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THE FRICK COLLECTION

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SCHEDULE OF EXHIBITIONS

WINTER 1999 TO WINTER 2000

PLEASE NOTE: The information provided below is a partial listing and is subject to change. Prior to publication, please confirm scheduling and dates by calling Heidi Rosenau, Communications Officer, at (212) 547-6866. **For information about the new “ArtPhone” tour by Acoustiguide, which is offered without charge in five languages, please refer to the “Basic Information” section at the end of this release.**

CURRENT AND UPCOMING:

DROUAIS’ PORTRAIT OF *MADAME DE POMPADOUR*
FROM THE NATIONAL GALLERY, LONDON
January 26 through May 13, 1999

**FRENCH AND ENGLISH DRAWINGS OF THE EIGHTEENTH AND
NINETEENTH CENTURIES FROM THE NATIONAL GALLERY OF CANADA**
February 9 through April 25, 1999

THE “MEDIEVAL HOUSEBOOK”: A VIEW OF FIFTEENTH-CENTURY LIFE
May 18 through July 25, 1999

**MANET’S “THE DEAD TOREADOR” AND “THE BULLFIGHT”:
FRAGMENTS OF A LOST SALON PAINTING REUNITED**
May 25 through August 22, 1999

**FROM THE METROPOLITAN MUSEUM OF ART TO THE FRICK COLLECTION:
CONSTABLE’S *SALISBURY CATHEDRAL FROM THE BISHOP’S GROUNDS***
September 28, 1999, through January 2, 2000

WATTEAU AND HIS WORLD: FRENCH DRAWINGS FROM 1700 TO 1750
October 20, 1999, through January 9, 2000

CURRENT AND UPCOMING:

DROUAI'S PORTRAIT OF *MADAME DE POMPADOUR* FROM THE NATIONAL GALLERY, LONDON

January 26 through May 13, 1999

On view for the first time in the United States, the celebrated full-length portrait of *Madame de Pompadour* by the French artist **François-Hubert Drouais** (1727 – 1775) is presented this winter at New York's Frick Collection. Regarded as one of the greatest and most popular treasures at the National Gallery in London, the portrait was the last one painted of the Marquise de Pompadour, the influential mistress of French King Louis XV. Part of a critically acclaimed series of single-loan exhibitions (following the display of a landscape by Claude Monet last summer), this winter's presentation features several complementary paintings by **Jean-Baptiste-Siméon Chardin** (1699 – 1779), **Jean-Baptiste Greuze** (1725 – 1805), and **Jean-Marc Nattier** (1685 – 1766) from the Frick's own holdings. Decorative artworks on view in conjunction with the portrait include furniture and porcelain of noted French manufacture.

Further, the presentation of the Drouais portrait has as a backdrop, in a loose sense, other French masterpieces of the period that are installed in galleries throughout the mansion, such as panels by **Jean-Honoré Fragonard** (1732 – 1806) and **François Boucher** (1703 – 1770). Indeed, with such celebrated works in its holdings, many in connection with her life and interests, The Frick Collection has long felt the presence of Madame de Pompadour. Through the single-loan presentation and two free lectures this winter, the Frick offers its visitors a glimpse of her legacy and role as patron of the arts. **Edgar Munhall**, Curator of The Frick Collection, has organized this presentation and has authored a color-illustrated educational brochure. *Madame de Pompadour* is on loan at the Frick through May 13, 1999, and the presentation is made possible, in part, through the generosity of the Fellows of The Frick Collection.

FRENCH AND ENGLISH DRAWINGS OF THE EIGHTEENTH AND NINETEENTH CENTURIES FROM THE NATIONAL GALLERY OF CANADA

February 9 through April 25, 1999

A stunning collection of old master and nineteenth-century drawings belongs to the National Gallery of Canada – and yet it seldom travels. For the first time in a decade, American audiences have the opportunity to view a major selection from these impressive holdings in an exhibition that features **sixty-seven** works by English and French artists working in the eighteenth and nineteenth centuries. By virtue of the incredible growth of the collection, New York audiences will encounter masterpieces that have seldom traveled, rarely been published, and are largely unknown to the general public. **The gathering of examples from the British and French schools highlights some of the very best features of the art of each nation. Visitors see the rise of the landscape in British work and the French figurative tradition in its ascendancy.**

The British works, which represent the largest portion of the drawings collection, include selections by **Burne-Jones, Constable, Hogarth, Romney, Rossetti, Ruskin, Turner, and West**. Indeed, this portion of the collection has doubled in size since the last and only comprehensive catalogue of the collection was

published in 1965. Among the celebrated French artists whose works are included in the exhibition are **Bonnard, Boucher, Courbet, David, Degas, Delacroix, Fragonard, Géricault, Greuze, Ingres, Millet, Renoir, Toulouse-Lautrec, and Watteau.**

Organized for The Frick Collection by its Curator **Edgar Munhall**, the presentation features works selected by former Director Charles Ryskamp prior to his retirement, Dr. Colin B. Bailey, Chief Curator, National Gallery of Canada, and Dr. Douglas Schoenherr, formerly Associate Curator of European and American Prints and Drawings, National Gallery of Canada. A special illustrated booklet published by The Frick Collection is available in the Museum Shop for \$2.95. Support for this exhibition is made possible, in part, through the generosity of the Fellows of The Frick Collection.

