is pleased to present a selection of five masterpieces of European painting from the highly acclaimed Norton Simon Museum in Pasadena, California. The exhibition, on view in the Oval Room from October 28, 2008, though January 18, 2009, will afford New York and East Coast audiences the occasion to see superb masterworks from the collections of the Norton Simon Art Foundation and The Norton Simon Foundation, a very special opportunity as both institutions generally do not allow their works to travel. The five featured paintings are Jacopo Bassano's (Jacopo da Ponte, 1510–1592) *Flight into Egypt*, c. 1544–45; Peter Paul Rubens' (1577–1640) *Holy Women at the Sepulchre*, c. 1611–14; Guercino's (Giovanni Francesco Barbieri, 1591–1666) *Aldrovandi Dog*, c. 1625; Francisco de Zurbarán's (1598–1664) *Still Life with Lemons, Oranges and a Rose*, 1633; and Bartolomé Esteban Murillo's (1617–1682) *Birth of Saint John the Baptist*, c. 1655. None of these artists is represented in the Frick's collection, and the outstanding quality of each of these Old Master paintings makes them well suited to be viewed in the company of the Frick's works.



Francisco de Zurbarán, 1598–1664, *Still Life with Lemons, Oranges and a Rose*, 1633, oil on canvas, 62.2 x 109.5 cm, The Norton Simon Foundation

The project is organized by Colin B. Bailey, Peter Jay Sharp Chief Curator of The Frick Collection, and Carol Togneri, Chief Curator of the Norton Simon Museum, with Margaret Iacono, Assistant Curator of the Frick. This exhibition marks the beginning of a series of reciprocal loan exchanges between the two institutions.

Masterpieces of European Painting from the Norton Simon Museum follows in the Frick tradition of presenting important Old Master paintings from American institutions that are less accessible to the New York public. Previous projects in this series have been: *Masterpieces from The Cleveland Museum of Art* (November 2006–January 2007); *Masterworks from The Toledo Museum of Art* (October 2002–January 5, 2003), and *In Pursuit of Quality: 25 Years of Collecting Old Masters, Paintings from The Kimbell Art Museum, Fort Worth* (November 1989–January 1990).

Norton Simon (1907–1993) was a pioneering entrepreneur whose enormous wealth derived from numerous business ventures ranging from the creation of a sheet metal distribution company and the triumphant revival of Hunt Foods, Inc. to the eventual formation of Norton Simon Inc., a multiindustry conglomerate that included Hunt-Wesson Foods, McCall's Publishing, Max Factor cosmetics, and Avis Car Rental. Simon's focus turned to art in the 1950s, and in the same intelligent and strategic manner employed to forge his business empire he amassed an art collection of great renown. Like museum collection of Henry Clay Frick, whom Simon admired enormously and whose museum was used as a model for his own, Simon's evolved as his tastes did. His first acquisitions were Impressionist and Post-Impressionist works by such recognized masters as Degas, Renoir, Gauguin, and Cézanne. In the 1960s he began acquiring Old Masters and Modern works, choosing to sell many of his acclaimed French Impressionist paintings at the decade's close; in the 1970s Simon's appreciation for Indian and Southeast Asian art

emerged and was reflected in his burgeoning collection. Today the Norton Simon collections consist of Western and Asian art spanning more than 2,000 years and contain paintings, sculpture, works on paper, and photography.

The exhibition will be accompanied by a fully illustrated publication with an essay by the authority on the collection of Norton Simon, Senior Curator Sara Campbell, as well as in-depth catalogue entries by Margaret Iacono. The softcover publication will be available in the Museum Shop of the Frick, on the institution's Web site (www.frick.org), and by phone (212) 288-0700.

CASPAR DAVID FRIEDRICH: NATURE AS REVELATION

February 10, 2009, through, May 3, 2009

Caspar David Friedrich (1774–1840), a leading artist of the German Romantic movement, is widely considered to be the greatest German draftsman since Albrecht Dürer. Friedrich is perhaps best known for his symbolic landscapes on canvas and on paper, in which he sought “to represent Nature simply, nobly, and greatly.” His serene compositions leave an indelible impression on the viewer as they reveal Friedrich's extraordinary sensitivity to the cycles of nature, the effects of seasonal changes, and the ephemeral qualities of light. This landmark exhibition, organized by the American Federation of Arts, is the most comprehensive, broad-scale presentation of his work in North America in recent years and the first in the United States to examine his work on paper.

