



PRESS RELEASE

from

THE FRICK COLLECTION

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

ADVANCE SCHEDULE OF EXHIBITIONS THROUGH WINTER 2014

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

**PRECISION AND SPLENDOR: CLOCKS AND WATCHES
AT THE FRICK COLLECTION**

January 23, 2013, through February 2, 2014

PIERO DELLA FRANCESCA IN AMERICA
February 12, 2013, through May 19, 2013

**THE IMPRESSIONIST LINE FROM DEGAS TO TOULOUSE-LAUTREC:
DRAWINGS AND PRINTS FROM THE CLARK**
March 12, 2013, through June 16, 2013

DAVID D'ANGERS (1788–1856): MAKING THE MODERN MONUMENT
September 17, 2013, through December 8, 2013

**VERMEER, REMBRANDT, AND HALS: MASTERPIECES OF DUTCH
PAINTING FROM THE MAURITSHUIS**
October 22, 2013, through January 19, 2014

CURRENT

**VAN GOGH'S *PORTRAIT OF A PEASANT (PATIENCE ESCALIER)* ON LOAN
FROM THE NORTON SIMON MUSEUM, PASADENA**
Through January 20, 2013

**MANTEGNA TO MATISSE: MASTER DRAWINGS
FROM THE COURTAULD GALLERY**
Through January 27, 2013

WHITE GOLD: HIGHLIGHTS FROM THE ARNHOLD COLLECTION OF PORCELAIN
Through January 6, 2013



UPCOMING

PRECISION AND SPLENDOR: CLOCKS AND WATCHES AT THE FRICK COLLECTION

January 23, 2013, through February 2, 2014



Pierre de Fobis (1506 - 1575), *Gilt-Brass Table Clock*, c.1532, gilded brass, 5 x 2 3/16 inches, bequest of Winthrop Kellogg Edey, 1999, The Frick Collection; photo: Michael Bodycomb

The Frick Collection has one of the most important public collections of European timepieces in the United States, much of it acquired through the 1999 bequest of the New York collector Winthrop Kellogg Edey. This extraordinary gift of thirty-eight watches and clocks dating from the Renaissance to the early nineteenth century covers the art of horology in France, Germany, Switzerland, and the United Kingdom. For reasons of space, only part of the collection can be on permanent view in the museum's galleries. In 2001 many pieces from the Edey collection were featured in *The Art of the Timekeeper. Masterpieces from the Winthrop Edey Bequest*, an exhibition organized at the Frick by guest curator William J. H. Andrewes. In 2013, visitors will have another opportunity to explore the breadth and significance of the Edey collection through an exhibition that presents fourteen watches and eleven clocks from his bequest.

The exhibition illustrates the stylistic and technical developments of timepieces from 1500 to 1830. Edey's remarkable collection of Renaissance clocks is represented by a master work by Pierre de Fobis (see above) and his interest in watches by significant examples signed by George Smith, Henry Arlaud, Pierre Huaud, Julien Le Roy, Thomas Mudge, Abraham-Louis and Antoine-Louis Breguet. Also included in this presentation are five spectacular clocks on loan from Horace (Woody) Brock. Never before seen in New York City, they reflect the precision and splendor of the art of clockmaking in eighteenth-century France. This exhibition is organized by Charlotte Vignon, Associate Curator of Decorative Arts. Support for the exhibition is generously provided by The Selz Foundation, Peter and Gail Goltra, and the David Berg Foundation.