THE “MEDIEVAL HOUSEBOOK”: A VIEW OF FIFTEENTH-CENTURY LIFE

May 18 through July 25, 1999

On tour in the United States for the first – and perhaps only time – is the *Medieval Housebook*, a work legendary among scholars. Famed for its full-page pen and ink illustrations, some enhanced with a sparse use of color, it is a compendium of secular texts that provides a remarkable view of life in a princely court at the end of the late Middle Ages. Personifications of the planets and those born under their signs, a Garden of Love, a fishing expedition, a bath house, tournament scenes, acrobats, mining operations, military caravans, and a siege encampment are among the many vivid subjects of the full-page illustrations.

The book has belonged since the seventeenth century to a noble family in Germany, the counts of Waldburg Wolfegg. The unique opportunity to borrow and present the *Medieval Housebook* now exists because the manuscript has been temporarily disbound for the creation of a facsimile reproduction. In a manner previously impossible, individual pages and drawings of the manuscript will be displayed separately for close examination.

At each of two American venues, the National Gallery of Art, Washington (November 8, 1998 – January 31, 1999), and The Frick Collection, the exhibition takes a different form, *The Medieval Housebook*, itself, being the only constant. The exhibition at the Frick will be enhanced by approximately twenty drypoint etchings – never seen in this country – by the *Master of the Amsterdam Cabinet*, the artist believed to be responsible for several of the illustrated pages in the *Housebook*, and arguably the finest graphic artist prior to Albrecht Dürer. Manuscripts related to the *Housebook*, prints by contemporary masters, and several examples of stained glass will also be shown. Organizing the exhibition for The Frick Collection is **Timothy Husband**, Curator, Medieval Art and The Cloisters, The Metropolitan Museum of Art and coordinated for The Frick Collection by its Associate Curator, **Susan Grace Galassi**. An illustrated booklet, *The Medieval Housebook and the Art of Illustration*, by Guest Curator Timothy B. Husband has been prepared exclusively for this venue of the tour and is available in the Museum Shop for \$12.95. A fully-illustrated catalogue, *Venus and Mars: The World of the Medieval Housebook* is available in softcover for \$35.00, and the limited facsimile edition of the *Medieval Housebook* with a commentary volume may be ordered through the Museum Shop. *This exhibition has been made possible, in part, by the Fellows of The Frick Collection and by H.P. Kraus, Inc., with additional major funding from Deutsche Bank and Bankers Trust.*

**MANET’S “THE DEAD TOREADOR” AND “THE BULLFIGHT”:
FRAGMENTS OF A LOST SALON PAINTING REUNITED”**

May 25 through August 22, 1999

Two fragments of a painting executed by **Édouard Manet** (1832 – 1883) and shown at the Paris Salon in 1864 under the title of *Incident in a Bullfight* will be temporarily reunited at The Frick Collection for three months by special arrangement this summer. Since 1914, when it was acquired by Henry Clay Frick, *The Bullfight*--a section from the top right hand corner of the original painting--has hung in The Frick Collection in New York. *The Dead Toreador*, on loan from the National Gallery, Washington, is the bottom half of the same painting. Manet himself cut the canvas into pieces on its return from the Salon, preserving two sections and discarding a strip in the center, most likely in response to the merciless criticism of the press. He subsequently reworked the two pieces into independent paintings. No photograph or print records the appearance of the original work; the biting caricatures of the period, however, give some indication.

This is the first time that the fragments of the Salon painting have been exhibited together. They will be shown with photographs of x-rays of each work that provide glimpses into Manet’s various stages of reworking, and offer clues to the composition of the Salon painting. This presentation, organized by Associate Curator **Susan Grace Galassi**, will be accompanied by an illustrated booklet, and is made possible, in part, through the generosity of the Fellows of The Frick Collection.

**FROM THE METROPOLITAN MUSEUM OF ART TO THE FRICK COLLECTION:
CONSTABLE’S SALISBURY CATHEDRAL FROM THE BISHOP’S GROUNDS**

September 28, 1999, through January 2, 2000

This pairing reunites The Frick Collection’s painting by **John Constable** (1776 – 1837), *Salisbury Cathedral from the Bishop’s Garden* of 1826 with a nearly finished version in The Metropolitan Museum of Art of the same dimensions and year, which is probably a sketch for the Frick painting, or perhaps a replica. Both derive from an earlier version of 1823, and form part of a series of paintings Constable executed of this theme during the years of 1820 – 26. This presentation, curated by Associate Curator **Susan Grace Galassi**, will be accompanied by an illustrated booklet, and is made possible, in part, through the generosity of the Fellows of The Frick Collection.

