



PRESS RELEASE

from

THE FRICK COLLECTION

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ADVANCE SCHEDULE OF EXHIBITIONS THROUGH WINTER 2016

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 212.547.0710 or by emailing mediarelations@frick.org.

UPCOMING

**FROM SÈVRES TO FIFTH AVENUE:
FRENCH PORCELAIN AT THE FRICK COLLECTION**
April 28, 2015, through April 24, 2016

LANDSCAPE DRAWINGS IN THE FRICK COLLECTION
June 9, 2015, through September 13, 2015

LEIGHTON'S FLAMING JUNE
June 9, 2015, through September 6, 2015

**ANDREA DEL SARTO:
THE RENAISSANCE WORKSHOP IN ACTION**
October 7, 2015, through January 10, 2016



Frederic Leighton (1830–1896), *Flaming June*, c. 1895, oil on canvas, Museo de Arte de Ponce, The Luis A. Ferré Foundation, Inc.

CURRENT

ENLIGHTENMENT AND BEAUTY: SCULPTURES BY HOUDON AND CLODION
Through April 5, 2015

**COYPEL'S DON QUIXOTE TAPESTRIES:
ILLUSTRATING A SPANISH NOVEL IN EIGHTEENTH-CENTURY FRANCE**
Through May 17, 2015

UPCOMING

FROM SÈVRES TO FIFTH AVENUE: FRENCH PORCELAIN AT THE FRICK COLLECTION

April 28, 2015, through April 24, 2016



Sèvres Porcelain Manufactory, *Potpourri Vase "à Vaisseau,"* ca. 1759. Soft-paste porcelain. The Frick Collection, New York; photo: Michael Bodycomb

Between 1916 and 1918, Henry Clay Frick purchased several important pieces of porcelain to decorate his New York mansion. Made at Sèvres, the preeminent eighteenth-century French porcelain manufactory, the objects—including vases, potpourris, jugs and basins, plates, a tea service, and a table—were displayed throughout Frick’s residence. *From Sèvres to Fifth Avenue* brings them together for the first time, along with a selection of pieces acquired at a later date, some of which are rarely on view. The exhibition presents a new perspective on the collection by exploring the role Sèvres porcelain played in eighteenth-century France, as well as during the American Gilded Age.

The exhibition is organized by Charlotte Vignon, Curator of Decorative Arts, and will be on view in the museum’s Portico Gallery. Support for this exhibition is generously provided by Sidney R. Knafel and Londa Weisman.

LANDSCAPE DRAWINGS IN THE FRICK COLLECTION

June 9, 2015, through September 13, 2015



Antoine Vollon (1833–1900), *View of Dieppe Harbor*, 1873. Watercolor and graphite on laid paper. The Frick Collection; gift of Carol Forman Tabler in memory of Mr. and Mrs. Alexander A. Forman III

Depicting quotidian life in the country, urban scenes, and imagined views of timeless Arcadian realms, this selection of rarely exhibited landscape drawings from the Frick’s small but superb collection of works on paper reveals thematic continuities across four centuries. The presentation features the Frick’s newly acquired *View of Dieppe Harbor* of 1873 by Antoine Vollon, the generous gift of Dr. Carol Forman Tabler. The watercolor finds an ideal context among drawings by Vollon’s contemporaries and forebears—including Claude, Corot, and Whistler—with whom he shared a drive to investigate the technical possibilities for representing on paper the textures and intangible atmospheric effects of the three-dimensional world.

The presentation is organized by Joanna Sheers Seidenstein, Research Assistant at The Frick Collection, and will be on view in the Frick’s Cabinet gallery.

LEIGHTON'S FLAMING JUNE

June 10, 2015, through September 6, 2015



Frederic Leighton (1830–1896), *Flaming June*, c. 1895, oil on canvas, Museo de Arte de Ponce, The Luis A. Ferré Foundation, Inc.

At the end of his career, the British artist Frederic Leighton painted the now-iconic image of a sleeping woman in a vivid orange gown. This nineteenth-century masterpiece embodies the modern philosophy of “art for art’s sake,” the belief that the value of art lies in its aesthetic qualities rather than in its subject matter. The sensuously draped figure—freed from any narrative context—is integrated into a harmonious ensemble of rhythmic lines and radiant color. On loan from the Museo de Arte de Ponce in Puerto Rico, *Flaming June* makes its first public appearance in New York City in more than thirty-five years, exhibited alongside the Frick’s four full-length portraits by James McNeill Whistler, another major proponent of “art for art’s sake.”