PIERO DELLA FRANCESCA IN AMERICA

February 12, 2013, through May 19, 2013



Piero della Francesca (c. 1411/13–1492), *Madonna and Child Attended by Angels*, c. 1470s, oil (and tempera?) on wood, 42.4 x 30.9 inches. © The Sterling and Francine Clark Art Institute

Revered in his own time as a 'monarch' of painting, Piero della Francesca (1411/13–1492) is acknowledged today as a founding figure of the Italian Renaissance. In early 2013, The Frick Collection will present the first monographic exhibition in the United States dedicated to the artist. It brings together seven works by Piero della Francesca, including six panels from the Saint' Agostino altarpiece—the largest number from this masterwork ever reassembled. They will be joined by the *Virgin and Child Enthroned with Attendant Angels*, his only intact altarpiece in this country. *Piero della Francesca in America* is organized by the Frick's Andrew W. Mellon Fellow and guest curator Nathaniel Silver. The related catalogue will include essays by James Banker, Professor Emeritus, North Carolina State University; Machtelt Israëls, Guest Researcher, University of Amsterdam; Elena Squillantini, masters candidate, Università degli Studi di Firenze; and Giacomo Guazzini, doctoral candidate, Scuola Normale Superiore di Pisa. Exclusive to the Frick, where it will be shown in the Oval Room, this important exhibition will also be accompanied by a rich and varied schedule of lectures, gallery talks, and seminars. Support for the exhibition is generously provided by Mrs. Henry Clay Frick II, The Andrew W. Mellon Foundation, The Gladys Krieble Delmas Foundation, Hester Diamond, the Robert H. Smith Family Foundation, and the Robert Lehman Foundation. The accompanying catalogue has been underwritten by The Christian Humann Foundation and a gift from an anonymous donor.

Piero della Francesca created the seven featured paintings for his hometown of Borgo Sansepolcro, enabling the exhibition to reconsider this pioneering artist in the context of his native city. Fundamental to his production was the Sant' Agostino altarpiece (1454–69), the giant polyptych that towered over the high altar of the local Augustinian church. One of the greatest full-length figures from this work, *Saint Augustine* from the Museu Nacional de Arte

Antiga in Lisbon, will make its debut in America with this presentation. It will be reunited for the first time with its companion, the Frick's *Saint John the Evangelist*, as will all of the surviving small-scale panels from the Sant'Agostino altarpiece (*Saint Apollonia* from the National Gallery of Art, and the Frick's *Augustinian Friar*, *Augustinian Nun*, and *Crucifixion*).

Completing the group will be one of the most important Renaissance works in America, Piero's *Virgin and Child Enthroned with Attendant Angels* from the Sterling and Francine Clark Art Institute. This intact altarpiece encapsulates Piero's singular ability to paint monumental figures of profound dignity and spiritual grandeur. As with his frescoes in Italy, which hardly ever travel, this large panel is rarely lent by its home institution. It has been presented in New York City only once since the Clark opened to the public nearly sixty years ago, making this a particularly exciting viewing opportunity. Removed from the artist's native city nearly two hundred years ago, this masterpiece will be returned to the context of Piero's oeuvre when it joins his six other paintings in the Oval Room.

Piero's paintings in museums in the United States reflect his meteoric rise to fame with East Coast American collectors in the early twentieth century, a phenomenon that will be explored in the catalogue. In 1903, Isabella Stewart Gardner initiated the taste for his work with the purchase of a fresco figure of *Hercules* (not in the exhibition). Robert Sterling Clark and Philip Lehman followed her lead by acquiring the *Virgin and Child Enthroned with Attendant Angels* (1913) and *Saint Apollonia* (1914), respectively. Helen Clay Frick subsequently advocated for purchase *Saint John the Evangelist* (1936), a decision associated with the Collection's opening year. It was joined by an *Augustinian Friar* and an *Augustinian Nun* (1950) as well as *The Crucifixion*, the latter donated to the Collection in 1961 by John D. Rockefeller, Jr., a Frick trustee. Collectively the four Frick acquisitions marked the coda of Piero's short-lived moment in the history of American collecting. They are the only works by this artist in a New York City collection, and it is with great pleasure that the Frick will present them in a fresh context in 2013.