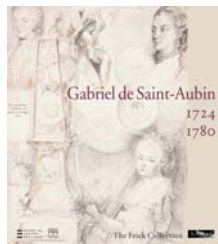
The exhibition features approximately fifty works from distinguished collections in Europe and the United States, from his earliest sketches in 1798 to his studies of nature from direct observation, compositional studies, and drawings after paintings, which further explore themes and compositions. The exhibition will also include woodcuts and etchings and approximately seven major paintings in oil on canvas. The show is organized thematically and chronologically, beginning with the foci of longing and spiritual contemplation through the artist's early tree studies, sailboats, and various ruins. A series of rare portraits of family members and self-portraits blends together Friedrich's personal biography with his artistic life.

Thomas Kellein, Director of the Kunsthalle Bielefeld in Germany, serves as guest curator of the exhibition, which is coordinated for The Frick Collection by Susan Grace Galassi, Curator. The exhibition is accompanied by a fully illustrated, catalogue, produced by the American Federation of Arts and Yale University Press.

NEW PUBLICATIONS AND GIFTS

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.

GABRIEL DE SAINT-AUBIN (1724–1780)



The exhibition catalogue that accompanies the groundbreaking fall exhibition, *Gabriel de Saint-Aubin (1724–1780)*, is the first monographic color publication on the artist and is a collaborative effort spanning the Atlantic. The principal organizers of the exhibition (Pierre Rosenberg, President-Director Emeritus, Musée du Louvre; Colin B. Bailey, Peter Jay Sharp Chief Curator, The Frick Collection; Kim de Beaumont, Guest Curator, The Frick Collection; and Christophe Leribault, Chief Curator in the Department of Drawings, Musée du Louvre) contributed pioneering essays on the artist, as did Suzanne Folds McCullagh, Anne Vogt Fuller and Marion Titus Searle Curator of Earlier Prints & Drawings, The Art Institute of Chicago.

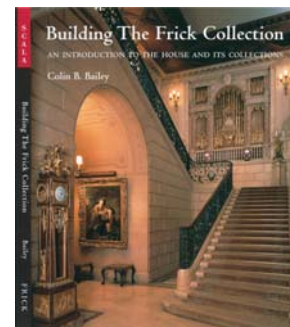
Perrin Stein, Curator, Department of Drawings and Prints, The Metropolitan Museum of Art, catalogued a selection of the artist's etchings. The book offers the general public and scholars an updated resource on this master, particularly important given that the primary reference work on Saint-Aubin, Émile Dacier's monograph and catalogue raisonné (1929–1931), was published nearly eighty years ago. Many of Gabriel de Saint-Aubin's works have not been reproduced in color before, and this well-illustrated publication conveys the sheer beauty, impressive

scope, and highly personal charm of Saint-Aubin's art. Published by Musée du Louvre Éditions and Somogy Éditions d'Art, the softcover book is available in English and French versions (320 pages, \$59.95).

BUILDING THE FRICK COLLECTION

AN INTRODUCTION TO THE HOUSE AND ITS COLLECTIONS

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, Peter Jay Sharp 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 by the museum in association with Scala, it is available in softcover (\$14.95) and hardcover (\$24.95).



THE FRICK COLLECTION UMBRELLA AND TOTE BAG



The Museum Shop of The Frick Collection introduces its first umbrella and coordinating tote bag. Both feature the monogram for Henry Clay Frick (1849-1919), which was designed for the main entrance by the architectural firm of John Russell Pope in 1935, when the museum opened to the public. The decorative, classically inspired monogram was one of many painstaking details incorporated into Pope's museum building that seamlessly evoked the original design of the house.

The handsome umbrella (length 34 ½ inches) is double-layered and has a wooden handle and shaft. It is available for \$35.00 (Member Price, \$31.50). Available separately, the sturdy and attractive matching tote bag (13 inches wide by 11 inches high x 3.5 inches deep) is made of a heavy cotton canvas and features leather straps and edging, a snap closure top, a full interior zip pocket, and an embroidered monogram. It is available for \$45.00 (Member Price, \$40.50).



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.

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