

# ARCHIVED PRESS RELEASE

from

# THE FRICK COLLECTION

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## ADVANCE SCHEDULE OF EXHIBITIONS

### *THROUGH SPRING 2010*

**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](mailto:mediarelations@frick.org).

### CURRENT & UPCOMING PRESENTATIONS

ANDREA RICCIO: RENAISSANCE MASTER OF BRONZE  
Through January 18, 2009

MASTERPIECES OF EUROPEAN PAINTING FROM  
THE NORTON SIMON MUSEUM  
February 10, 2009, through May 10, 2009

EXUBERANT GROTESQUES: RENAISSANCE  
MAIOLICA FROM THE FONTANA WORKSHOP  
September 15, 2009, through January 17, 2010

WATTEAU TO DEGAS: FRENCH DRAWINGS  
FROM THE FRITS LUGT COLLECTION  
October 6, 2009, through January 10, 2010

MASTERPIECES OF EUROPEAN PAINTING FROM  
DULWICH PICTURE GALLERY  
March 9, 2010, through May 30, 2010

### ONGOING/ANNOUNCEMENTS:

FRICK COLLECTION GALLERIES NOW FEATURE  
AN IMPORTANT NEW ACQUISITION AND THREE EXTENDED LOANS

RETURN OF HOBBEEMA'S *VILLAGE AMONG TREES*



Francisco de Zurbarán, 1598–1664, *Still Life with Lemons, Oranges and a Rose*, 1633, oil on canvas, 24 ½ x 43 1/8 in., The Norton Simon Foundation

## ANDREA RICCIO: RENAISSANCE MASTER OF BRONZE

October 15, 2008, through January 18, 2009



Andrea Riccio (1470–1532), *The Shouting Horseman*, c. 1510–15, bronze, 33.0 cm high, Victoria and Albert Museum, London

This autumn, The Frick Collection presents the first monographic exhibition dedicated to Andrea Riccio (1470–1532), one of the greatest—and least-known—bronze masters of the Renaissance. Though the artist was celebrated in the sixteenth century as a “sovereign master of bronze” and is acknowledged today as one of the most sublimely creative sculptors of the Italian Renaissance, Riccio’s achievement is still not widely recognized or generally understood. His oeuvre remains the province of specialists, and the majority of his works are scattered across museum collections, where they are viewed in isolation. Even Riccio’s greatest and largest commission, the extraordinary *Paschal Candelabrum*, stands alone, distantly shrouded in the shadowed choir of the Basilica of Saint Anthony in Padua. This critically acclaimed and long-overdue exhibition and publication aim to introduce Riccio’s dramatically beautiful work to the general and scholarly public by presenting for fresh examination a significant portion of his known production. *Andrea Riccio: Renaissance Master of Bronze* includes all the autograph statues and large-scale objects attributed to him that reside in public and private collections in the United States and features important examples from institutions across Europe, such as the Victoria and Albert Museum, London; the Musée du Louvre, Paris; the Kunsthistorisches Museum, Vienna; and the Museo Nazionale del Bargello, Florence. The exhibition brings together thirty of the sculptor’s rare autograph

bronzes, two of his fragmentary, life-size terracottas, and a selection of statuettes associated with his workshop. The sculptures span every phase of Riccio’s career and are representative of the genres in which he worked: figurative statuettes, functional bronzes, and narrative reliefs. The exhibition is presented exclusively at The Frick Collection, along with a range of educational programs and a richly illustrated and scholarly catalogue. The exhibition is organized by the Frick’s Curator and sculpture and Renaissance specialist **Denise Allen**, with **Peta Motture**, Senior Curator of Sculpture, the Victoria and Albert Museum, London.

Major funding has been provided by The Christian Humann Foundation, Mr. and Mrs. Howard Phipps Jr., and the Samuel H. Kress Foundation. Additional support has been generously provided by Mr. and Mrs. Walter A. Eberstadt, Mr. and Mrs. J. Tomilson Hill, Peter P. Marino, The Gladys Kriebel Delmas Foundation, Hester Diamond, and The Peter Jay Sharp Foundation. The project is also supported, in part, by an award from the National Endowment for the Arts and by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition is accompanied by a catalogue published by The Frick Collection in association with Philip Wilson Publishers, London, and was made possible by the generous support of the Robert Lehman Foundation and the Thaw Charitable Trust.