THE IMPRESSIONIST LINE FROM DEGAS TO TOULOUSE-LAUTREC: DRAWINGS AND PRINTS FROM THE CLARK

March 12, 2013, through June 16, 2013

In spring 2013, The Frick Collection will present approximately sixty prints and drawings from the Sterling and Francine Clark Art Institute, renowned for its rich holdings in nineteenth-century French art. The works were selected by Colin B. Bailey, Deputy Director and Peter Jay Sharp Chief Curator and Susan Grace Galassi, Senior Curator at the Frick, and Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs at the Clark. The selection focuses on several artistic visionaries of the nineteenth century, including Courbet, Manet, Monet, Degas, Gauguin, and Toulouse-Lautrec. Nearly half of the sheets in the exhibition were acquired by Sterling and Francine Clark, who were avid collectors of Impressionism, while others have entered the Clark since its opening in 1955. The prints and drawings will be shown at the Frick as part of the Clark's commitment to global outreach through cultural exchange, organized at the same moment when 72 of the Clark's great French paintings are on an international tour in Europe, North America, and Asia. This exhibition at the Frick marks the first time that the Clark's nineteenth-century French works on paper have been the focus of a loan show.



Henri de Toulouse-Lautrec (1864–1901). *Elles: Clown (Seated Clowness, Mis CHA-U-KAO)*, 1896, lithograph, sheet: 20 3/4 x 15 13/16 inches, Sterling and Francine Clark Art Institute

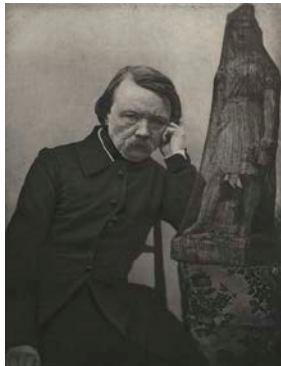
Important examples of the Realist and Impressionist schools dominate the exhibition. A group of prints by Édouard Manet, including his iconic *Execution of Maximilian* (1868), highlights the artist's virtuosic approach to etching and lithography. Thirteen sheets by his contemporary Edgar Degas, one of the founders of Impressionism, present the full range of his draftsmanship—from early, academic studies to his daring nudes of the 1890s. Sheets by fellow Impressionists Berthe Morisot, Claude Monet, Pierre-Auguste Renoir, and Camille Pissarro speak to the experimental, and often divergent, approaches to drawing and printmaking in the third quarter of the nineteenth century. A selection of works by post-Impressionist Paul Gauguin includes four prints on vibrant yellow paper from the *Volpini Suite* (1889). The artist's color woodcuts present flattened, nearly abstract forms inspired by his first trip to Tahiti in 1891. Gauguin's virtuosic approach to line is echoed in Paul Cézanne's *Bathers* (1898), a luminous color lithograph depicting male figures in a sylvan landscape. The exhibition culminates with an ensemble of eleven works by Henri de Toulouse-Lautrec, including three images from his famous

Elles portfolio (1896), a series of lithographic images of prostitutes. Other works by Toulouse-Lautrec present the glittering world of modern Parisian amusement, from acrobats at the Cirque Fernando to the dancer Loie Fuller represented in her glittering, swirling costume.

The exhibition will be accompanied by a full-color catalogue, the first devoted to this important collection. Informative texts will investigate the world of prints and drawings at this pivotal moment in nineteenth-century French visual culture, and the virtuosic line that stretches from Daumier to Toulouse-Lautrec will be considered anew. The catalogue authors are Mary Weaver Chapin, Portland Art Museum; Jay A. Clarke, Sterling and Francine Clark Art Institute; Anne Higonnet, Columbia University; Richard Kendall, Sterling and Francine Clark Art Institute, and Alistair Wright, St. John's College, Oxford. The exhibition is made possible by The Florence Gould Foundation.