WATTEAU AND HIS WORLD: FRENCH DRAWINGS FROM 1700 TO 1750

October 20, 1999, through January 9, 2000

The drawings of **Antoine Watteau** (1684 – 1721) are an unrivaled achievement of observation and imagination, a window onto a lost world, and a glimpse into the creative mind that came to define his age. Selected by guest curator Alan Wintermute from public and private North American collections, the approximately eighty works in this exhibition will convey Watteau’s vision in all its vivacity and variety and place it within the wider context of the brilliant artists who surrounded him as mentors, contemporaries, and pupils. At the core of this exhibition will be more than forty drawings by Watteau.

Demonstrating the full range of his genius, the works will encompass decorative designs; landscapes; sketches of actors, clowns, singers, musicians, and soldiers; compositions for theater scenes and *fêtes galantes*; as well as his celebrated studies of elegant lovers in fancy dress. This section will set the parameters for the three other groups of drawings, which relate to his artistic forebears, his followers, and his legacy.

WATTEAU AND HIS WORLD: FRENCH DRAWINGS FROM 1700 TO 1750 is accompanied by a fully illustrated catalogue with essays by Wintermute; Pierre Rosenberg, Director of the Musée du Louvre, Paris; Margaret Morgan Grasselli, Curator of Old Master Drawings at the National Gallery of Art; and Colin B. Bailey, Chief Curator of the National Gallery of Canada.

The exhibition is organized by The American Federation of Arts. It is made possible in part by the Florence Gould Foundation. The catalogue is supported, in part, by the Samuel H. Kress Foundation.

ABOUT THE FRICK COLLECTION

The Frick Collection is an anthology of some of the most distinguished works of Western art from the early Renaissance through the late nineteenth century, including masterpieces by Bellini, El Greco, Rembrandt, Titian, Turner, Vermeer, Whistler, and many others housed in one of the great mansions remaining from the Gilded Age. These paintings are complemented by one of the world's finest collections of Renaissance bronzes and by great French sculpture of the eighteenth century. These treasures are surrounded by outstanding furniture and decorative art works from the ateliers of Riesener, Lacroix, Boulle, Carlin, Gouthière, and Sèvres. Each year more than 250,000 visitors from New York, across America, and around the world come to the Collection at 1 East 70th Street, once the residence of Henry Clay Frick (1849-1919). Designed by Thomas Hastings of Carrère and Hastings and constructed in 1913-1914, the building was changed after Mrs. Frick's death in 1931, with alterations and additions made by the architect John Russell Pope. In 1935 the Collection opened to the public. A new Reception Hall, built in 1977, was designed by John Barrington Bayley, Harry van Dyke, and G. Frederick Poehler, in addition to two additional temporary exhibition galleries. The Frick Collection also operates the Frick Art Reference Library at 10 East 71st Street, both a research library and a photoarchive. The Library is one of the world's great repositories for the documentation and study of Western art and has served the international art world for more than seventy-five years.

BASIC INFORMATION

General Information Phones:

Collection (212) 288-0700

Library (212) 288-8700

Website: www.frick.org

E-mail: info@frick.org

Where: The Collection is located at 1 East 70th Street, near Fifth Avenue.

The Library is around the corner at 10 East 71st Street.

Museum Hours: 10am to 6pm Tuesdays through Saturdays, and from 1pm to 6pm Sundays. Closed Mondays, New Year's Day, Independence Day, Thanksgiving, December 24, and December 25. Limited hours (1 to 6pm) on Lincoln's Birthday, Election Day, and Veterans Day.

Library Hours: 10am to 4:45pm, Monday through Friday; 9:30am to 12:45pm on Saturday.

Closed August and on Saturdays in June and July. Please call for holiday closure schedule.

Museum Admission: \$7, general public; \$5, students & senior citizens. See updated "Tour Information."

PLEASE NOTE TO YOUR READERS: Children under ten are not admitted to the Collection, and those under sixteen must be accompanied by an adult.

Library Admission: free.

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: now included in the price of admission is an Acoustiguide INFORM® Audio Tour of the permanent collection, provided by Acoustiguide. The tour is offered in five languages: English, French, German, Japanese, and Spanish.

Museum Shop: the shop closes at 5:45pm, and is open otherwise the same days and hours as the Museum.

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.

March 1, 1999

For further press information, please contact Heidi Rosenau, Communications Officer

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