This exhibition is organized by Susan Grace Galassi, Senior Curator at The Frick Collection, and will be accompanied by an illustrated catalogue with essays by Galassi and by Pablo Pérez d’Ors, Associate Curator of European

Art, Museo de Arte de Ponce. The exhibition is made possible by The Peter Jay Sharp Foundation and Mr. and Mrs. Juan A. Sabater.

ANDREA DEL SARTO: THE RENAISSANCE WORKSHOP IN ACTION

October 7, 2015, through January 10, 2016



Andrea del Sarto (1486–1530), *Study of the Head of a Young Woman*, ca. 1523. Red chalk. Galleria degli Uffizi, Gabinetto dei Disegni e delle Stampe

From about 1515 until his death, Andrea del Sarto (1486–1530) ran the most successful and productive workshop in Florence, not only leaving his native city richly decorated with his art but also greatly influencing the art produced in the remainder of the century. By 1700, however, Andrea’s reputation had declined, not to be revived until the publication of monographs by Sydney Freedberg and John Shearman in 1963 and 1965, respectively. Although his oeuvre represents the essence of Florentine High Renaissance creativity and the magisterial beauty of his drawings is well known to scholars and collectors, he is less known to the general public. In 2015, audiences will experience the first major monographic exhibition on this artist ever to be presented in the United States (and the first in nearly thirty years shown anywhere).

Assembled from the J. Paul Getty Museum, the Louvre, the Uffizi, Palazzo Pitti, the National Gallery of Art, the British Museum, and other major institutions, this selection of nearly fifty drawings—red and black chalk figures, expressive heads, and compositional studies—and three related paintings will explore the important role of drawing in Andrea del Sarto’s paintings and offer an unprecedented display of the two media in concert. By showing drawings with their completed paintings and by bringing together works that relate to specific commissions, the exhibition will shed new light on the artist’s creative process.

Andrea del Sarto: The Renaissance Workshop in Action, organized by The Frick Collection and the J. Paul Getty Museum, opens in Los Angeles in summer 2015, prior to coming to New York in the fall of 2015. A richly illustrated scholarly catalogue written by an international team of Renaissance scholars and drawings experts will provide further focused investigation and appreciation of Andrea del Sarto’s working process. Principal funding for the exhibition is generously provided by Gilbert and Ildiko Butler. Major funding is also provided by the Robert H. Smith Family Foundation, The Christian Humann Foundation, and Andrea Woodner, with additional funding from Helen-Mae and Seymour Askin, Diane Allen Nixon, Mr. and Mrs. Eugene Victor Thaw, David and Julie Tobey, the Samuel H. Kress Foundation, Jon and Barbara Landau, and Margot and Jerry Bogert.

CURRENT

ENLIGHTENMENT AND BEAUTY: SCULPTURES BY HOUDON AND CLODION

Through April 5, 2015



Jean-Antoine Houdon, *The Comtesse du Cayla*, 1777. Marble. The Frick Collection, New York. Photo Michael Bodycomb

Jean-Antoine Houdon (1741–1828) and Claude Michel, called Clodion (1738–1814), were two of the foremost sculptors in France during the late eighteenth century. The Frick Collection houses an important group of works by the artists, which was established in 1915, when founder Henry Clay Frick acquired Clodion's terracotta *Zephyrus and Flora* and, the following year, Houdon's marble bust of the Comtesse du Cayla. These masterpieces—along with nearly all the examples by the two sculptors that were subsequently added to the collection—are being shown together for the first time, highlighting the artists' expressive ranges, as well as their defining contributions to the sculpture of Enlightenment-era France.

Displayed in the brilliant natural light of the Frick's Portico Gallery, exquisitely carved, lifelike marble portraits by Houdon and virtuoso terracotta figures and reliefs by Clodion epitomize each artist's best-known achievements. Important examples from New York—area private collections complement the Frick's sculptures and introduce other aspects of

the artists' oeuvres not represented at the museum. The ensemble illustrates the beauty, naturalism, and classical motifs that connect the works of both artists, who were fellow students in Rome, while also drawing attention to the goals and sensibilities of each as the dominant French sculptors of their day.

Support for the presentation is generously provided by Margot and Jerry Bogert and Mrs. Henry Clay Frick II.