DAVID D'ANGERS (1788–1856): MAKING THE MODERN MONUMENT

September 17, 2013, through December 8, 2013



Anonymous, *Portrait of Pierre-Jean David d'Angers*, c. 1845, photogravure after a daguerreotype, The Frick Art Reference Library, New York

Lauded by Victor Hugo as the Michelangelo of Paris, French sculptor David d'Angers (1788–1856) produced many of the most iconic portraits and ambitious public monuments of the Romantic era. This exhibition assembles some thirty-five masterpieces by David on paper; in wax, terracotta, bronze, and plaster; as well as rare nineteenth-century reproductions of his work in photographs and engravings. Drawn from North American public and private collections, many of these objects have never been exhibited before. This unprecedented ensemble will unite medals, portrait busts, bas-reliefs, and statuettes in order to highlight their shared themes of homage, celebrity, and the representation of history. Together they reveal David's quest to redefine the very notion of a monument in a period marked by both intense historicism and the ever-accelerating, restless rhythms of modernity.

The exhibition is organized by Emerson Bowyer, Andrew W. Mellon Curatorial Fellow, and will be accompanied by related public programs.

VERMEER, REMBRANDT, AND HALS: MASTERPIECES OF DUTCH PAINTING FROM THE MAURITSHUIS

October 22, 2013, through January 19, 2014



Johannes Vermeer (1632–1675), *Girl with a Pearl Earring*, c. 1665, oil on canvas, 44.5 x 39 cm, Mauritshuis, The Hague

The Frick Collection is pleased to announce that in the fall of 2013, it will be the final venue of an American tour of paintings from the Royal Picture Gallery Mauritshuis, The Hague. This prestigious Dutch museum, which has not lent a large body of works from its holdings in nearly thirty years, is undergoing an extensive two-year renovation that makes this opportunity possible. Between January 2013 and January 2014, the Mauritshuis will send thirty-five paintings to the United States, following two showings of works at Japanese institutions. The American exhibition opens this coming winter at de Young/Fine Arts Museums of San Francisco, traveling on to the High Museum of Art in Atlanta for the summer of 2013. A smaller selection of ten masterpieces will be on view at The Frick Collection in New York from October 22, 2013, through January 19, 2014. Among the works going on tour are the famous *Girl with a Pearl Earring* by Johannes Vermeer and *The Goldfinch* by Carel Fabritius, neither of which will have been seen by American audiences in ten years.

Housed in a magnificent seventeenth-century city palace, the museum is celebrated for its masterpieces from the Dutch and Flemish Golden Age, including paintings by Vermeer, Rembrandt, Steen, Hals, and Rubens. The works on permanent display provide a magnificent panorama of Dutch and Flemish art of the fifteenth to seventeenth centuries; from Flemish primitives to sunlit landscapes, from biblical characters to meticulous still lifes, and from calm interiors to humorous genre scenes. The core holdings of the Mauritshuis were acquired by Stadholder William V, Prince of Orange-Nassau (1748–1806), whose son, King William I (1772–1843), presented them to the Dutch nation in 1816. Consisting of nearly 300 paintings in 1822, the holdings of the Mauritshuis have grown to approximately 800 such works.

At the Frick, the exhibiton will be called *Vermeer, Rembrandt, and Hals: Masterpieces from the Mauritshuis*. It will be coordinated by Deputy Director and Peter Jay Sharp Chief Curator Colin B. Bailey and Assistant Curator Margaret Iacono. Continuing in the Frick's tradition of presenting masterpieces from acclaimed museums not easily accessible to the New York public, this exhibition follows on four acclaimed shows of similar size that drew, respectively, upon works from the Toledo Museum of Art (2002), the Cleveland Museum of Art (2006), the Norton Simon Museum (2009), and Dulwich Picture Gallery (2010). The Frick's Mauritshuis exhibition, to be shown in the Oval Room, primarily features works by artists collected by founder Henry Clay Frick, such as Vermeer, Rembrandt, Hals, and van Ruisdael, but is complementary in its inclusion of work by Steen and Fabritius.