## MASTERPIECES OF EUROPEAN PAINTING FROM THE NORTON SIMON MUSEUM

February 10, 2009, through May 10, 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 February 10 through May 10, 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) *The Flight into Egypt*, c. 1544–45; Peter Paul Rubens’s (1577–1640) *The 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*



Bartolomé-Esteban Murillo, Spanish, 1617–1682, *The Birth of Saint John the Baptist*, c. 1655, oil on canvas, 57 ¾ x 74 1/8 in., The Norton Simon Foundation

*Rose*, 1633 (see front page); and Bartolomé-Esteban Murillo's (1617–1682) *The Birth of Saint John the Baptist*, c. 1660. 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. The project is organized by Colin B. Bailey, Associate Director and 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 multi-industry 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. As with the 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.

Principal funding for *Masterpieces of European Painting from the Norton Simon Museum* is provided by Melvin R. Seiden in honor of Colin B. Bailey. Major corporate support is provided by Fiduciary Trust Company International. Additional support is generously provided by the Thaw Charitable Trust and Mr. and Mrs. John P. Birkelund. 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.

## EXUBERANT GROTESQUES: RENAISSANCE MAIOLICA FROM THE FONTANA WORKSHOP

September 15, 2009, through January 17, 2010



Maiolica dish with *The Judgment of Paris* after Raphael, Fontana workshop, c. 1565, tin-glazed earthenware, The Frick Collection, gift of Dianne Dwyer Modestini in memory of Mario Modestini

In the last quarter of the nineteenth century, Adolphe de Rothschild (1823–1900) assembled a vast collection of medieval and Renaissance sculpture, furniture, and decorative art, including an important collection of Italian maiolica. At his death, the maiolica passed to his grand-nephew, and at the outbreak of World War I, many were sold to the celebrated art dealer Joseph Duveen. A few were purchased by collectors such as Robert Lehman (1891–1969) and William Randolph Hearst (1863–1951), but most of the maiolica, and not the least important, stayed in Duveen's stock until it was sold to Norton Simon in 1964, when the millionaire industrialist purchased the remaining holdings of the Duveen Brothers. One striking example from this group—a large charger made in Urbino around 1565 in the workshop of the Fontana—was given recently to The Frick Collection by Dianne Dwyer Modestini in memory of her husband Mario Modestini. The first piece of maiolica to enter the museum's holdings, it has inspired a focus exhibition that will address the collecting taste for maiolica in the late nineteenth and early twentieth centuries. The project will also examine the output of the Fontana workshop between 1565 and 1580 by presenting fine examples that

feature the distinctive combination of a central narrative *istoriato* scene surrounded by delicate grotesques on a whitened ground. The use of grotesques, seen in the Renaissance on the walls of the Vatican loggias painted by Raphael in the 1520s, is transferred in Urbino to maiolica as an innovative form of decoration, the Frick's charger being an early and sublime example. This project will reunite several maiolica pieces from Baron Adolphe's collection, bringing them together for the first time with examples from other celebrated nineteenth-century European and American collections. Although the so-called "Modestini charger" will be familiar to The Frick Collection's regular visitors, the other pieces have rarely or never been seen in New York. On view in the fall of 2009, the presentation is organized by Andrew W. Mellon Curatorial Fellow Charlotte Vignon.

## WATTEAU TO DEGAS: FRENCH DRAWINGS FROM THE FRITS LUGT COLLECTION

October 6, 2009, through January 10, 2010

An avid collector of works on paper from the age of fifteen, and an art historian whose scholarship continues to be cited today, Frits Lugt (1884–1970) played a formative role in the history of graphic arts. In 1957 Lugt established the Fondation Custodia, Paris, to care for and add to his collection of 6,000 Old Master drawings and 30,000 prints. *Watteau to Degas: French Drawings from the Frits Lugt Collection* features the collection's most significant eighteenth- and nineteenth-century French works on paper. These drawings will be on view at The Frick Collection in the fall of 2009 and at the Fondation Custodia in the spring of 2010. Many of these drawings have never been exhibited in North America, and this will be the first time an exhibition of French works from the Fondation Custodia has been mounted in the United States. Furthermore, original research and the publication of several drawings for the first time will make the accompanying catalogue an important contribution to our knowledge of eighteenth- and nineteenth-century art and to the history of collecting, by focusing on one of the twentieth century's most renowned drawings collectors.