COYPEL'S DON QUIXOTE TAPESTRIES: ILLUSTRATING A SPANISH NOVEL IN EIGHTEENTH-CENTURY FRANCE

Through May 17, 2015



Charles Coypel (French, 1694–1752), *Don Quixote at Don Antonio Moreno's Ball*, 1731. Oil on canvas. Palais Impérial de Compiègne; long-term loan from the Musée du Louvre, Paris (3566). Photo © RMN-Grand Palais / Art Resource, NY

A masterpiece of comic fiction, Cervantes's *Don Quixote* (fully titled *The Ingenious Gentleman Don Quixote of La Mancha*) enjoyed great popularity from the moment it was published, in two volumes, in 1605 and 1615, respectively. Reprints and translations spread across Europe, captivating the continental imagination with the escapades of the knight Don Quixote and his companion, Sancho Panza. The novel's most celebrated episodes inspired a multitude of paintings, prints, and interiors. Most notably, Charles Coypel (1694–1752), painter to Louis XV, created a series of twenty-eight cartoons to be produced by the Gobelins tapestry manufactory in Paris. Twenty-seven were painted between 1714 and 1734, with the last scene realized just

before Coypel's death in 1751. In 2015 (the 400th anniversary of the publication of the second volume of *Don Quixote*), the Frick brings together a complete series of Coypel's scenes, which are on view in the Oval Room and East Gallery. The exhibition includes the Frick's two large tapestries inspired by Coypel—which have not been shown for more than ten years. The exhibition also displays four of the original cartoons by Coypel on loan from the Palais Impérial de Compiègne, paintings never before seen in New York and three tapestry panels from the J. Paul Getty Museum in Los Angeles. Woven after Coypel's cartoons, they were made in 1772 at Gobelins under

the direction of Michel Audran and his son Jean Audran. They are joined by eighteen prints and books from the Hispanic Society of America, New York.

The accompanying publication explores Coypel's role in illustrating *Don Quixote* and the circumstances of his designs becoming the most renowned pictorial interpretations of the novel. It also maps the production of Coypel's *Don Quixote* tapestries, from cartoons and engravings to looms in Paris and Brussels. The Frick offers rich education programs that include a series of lectures on eighteenth-century Flemish tapestries, Charles Coypel, and *Don Quixote* illustration over the centuries. Further programs explore the history of the novel and its influence on artists working in a variety of media, including film, ballet, and opera.

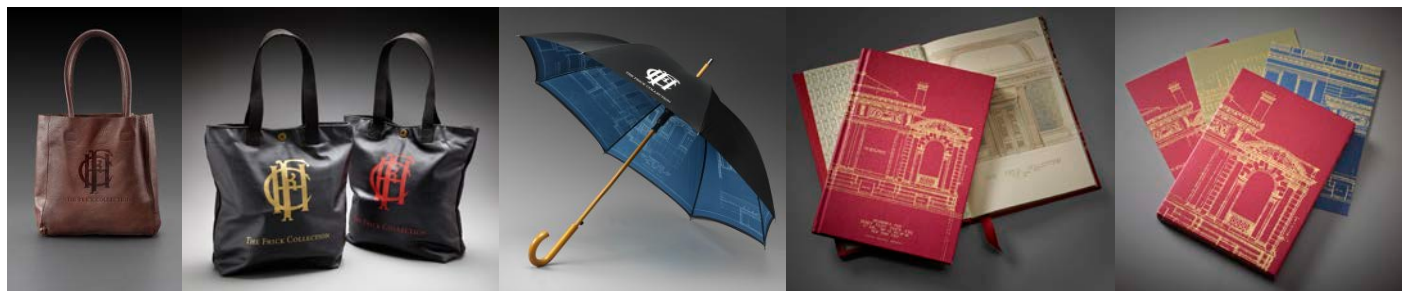
The exhibition is organized by the Frick's Curator of Decorative Arts, Charlotte Vignon, and is made possible by The Florence Gould Foundation with additional support from the Grand Marnier Foundation.

NEW PUBLICATIONS AND GIFT ITEMS IN THE SHOP

Numerous publications and gifts are available through the Museum Shop of The Frick Collection, the Web site www.shopfrick.org, and by calling 212.547.6848.