The ten paintings coming to the Frick, all highlights of the Mauritshuis collection, represent the range of subject matter and technique prevalent in seventeenth-century painting in The Netherlands. They are Johannes Vermeer's *Girl with a Pearl Earring*, c. 1665; Rembrandt van Rijn's *Simeon's Song of Praise*, 1631, and his *Portrait of an Elderly Man*, 1667; Frans Hals's pendant portraits of *Jacob Olycan (1596–1638)* and *Aletta Hanemans (1606–1653)*, both painted in 1625; Carel Fabritius's *The Goldfinch*, 1654; Gerard ter Borch's *Woman Writing a Letter*, c. 1655; Jan Steen's *Girl Eating Oysters*, c. 1658–60, and *'The Way you Hear It, Is the Way You Sing It'*, c. 1665; and Jacob van Ruisdael's *View of Haarlem with Bleaching Grounds*, c. 1670–75.

CURRENT

VAN GOGH'S *PORTRAIT OF A PEASANT (PATIENCE ESCALIER)* ON LOAN FROM THE NORTON SIMON MUSEUM, PASADENA

October 30, 2012, through January 20, 2013



Vincent van Gogh (1853–1890), *Portrait of a Peasant (Patience Escalier)*, 1888, oil on canvas, Norton Simon Art Foundation, Pasadena, California; photo: Imaging Services, J. Paul Getty Museum, S.R. Strickler

The Frick Collection presents Vincent van Gogh's *Portrait of a Peasant (Patience Escalier)*. The painting has not left its home institution, the Norton Simon Museum, in Pasadena, CA, in nearly forty years, making this a particularly rare and exciting viewing opportunity for East Coast audiences. This modern masterpiece is on view in the Frick's Oval Room through January 20, 2013, and is accompanied by lectures and gallery talks.

The special loan is part of an ongoing exchange program with the Norton Simon Museum that began in 2009 when a group of five works from the sixteenth and seventeenth centuries travelled to New York. Other loans have followed: the Frick's *Comtesse d'Haussonville* by Ingres was shown at the Norton Simon in the fall of 2009, and Memling's *Portrait of a Man* was on view there this past winter and spring. Support for the exhibition is generously provided by Agnes Gund.

MANTEGNA TO MATISSE: MASTER DRAWINGS FROM THE COURTAULD GALLERY

October 2, 2012, through January 27, 2013



Peter Paul Rubens (1577–1640), *Helena Fourment*, c. 1630, black, red, and white chalk and pen and ink, 24 x 21 ½ inches, The Courtauld Gallery (Samuel Courtauld Trust)

In keeping with its tradition of exhibiting masterworks from collections outside of New York, the Frick presents fifty-eight drawings from The Courtauld Gallery, London. This exhibition marks the first time that so many of the principal drawings in The Courtauld's renowned collection—one of Britain's most important—have been made available for loan. The prized sheets represent a survey of the extraordinary draftsmanship of Italian, Dutch, Flemish, German, Spanish, British, and French artists active between the late Middle Ages and the early twentieth century. The survey features works executed in a range of drawing techniques and styles and for a variety of purposes, including preliminary sketches, practice studies, *aide-mémoires*, designs for other artworks, and finished pictures meant to be appreciated as independent works of art. Among the artists in the Frick's exhibition are Andrea Mantegna, Leonardo da Vinci, Albrecht Dürer, Michelangelo Buonarroti, Peter Paul Rubens,

Jusepe de Ribera, Rembrandt Harmensz van Rijn, Jean-Antoine Watteau, Charles-Joseph Natoire, Thomas Gainsborough, Francisco Goya y Lucientes, Joseph Mallord William Turner, Théodore Géricault, Edgar Degas, Paul Cézanne, Vincent van Gogh, Georges Seurat, Henri Matisse, and Pablo Picasso. The Courtauld Institute of Art, devoted to the study of art history, was founded in 1932. Its collection was established that same year with Samuel Courtauld's (1876–1947) magnificent gift of Impressionist and Post-Impressionist masterpieces, including many important works on paper. With additional bequests and gifts from various donors, an ensemble of outstanding works on paper from a wide range of time periods was formed. Today, the holdings consist of about 7,000 drawings and watercolors and 20,000 prints, reflecting the various benefactors' tastes and preferences. Sir Robert Witt (1872–1952) bequeathed both his photographic archive (which served as one of the primary models for the Frick's Art Reference Library) and approximately 3,000 Old Master drawings from his private collection. Within a larger gift, Count Antoine Seilern (1901–1978) left 350 exquisite drawings to the institution, another important addition.

