



# ARCHIVED PRESS RELEASE

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# THE FRICK COLLECTION

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## ADVANCE SCHEDULE OF EXHIBITIONS THROUGH SUMMER 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](mailto:mediarelations@frick.org).

### CURRENT & UPCOMING

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

January 23, 2013, through March 9, 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: 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

#### **RENAISSANCE AND BAROQUE BRONZES FROM THE HILL COLLECTION**

January 28, 2014, through June 15, 2014



# CURRENT & UPCOMING

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

January 23, 2013, through March 9, 2014



*Mantel Clock with Study and Philosophy*, movement by Renacle-Nicolas Sotiau (1749–1791), figures after Simon-Louis Boizot (1743–1809), c. 1785–90, patinated and gilt bronze, marble, enameled metal, and glass, H.: 22 inches, private collection

Today the question “What time is it?” is quickly answered by looking at any number of devices around us, from watches to phones to computers. For millennia, however, determining the correct time was not so simple. In fact, it was not until the late thirteenth century that the first mechanical clocks were made, slowly replacing sundials and water clocks. It would take several hundred years before mechanical timekeepers became reliable and accurate. ***Precision and Splendor: Clocks and Watches at The Frick Collection*** explores the discoveries and innovations made in the field of horology from the early sixteenth to the nineteenth century. The exhibition, on view in the new Portico Gallery, features thirty objects: five clocks lent by a private collector that have never before been seen in New York City, as well as eleven clocks and fourteen watches connected to the Winthrop Kellogg Edey bequest to the Frick. Viewable in the round at the end of the Portico Gallery is an undisputed masterpiece both of sculpture and clockmaking, *The Dance of Time: Three Nymphs Supporting a Clock*. 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). Together, these objects chronicle the evolution over the centuries of more accurate and complex timekeepers and

illustrate the aesthetic developments that reflected Europe’s latest styles. The exhibition was organized by Charlotte Vignon, Associate Curator of Decorative Arts, The Frick Collection. Major funding for the exhibition is provided by Breguet. Additional support 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), *Virgin and Child Enthroned with Four Angels*, c. 1460–70s, 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 presents 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 are joined by the *Virgin and Child Enthroned with Four Angels*, his only intact altarpiece in this country. ***Piero della Francesca in America*** is organized by Nathaniel Silver, Guest Curator and former Andrew W. Mellon Curatorial Fellow. The related catalogue includes 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 is shown in the Oval Room, this important exhibition is also 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 Kriebel Delmas Foundation, Hester Diamond, the Robert H. Smith Family Foundation, the Samuel H. Kress Foundation, and the Robert Lehman Foundation. The accompanying catalogue has been underwritten by The Christian Humann Foundation and a gift from an anonymous donor in memory of Charles Ryskamp.

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, makes its debut in America with this presentation. It is reunited for the first time with its companion, the Frick's *Saint John the Evangelist*, as well as all of the surviving small-scale panels from the Sant'Agostino altarpiece (*Saint Apollonia* from the National Gallery of Art, and the Frick's *An Augustinian Friar (Saint Leonard?)*, *Augustinian Nun (Saint Monica)*, and *Crucifixion*). Completing the group is Piero's *Virgin and Child Enthroned with Four 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 is returned to the context of Piero's oeuvre in joining his six other paintings in the Oval Room.

## 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 presents 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 are 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), *The Seated Clowness (Miss Cha-U-Kao)*, from the *Elles* portfolio, 1896, lithograph, 20 5/8 x 15 13/16 inches, © Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

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.

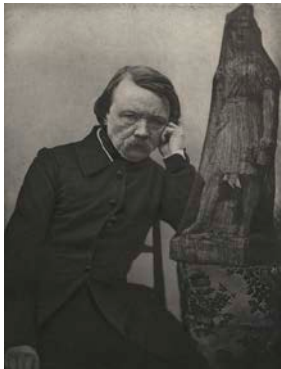
The exhibition is accompanied by a full-color catalogue, the first devoted to this important collection. Informative texts investigate the world of prints and drawings at this pivotal moment in nineteenth-century French visual culture, and the virtuosic line that stretches from Daumier to Toulouse-Lautrec is 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: MAKING THE MODERN MONUMENT