Jean-Antoine Watteau (1684–1721), *Woman Lying on a Sofa*, c. 1717–18, red, black, and white chalk, 21.7 x 31.1 cm, Fondation Custodia, Paris



Edgar Degas (1834–1917), *Head of a Soldier*, 1857, watercolor, gouache, and red chalk wash over graphite, 25.6 x 21 cm, Fondation Custodia, Paris

Selected by the curators of The Frick Collection, this exhibition of more than sixty works will include drawings and watercolors by well-known masters of the French School, including Jean-Antoine Watteau, François Boucher, Jean-Honoré Fragonard, Jacques-Louis David, Eugène Delacroix, Jean-Auguste-Dominique Ingres, and Edgar Degas, as well as important figures who are less familiar to the general public—Pierre-Jean Mariette, Charles-Joseph Natoire, Johan Jongkind, and Léon Bonvin, among others. Colin B. Bailey, Associate Director and Peter Jay Sharp Chief Curator of The Frick Collection, and Susan Grace Galassi, Senior Curator at The Frick Collection, will author the catalogue, which will open with an introductory essay on Frits Lugt as a collector by Mária van Berge-Gerbaud, Director of the Fondation Custodia.

# MASTERPIECES OF EUROPEAN PAINTING FROM DULWICH PICTURE GALLERY

March 9, 2010, through May 30, 2010



Rembrandt Harmensz van Rijn (1606–1669), *Girl at a Window*, 1645, oil on Canvas, 81.6 x 66 cm, © The Trustees of Dulwich Picture Gallery

The Frick Collection is pleased to announce the loan of nine European paintings from Dulwich Picture Gallery in London, one of the major collections of Old Master pictures in the world, particularly of the seventeenth and eighteenth centuries. The exhibition, which heralds the Gallery's bicentenary in 2011, presents an exciting opportunity to introduce American audiences to this institution's collection through nine of its greatest paintings. Indeed, this exceptional group of works, to be shown exclusively at the Frick from March 9 through May 30, 2010, includes signature masterpieces that seldom travel, many of which have not been on view in the United States in recent years, and in some cases, never in New York City. Featured are Rembrandt van Rijn's (1606–1669) *Girl at a Window*, 1645; Sir Anthony Van Dyck's (1599–1641) *Samson and Delilah*, c. 1619–20; Thomas Gainsborough's (1727–1788) *The Linley Sisters*, probably 1772; Sir Peter Lely's (1618–1680) *Nymphs by a Fountain*, before 1640; Canaletto's (1697–1768) *Old Walton Bridge over the Thames*, 1754; Gerrit Dou's (1613–1675) *A Woman Playing a Clavichord*, c. 1665; Antoine Watteau's (1684–1721) *Les Plaisirs du Bal*, most likely 1715–17; Bartolomé Esteban Murillo's (1618–1682) *The Flower Girl*, 1665–70; and Nicolas Poussin's (1594–1665) *The Nurture of Jupiter*, mid-1630s.

The exhibition, to be displayed in the Frick's Oval Room and Garden Court, is co-organized by Colin B. Bailey, Associate Director and Peter Jay Sharp Chief Curator at the Frick, and Xavier F. Salomon, Curator at Dulwich. Continuing in the Frick's tradition of presenting masterpieces from acclaimed museums not easily available to the New York public, it will feature works by artists found in the Frick's permanent collection as well as by those not represented but complementary to it. A fully illustrated catalogue, written by Dr. Salomon, will feature an essay on the origins of the collection at Dulwich as well as comprehensive entries on the nine works. Funding for the exhibition is provided, in part, by Melvin R. Seiden.