The exhibition was organized by Colin B. Bailey, the Frick's Deputy Director and Peter Jay Sharp Chief Curator, and Stephanie Buck, Martin Halusa Curator of Drawings at The Courtauld Gallery. Support for the presentation in New York was generously provided by Jean-Marie and Elizabeth Eveillard, The Christian Humann Foundation, The Peter Jay Sharp Foundation, the late Melvin R. Seiden in honor of Neil and Angelica Rudenstine, the Joseph F. McCrindle Foundation, Diane Allen Nixon, and an anonymous gift in honor of Colin B. Bailey and in memory of Melvin R. Seiden. The exhibition was also supported by an indemnity from the Federal Council on the Arts and the Humanities.

WHITE GOLD: HIGHLIGHTS FROM THE ARNHOLD COLLECTION OF MEISSEN PORCELAIN

Extended through January 6, 2013

This year, visitors to The Frick Collection have been enjoying a new gallery—the first major addition to the museum's display spaces in nearly thirty-five years. Since opening last December, the Portico Gallery has won a Merit Award from the American Institute of Architects (AIA) New York Chapter, as well as the Transformation Award from the Friends of the Upper East Side Historic Districts. Designed by architects and planners Davis Brody Bond, the gallery integrates the outdoor garden portico on Fifth Avenue into the fabric of the museum, offering fresh vistas as well as a light and airy space devoted to the display of decorative arts and sculpture.



A rare pair of early Meissen "birdcage" vases from The Arnhold Collection on view in The Frick Collection's new Portico Gallery; photo: Michael Bodycomb

Now extended through January 6, 2013, the inaugural exhibition features nearly seventy objects drawn from a larger promised gift of porcelain from the collection of Henry Arnhold, one of the greatest private holdings of early Meissen assembled during the twentieth century. *White Gold: Highlights from the Arnhold Collection of Meissen Porcelain* was organized by Charlotte Vignon, Associate Curator of Decorative Arts. Among the objects featured and illustrated at left are a pair of trumpet-shaped vases with elephant-head handles, rare survivors of an extraordinary series. In specially designed wall cases on the north side of the new gallery are four groups of objects from the Arnhold Collection, each representing a collecting focus and strength: stoneware, Meissen Chinoiserie, Japanese and Japanese-inspired wares, and independently decorated wares known as Hausmaler. These

objects, long-admired for their masterfully modeled shapes, compositions, and gemlike glazes, offer a window into the early years of manufacturing porcelain in the West and celebrate a chapter in the history of the ceramic medium.

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.shopfrick.org), and by calling 212.547.6848.

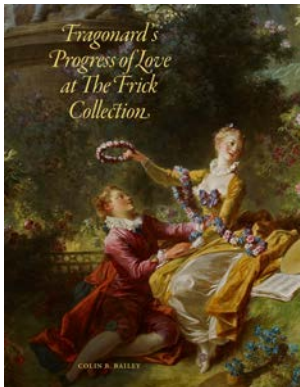
UPDATED GUIDE TO THE COLLECTIONS NOW AVAILABLE IN THREE LANGUAGES: ENGLISH, FRENCH, AND JAPANESE



For the first time in more than ten years, The Frick Collection has published a combined general guide. It contains succinct information and recent scholarship on Henry Clay Frick and the mansion he built in New York City nearly 100 years ago in 1914. The book features a selection of the masterpieces he acquired along with those that entered the collection founded after his death. Produced with the BNP Paribas Foundation, which has created a series of popular guides to French and American museums, *The Frick Collection, New York* incorporates all new photography and is available in English, French, and Japanese editions (softcover, 128 pages with 150 color illustrations); \$25.00, Member price \$22.50.