September 17, 2013, through December 8, 2013



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

Lauded by Victor Hugo as the Michelangelo of Paris, French sculptor Pierre-Jean David d'Angers (1788–1856) produced many of the most iconic portraits and ambitious public monuments of the Romantic era. An experimental writer, outspoken Republican, and teacher to some of the greatest sculptors of the nineteenth century, David d'Angers cultivated friendships with an array of contemporary artists, writers, scientists, and politicians, from Honoré de Balzac and Niccolò Paganini to Johann Wolfgang von Goethe and Eugène Delacroix. This exhibition assembles some forty-five works by David on paper and in wax, terracotta, marble, bronze, and plaster, as well as rare nineteenth-century reproductions of his work in photographs and engravings. The depth and variety of David's oeuvre will be well represented, beginning with his early prize-winning "tête d'expression" bust *La Douleur* (1811, Roberta J.M. Olson and Alexander B.V. Johnson) and concluding with some of the last medallions he made, such as his portrayal of French painter Rosa Bonheur (1854,

private collection). Drawn largely from North American collections, many of these objects have never before been exhibited. The exhibition 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 d'Angers's quest to redefine the notion of a monument in a period marked by both intense historicism and the ever-accelerating rhythms of modernity.

The exhibition is organized by Emerson Bowyer, Andrew W. Mellon Curatorial Fellow, The Frick Collection. The accompanying catalogue includes an essay by Jacques de Caso (Professor Emeritus, University of California, Berkeley), as well as the first English-language translation of a short story written by David d'Angers in 1849. The exhibition will also be accompanied by related lectures, seminars, and other public programs. The exhibition is made possible by Antonio Weiss and Susannah Hunnewell, Margot and Jerry Bogert, and The Andrew W. Mellon Foundation.

## VERMEER, REMBRANDT, AND HALS: MASTERPIECES OF DUTCH PAINTING FROM THE MAURITSHUIS (NOW EXPANDED TO TWO ROOMS AND FIFTEEN WORKS)

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 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 is sending thirty-five paintings to the United States, following two showings of works at Japanese institutions. The American tour begins this winter at the de Young/Fine Arts Museums of San Francisco, after the works traveling for the summer of 2013 to the High Museum of Art in Atlanta. A smaller selection of fifteen masterpieces will be on view at The Frick Collection in New York from October 22, 2013, through January 19, 2014. Among the works 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 exhibition 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. Bailey selected the works in conjunction with Edwin Buijsen, Head of Collections at the Mauritshuis. 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 Vermeer painting will have pride of place as the sole work on view in the Frick's Oval Room, with the other fourteen works being shown together in the large East Gallery. This presentation 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 paintings by Steen and Fabritius, as well as the addition of two fine still lifes, a genre less abundant at the Frick.

The fifteen 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; four works by Rembrandt van Rijn (*Simeon's Song of Praise*, 1631; "*Tronie*" of a Man with a Feathered Beret, c. 1635; *Susanna*, 1636, and *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; Pieter Claesz's *Vanitas Still Life*, 1630; Carel Fabritius's *The Goldfinch*, 1654; Nicholas Maes's *Old Lacemaker*, c. 1655; 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; and Adriaen Coorte's *Still Life with Five Apricots*, 1704.

## RENAISSANCE AND BAROQUE BRONZES FROM THE HILL COLLECTION

January 28, 2014 through June 15, 2014

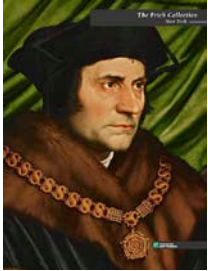
The Frick Collection will be the only venue for the first public exhibition of this private collection devoted to the bronze figurative statuette. The nearly forty sculptures included in the show are of exceptional quality and span the fifteenth through the eighteenth century, exemplifying the genre from its beginnings in Renaissance Italy to its dissemination across the artistic centers of Europe. The Hill Collection is distinguished by rare, autograph masterpieces by Italian sculptors such as Andrea Riccio, Giambologna, and Giuseppe Piamontini. Its holding of works by the Giambologna school evokes the splendor of the late Renaissance courts, while the richness of the international Baroque is represented by Alessandro Algardi's religious sculptures and by a remarkable assemblage of seventeenth- and eighteenth-century French bronzes in the classical mode. The Hill Collection reveals the range of artistry, invention, and technical refinement characteristic of sculptures created when the tradition of the European statuette was at its height. The exhibition is accompanied by an illustrated scholarly catalogue edited by Patricia Wengraf with contributions by Claudia Kryza-Gersch, Dimitrios Zikos, and Denise Allen, organizing curator of the exhibition at The Frick Collection.

Giuseppe Piamontini, *Prince Ferdinando di Cosimo III on Horseback*, c. 1695, bronze, 24 5/8 inches (62.5 cm), The Hill Collection  
Photo credit: The Collection of Mr. and Mrs. J. Tomilson Hill

## NEW PUBLICATIONS AND GIFT ITEMS IN THE SHOP

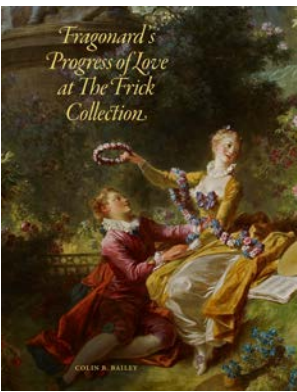
Numerous publications and gifts are available through the Museum Shop of The Frick Collection, the institution's Web site ([www.shopfrick.org](http://www.shopfrick.org)), and by calling 212.547.6848.