FRICK COLLECTION—INSPIRED GIFTS

In honor of the 100th anniversary of the construction of the Frick mansion, the Museum Shop has introduced a number of new items. These celebrate the original Carrère and Hastings blueprint for the house and the monogram of Henry Clay Frick (1849–1919) that was designed for the main entrance to The Frick Collection by the architectural firm of John Russell Pope (the mansion was designed by Thomas Hastings in 1912–13 and then transformed into a museum by Pope between 1932 and 1935). The classically inspired monogram was one of many details Pope incorporated that seamlessly evoked the original design of the house.



Leather tote: 12.5 x 14 x 3 in., \$199

Canvas and faux leather tote: 12 x 13 x 5 in., \$40

Blueprint umbrella: 34 ½ in., \$45

Visitor journal: 7 x 10 in., 150 ruled pages, 20 illustrations, museum floor plan, \$35

Blueprint notecard folio: 8 folded 4 ¼ x 6 in. notecards (4 designs, 2 of each), \$16



Tray

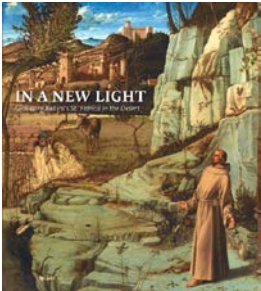
The design on this tray draws inspiration from one of the highlights of the Frick's decorative arts collection: a rare piece of French eighteenth-century furniture decorated with porcelain plaques (ca.1783) made at the Royal Manufactory of Sèvres in France. Purchased by Henry Clay Frick in 1918, this beautiful gilt-bronze tripod table is on view in the collection's famed Fragonard Room. The central motif is a sumptuous painted bouquet of cut flowers including roses, ranunculi, cornflowers, morning glories, and campanulas. The plaques were commissioned from the manufactory by Dominique Daguerre, a renowned French *marchand-mercier* (merchant of luxury goods) who played an important role in the design of such fine objects. Individually handcrafted from Scandinavian birch wood and dishwasher safe, 15 in. diameter, \$35.



Pouch with Banana Leaves and Lotus Blossoms

The design for these functional yet delicate pouches is adapted from a Chinese club-shaped vase in the museum's permanent collection. The vase, dating from the Qing dynasty, was purchased by Henry Clay Frick in 1915 from the estate of J. P. Morgan. Each pouch has a faux leather exterior and is fully lined. Available in two sizes: accessory pouch, 7 ½ x 9 ½ in., \$21.50; pencil case, 4 ½ x 8 ½ in., \$16.50.

IN A NEW LIGHT: GIOVANNI BELLINI'S *ST. FRANCIS IN THE DESERT*



Giovanni Bellini's *St. Francis in the Desert* is a masterpiece of Venetian Renaissance painting that has enthralled visitors to The Frick Collection for generations. The work is also profoundly mysterious, its beauty and depth of detail matched only by the enigma of the artist's intentions. For centuries, viewers have puzzled over the painting's meaning—seeking explanations in a variety of pictorial and textual sources. Until now, the artist's practical conception and realization of this extraordinary picture have remained largely unexplored. The Frick is pleased to announce the publication of *In a New Light: Giovanni Bellini's St. Francis in the Desert*, which presents the collective findings of an unprecedented technical examination of *St. Francis in the Desert* and offers new

understandings of its meaning through an examination of the artist's process. In 2011, the results of the study were the subject of an acclaimed dossier exhibition of the same name. Published this winter by the Frick in association with D Giles Limited, this highly anticipated and beautifully illustrated monograph is edited by Susannah Rutherglen and Charlotte Hale, with contributions by Denise Allen, Michael F. Cusato, O.F.M., Anne-Marie Eze, Raymond Carlson, and Joseph Godla and a foreword by Keith Christiansen (hardcover, 232 pages, 180 color illustrations); \$55.

UPDATED GUIDE TO THE COLLECTIONS AVAILABLE IN ENGLISH, FRENCH, AND JAPANESE



This publication includes information and recent scholarship on Henry Clay Frick and the mansion he built in New York in 1914. The book features a selection of the masterpieces he acquired along with those that entered the collection 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* is available in English, French, and Japanese editions (softcover, 128 pages, 150 color illustrations); \$25.

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: \$20; senior citizens \$15; students \$10; "pay what you wish" on Sundays from 11am to 1pm

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

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 in the museum's Entrance Hall and Web site.

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For further press information, please contact the Media Relations & Marketing Department: 212.547.0710 or mediarelations@frick.org.