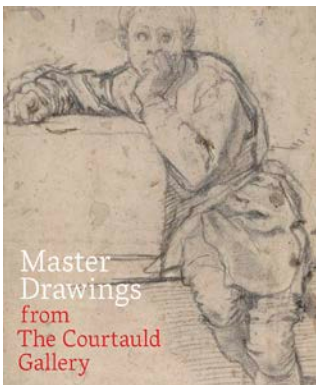
BOOK ON THE FRAGONARD ROOM RECEIVES AN AWARD

Jean-Honoré Fragonard's *Progress of Love* is one of the great painted ensembles of French eighteenth-century art and forms the focal point of one of the most beloved galleries at The Frick Collection. Published by the museum in



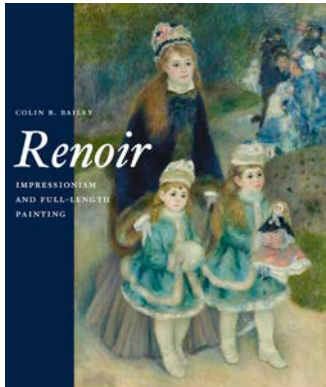
association with D. Giles Limited in September 2011, Colin B. Bailey's *Fragonard's Progress of Love at The Frick Collection* received the Association of Art Museum Curators (AAMC) award for "Outstanding Catalogue based on a Permanent Collection." The acclaimed book reveals the intriguing history behind the commission, rejection, and rehousing of this great masterpiece. The story—as told through freshly researched text, new photography, and specially created photomontages—has resonance and appeal beyond the walls of the institution. Through this case study, it offers a window into the complex world of art and architectural taste-makers and patronage in eighteenth-century France, while addressing a wonderful case history of collecting in Europe and America. The publication features 140 color images of the paintings, details, views of the room, plans, original sketches, and other comparative images (192 pages, hardcover, \$44.95, Member price \$40.46; softcover \$25.00, Member price \$22.50).

FALL/WINTER 2012 EXHIBITION CATALOGUE



Also available is the beautifully illustrated catalogue that accompanies the fall 2012 exhibition *Master Drawings from The Courtauld Gallery*. It is introduced with an essay by Stephanie Buck, and brings together twenty authors who wrote entries on individual works in their areas of specialty, often revealing new technical research undertaken at The Courtauld. Among the contributors are Denise Allen, Colin B. Bailey, Caroline Campbell, Susan Grace Galassi, Julian Brooks, Christopher White, Chris Fischer, Margret Stuffmann and David Solkin. The book, co-published by The Courtauld Gallery and The Frick Collection in association with Paul Holberton publishing, London, features 287 pages with approximately 200 color illustrations. It is available in hardcover (\$60.00; member price \$54.00) and paperback (\$39.95; member price \$35.96) editions.

ON SALE: *RENOIR, IMPRESSIONISM, AND FULL-LENGTH PAINTING*



To accompany the recent exhibition *Renoir, Impressionism, and Full-Length Painting*, the Frick (in association with Yale University Press) published a richly illustrated catalogue, intended to remain a valued resource on the artist for years to come. Written by Colin B. Bailey, Deputy Director and Peter Jay Sharp Chief Curator, it offers fresh insights into Renoir's complex ambitions as a young artist and provides a new framework for approaching his oeuvre in the first decade of the Impressionist movement. Technical studies of the canvases shed new light on the artist's working methods, while the juxtaposition of these full-length portraits brings the glamour of the Belle Époque vividly to life. For additional context, the book includes an illustrated appendix that lists the sixty-six known grand-scale works painted by Renoir during the period 1863 through 1890 (ISBN 978-0-300-18108-1; hardcover, 264 pages, 255 color illustrations, \$39.95, reduced from \$65) is available in the Museum Shop, on the Frick's Web site

(www.frick.org), and by phone at (212) 547-6848.