Dulwich's collection of paintings was assembled chiefly between 1790 and 1795 by the French art dealer Noel Desenfans in partnership with his Swiss associate, Sir Francis Bourgeois. Commissioned in 1790 by King Stanislaus Augustus of Poland to form a Royal Collection for the Polish people, this extraordinary collection was amassed by the dealers in five years. Upon the eventual dissolution of Poland and the king's abdication in 1795, Desenfans and Bourgeois found themselves with an extensive inventory of significant paintings. Unable to sell the entire collection or to find a suitable institution to which to entrust it, Bourgeois—owner of the collection following Desenfans's death in 1807—bequeathed it to Dulwich College with the stipulation that it be put on view to the public. Dulwich Picture Gallery consequently became England's first public art gallery after Bourgeois's death in 1811, opening its doors in 1817. Today the paintings reside in a historic building, designed by renowned architect Sir John Soane in 1811, with a later twentieth-century addition and a more recent one by Rick Mather in 1999.



Nicolas Poussin (1594–1665), *The Nurture of Jupiter*, mid-1630s, oil on canvas, 96.2 x 119.6 cm, © The Trustees of Dulwich Picture Gallery

## ONGOING/ANNOUNCEMENTS:

### FRICK COLLECTION GALLERIES NOW FEATURE AN IMPORTANT NEW ACQUISITION AND THREE EXTENDED LOANS

The acquisition by gift of the museum's first painting by Gabriel de Saint-Aubin was approved at a meeting of the Board of Trustees in September of 2008, and now this jewel-like canvas, *The Private Academy* hangs in the North Hall. On view in the West Gallery are two long-term loans: Nicolas Poussin's *Hannibal Crossing the Alps* and Francesco Guardi's *View of the Giudecca Canal and the Zattere, Venice*, and in the Garden Court, visitors find a dramatic, large-scale Meissen bird designed in the 1730s by the porcelain manufactory's celebrated modeler Johann Gottlieb Kirchner. Comments Director Anne Poulet, "We are pleased to offer our visitors the opportunity to enjoy four masterpieces by artists who are, for the most part, not otherwise represented in the permanent collection galleries of the Frick, works that are very much at home among the Old Master paintings and decorative arts gathered by Henry Clay Frick."



Gabriel de Saint-Aubin (1724–1780), *The Private Academy*, c.1755, oil on panel, 13 1/2 x 15 in. (34.29 x 38.1 cm), The Frick Collection, gift of Irene Roosevelt Aitken, photo: Michael Bodycomb

### RETURN OF HOBBEEMA'S *VILLAGE AMONG TREES*



Meyndert Hobbema (1638–1709), *Village among Trees*, 1665, oil on oak panel, The Frick Collection

Beginning Tuesday, November 25, 2008, visitors to the Frick Collection will be able to view the newly restored masterpiece *Village among Trees*, 1665, by the renowned Dutch master Meyndert Hobbema (1638–1709). After undergoing a year-long conservation treatment, the panel returns to the South Hall, and rejoins the Collection's other major work by the artist, *Village with Water Mill among Trees*, currently on view in the West Gallery. Both paintings were acquired by Henry Clay Frick in the early 1900s, when his preference in collecting shifted toward eighteenth-century English portraiture and seventeenth-century Dutch works. *Village among Trees*, painted during a very active period for the artist, is a fine example of his most prolific subject: the landscape. Hobbema's work is composed of elements the artist employed repeatedly throughout his career: large trees with

variegated foliage, picturesque cottages, a winding road, and a sky with windswept clouds. Although his repertoire of motifs observed in nature was limited, Hobbema invested his paintings with considerable freshness and variety. The sensitive conservation treatment, which has brought renewed clarity to the sky and clouds, renders these naturalistic details legible once again.

## NEW PUBLICATIONS AND GIFT ITEMS IN THE SHOP

Numerous publications and gifts are available through the Museum Shop of The Frick Collection, the institution's Web site ([www.frick.org](http://www.frick.org)), or by calling (212) 547-6848.