## 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 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. 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 (192 pages, hardcover, \$44.95, Member price \$40.46; softcover

\$25.00, Member price \$22.50).

## PIERO DELLA FRANCESCA PUBLICATION

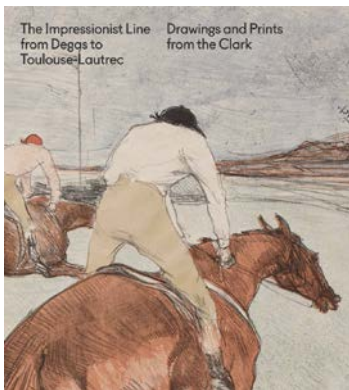


The catalogue that accompanies the winter/spring 2013 exhibition on Piero della Francesca provides the first sustained consideration this artist in terms of his training and commissions in San Sepolcro. Four essays, seven entries, and an appendix reveal the artist's engagement with indigenous sources by examining the works through the lens of his native city and its traditions. The catalogue introduces each painting with the American collector who brought it to the United States and, in some cases, who made their own visits to San Sepolcro. An introductory essay, written by Guest Curator Nathaniel Silver, addresses the artist's rediscovery by turn-of-the-century American private collectors. It is followed by an essay, also by Silver, that explores Piero's lifetime dedication to his hometown and his creative engagement with its artistic traditions. Next, Machtelt Israëls, Guest Researcher, University of Amsterdam, addresses the form and construction of the artist's altarpieces there. In the final essay, James Banker, Professor Emeritus, North Carolina State University, considers

the painter's local career in the second half of the fifteenth century and suggests a previously overlooked patron of his work. The entries that follow offer a detailed analysis of each individual work, including conclusions suggested by several new technical examinations. The book also includes the *Hercules* fresco (not in the exhibition, but on permanent view at Boston's Isabella Stewart Gardner Museum). Among the themes that emerge from these entries are Piero's interest in the depiction of the human figure, his exploration of subtle lighting and sculptural effects, as well as the orchestration of these effects across larger unified compositions. The appendix features a digital reconstruction that evokes the original setting of the altarpiece, a remarkable visual reference designed by Elena Squillantini, masters candidate, Università degli Studi di Firenze; and Giacomo Guazzini, doctoral candidate, Scuola Normale Superiore di

Pisa. Published by The Frick Collection, it is available in softcover (\$27.50; member price \$24.75) and features 149 pages. It is available in the Museum Shop, on the Web site ([www.frick.org](http://www.frick.org)), and by phone at 212.547.6848.

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



The spring 2013 exhibition of works on paper from the Sterling and Francine Clark Art Institute coincides with the publication of a new volume on the notable French artists represented in their holdings. *The Impressionist Line from Degas to Toulouse-Lautrec: Drawings and Prints from the Clark* is edited by Jay A. Clarke; with essays by Mary Weaver Chapin, Jay A. Clarke, Anne Higonnet, Richard Kendall, and Alastair Wright. Color reproductions of 101 works—ranging from chalk drawings by Charles-François Daubigny and Edgar Degas to woodcuts by Paul Gauguin and lithographs by Henri de Toulouse-Lautrec—accompany important reconsiderations of well-known works and print series. Essays by five prominent scholars consider the political, social, cultural, and market conditions that governed and motivated printmaking and drawing and examine how key artists contributed to the development of the graphic arts in nineteenth-century France. The book concludes with a complete checklist of works

included in the accompanying exhibition.

Jay A. Clarke, co-organizer of the exhibition, is Manton Curator of Prints, Drawings, and Photographs at the Sterling and Francine Clark Art Institute. Mary Weaver Chapin is curator of graphic arts at the Portland Art Museum. Anne Higonnet is professor of art history at Barnard College. Richard Kendall is curator-at-large for the Sterling and Francine Clark Art Institute. Alastair Wright is university lecturer in history of art and tutorial fellow at St. John's College, University of Oxford. The book (ISBN: 978030191936) features 160 pages, 101 color illustrations, and is available in softcover (\$45.00; member price \$40.50) in the Museum Shop of The Frick Collection, on the Web site ([www.frick.org](http://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](http://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](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:** \$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.

#211, February 1, 2013 (revised February 20 and May 10, 2013)

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

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