FRICK COLLECTION—INSPIRED GIFTS

Available exclusively at the Frick's Museum Shop, online at www.shopfrick.org, or by calling 212 547.6848.



New to the Museum Shop is a cap featuring an embroidered 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 conceived to seamlessly

evoke the original (1913–14) design of the house. The cap is available in three color combinations (black with burgundy monogram, burgundy with ivory monogram, and khaki with brown monogram) and is 100% cotton, one size with an adjustable buckle strap. \$18.00, Member Price, \$16.50.



Also new this season is The Frick Collection Playing Cards. Featuring some of the collection's most iconic portraits, this handsome double deck of playing cards is the perfect give for art lovers and card players alike. Cover design: Jean-Henri Riesener, Detail from the *Commode with Pictorial and Trellis Marquetry*, late 18th century; Front of cards, Left side: Hans Holbein the Younger, *Sir Thomas More*, 1527; Front of cards, Right side: Hans Holbein the Younger, *Thomas Cromwell*, c. 1532-33; King: Diego Rodríguez de Silva y Velázquez, *King Philip IV of Spain*, 1644; Queen: Jean-Auguste-Dominique Ingres,

Comtesse d'Haussonville, 1845; Jack: Titian (Tiziano Vecellio), *Portrait of a Man in a Red Cap*, c.1516; Joker: François Boucher and Studio, Detail of *Astronomy from The Arts and Sciences*, c. 1750-52. \$22, Member Price, \$19.80.



The shop has added a silk scarf to the collection of gifts inspired by details from a *chinoiserie* ceiling on the second floor of the mansion. The mural was painted by Alden Twachtman (son of noted American artist John) and installed in 1914. A taste for this whimsical style was popular in eighteenth-century France and more broadly in the nineteenth-century European and English homes. The scarf features an elaborate roundel accented with painted peacock feathers.



The tote features a similar design as the scarf, but with the addition of two female court figures under umbrellas occupying the sides. The mug is decorated with a whimsical monkey motif. The scarf is 100% silk and made in France. The versatile tote (13 inches wide by 14 inches high by 5 1/2 inches deep) is made of durable plastic and has a Velcro closure. The mug is dishwasher and microwave safe. Scarf \$125.00, Member Price \$112.50; tote \$12.00, Member price \$10.80; ceramic mug \$12.95, Member price \$11.65.



The inspiration for this handsome silk pocket square is a detail on the inlaid case of the marquetry-veneered barometer clock, c. 1690-1700, acquired by The Frick Collection in 1999 and attributed to André-Charles Boulle (French, 1642–1732). The ornate pattern on the clock case translates beautifully to this versatile men's accessory. The scarf is 100% silk and made in France. \$25.00, Member Price \$22.50.



Decorated with delicate patterns taken from the Frick's holdings in Chinese and Sèvres porcelain, these lightweight melamine plates are practical and charming for garden/patio entertaining or picnics in the park. The *Plum Blossom* motif (at left) is based on an eighteenth-century Chinese porcelain dish, and the *Sèvres* pattern (at right) is derived from a service made in 1782 by French royal porcelain manufactory and purchased by Henry Clay Frick in 1918. Large plate (10 inches) \$10.00, Member price \$9.00; small plate (5.75 inches) \$5.00, Member price, \$4.50.

BASIC INFORMATION

General Information Phone: 212. 288.0700

Web site: 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: \$18; senior citizens \$15; students \$10; "pay as you wish" on Sundays from 11am to 1pm

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

PLEASE NOTE TO YOUR READERS: Children under ten are not admitted to the Collection.

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.

#206, November 2, 2012 (revised November 30, 2012)

For further press information, please contact Heidi Rosenau, Head of Media Relations & Marketing, or Alexis Light, Manager of Media Relations & Marketing

Media Relations Phone: 212.547.6844

E-mail address: mediarelations@frick.org