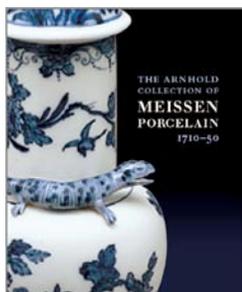
### *ANDREA RICCIO: RENAISSANCE MASTER OF BRONZE*

The fall 2008 exhibition on Andrea Riccio is accompanied by a scholarly catalogue in English published by The Frick Collection in association with Philip Wilson Publishers, London. The last full-scale monograph on the artist was published in 1927, and, therefore, an updated and color-illustrated resource was very much needed. The Frick's catalogue includes essays on Riccio's life and career and on the small bronze as an art form. It also features an unprecedented technical study of Riccio's casting technique. The book is authored by the exhibition's curator, Denise Allen, along with Peta Motture, Senior Curator of Sculpture, Victoria and Albert Museum, London, as well as other leading scholars in the fields of Renaissance sculpture and bronze technique: 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; and Davide Banzato, Director, Musei Civici di Padova. The catalogue features detailed scholarly entries for each sculpture by most of the essayists listed above in addition to eight other noted scholars. Of particular importance is the fact that nearly all of the works featured in the exhibition and book have been rephotographed in color for this project. As such, this volume offers an expansive visual resource on the artist, the likes of which has never existed (345 pages, 240 color illustrations; softcover: \$49.95 and hardcover \$80; Member Price, softcover, \$44.95 and hardcover, \$72).

### ANDREA RICCIO RENAISSANCE MASTER OF BRONZE



### A SIGNIFICANT VOLUME ON AN OTHERWISE UNPUBLISHED COLLECTION: *THE ARNHOLD COLLECTION OF MEISSEN PORCELAIN, 1710–50*



The first illustrated and scholarly publication on the private collection featured in the Frick's critically acclaimed spring 2008 exhibition, contains more than 1,060 color images, includes entries by the guest curator, **Maureen Cassidy-Geiger**, curator of the Arnhold Collection. The book features an introduction by **Henry Arnhold**, which offers a personal account of his family as art patrons in Dresden and how the porcelain collection was formed. **Sebastian Kuhn**, a leading expert on European ceramics and former Director of the European Ceramics and Glass Department, Sotheby's, London, contributed an essay tracing the wider trends in collecting European porcelain between 1900 and 1960 in Europe and America. An essay by **Heike Biedermann**, curator at the Gemälde Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, looks at the Arnholds as collectors of modern art in Dresden

from the year of their marriage in 1914 until 1935. The catalogue was published by the Frick in association with Dan Giles Ltd., (800 pages; softcover, \$65; and hardcover, \$275.00; Member Price, softcover, \$58.50 and hardcover, \$247.50).

### FRICK COLLECTION UMBRELLA AND TOTE BAG



The Museum Shop recently introduced 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 by 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).

## FRICK-COLLECTION-INSPIRED GIFTS



Other new gifts available through the Shop and online are the Sèvres-porcelain-inspired watch and Frick mansion blueprint mug and tray. The watch draws its inspiration from one of the highlights of the Frick’s decorative arts collections: the curious and exceedingly rare eighteenth-century mechanical table with Sèvres porcelain plaques (c. 1781). Created by French furniture maker Martin Carlin (c. 1730–1785), it is an exquisite example of Louis XVI small-scale, versatile furniture designed for use in the private apartments of women. Purchased by Frick in 1915, the Carlin table now sits in the Boucher Room, where the colorful and delicate porcelain plaques that adorn it can be closely examined. The ornamentation of scattered roses and cornflowers served as the inspiration for the band and face on the Frick Shop’s new timepiece. This watch is made of durable plastic and is battery operated. It is available exclusively through the Frick for \$40 (Member Price, \$36).

The design for this ceramic mug (4 x 3 inches) and tray (5 x 8 inches) was taken from an original 1913 blueprint of the north elevation of the New York home of Henry Clay Frick (1849–1919). Designed by the American architect Thomas Hastings (1860–1929), the north elevation was the more baroque wing of the building, with its coupled columns, pavilion-loggia, and façade of seven pilaster bays on Seventy-first Street, and evoked Louis XIV’s Grand Trianon of the late seventeenth century. In 1935 another American architect, John Russell Pope (1873–1937), transformed the residence into a museum and designed the adjoining Frick Art Reference Library. The area now occupied by the Library appears on the left side of the blueprint, adjacent to what is now the West Gallery of the museum. Both pieces are dishwasher and microwave safe. They are available separately; the mug is available for \$12.95 (Member Price, \$11.65) and the tray is available for \$16.95 (Member Price, \$15.25).



### BASIC INFORMATION

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

**Web site:** [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:** 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 Audio Tour of the permanent collection. 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 Alexis Light, Media Relations & Marketing Coordinator

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