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from

THE FRICK COLLECTION

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SCHEDULE OF EXHIBITIONS

FALL 1999 THROUGH 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 (soon to be six), please refer to the “Basic Information” section at the end of this release.**

CONSTABLE'S SALISBURY CATHEDRAL: TWO VERSIONS REUNITED

September 21 through December 31, 1999

With this fall presentation, visitors will have an opportunity to examine **John Constable's** (1776 - 1837) method of working out changes in composition and atmosphere in a nearly completed, full-scale oil study and to observe the subtle differences between that canvas and a finished painting. ***Constable's Salisbury Cathedral: Two Versions Reunited*** is the next in a series of presentations that pairs a major loan from another institution with a related work at The Frick Collection. Juxtaposed will be The Frick Collection's *Salisbury Cathedral from the Bishop's Garden* with The Metropolitan Museum of Art's *Salisbury Cathedral from the Bishop's Grounds*. The paintings will be on view from September 21 through December 31, 1999 in the Library of The Frick Collection and will be accompanied by a brochure written by Associate Curator Susan Grace Galassi.

Several times between 1820 and 1826, John Constable depicted the famed Salisbury Cathedral from the south side, rising over the green expanse of the bishop's grounds. Constable's friend and patron Bishop John Fisher asked the painter to develop one of the resulting works, a sketch of 1820, into a finished work. Instead, Constable set out afresh, producing a canvas for the bishop that he exhibited to critical acclaim at the Royal Academy in 1823. The bishop, however, was troubled by a storm cloud around the cathedral's spire, and a year later asked Constable for alterations. Working from the outline of the 1823 canvas, Constable completed the commission with the two works on view in this presentation, The Frick Collection painting of 1826 in addition to The Metropolitan Museum's full-scale oil sketch (c. 1824-25). Unfortunately, the bishop, who died in 1825, did not live to see the Frick painting, with its serene sky, completed. This presentation is made possible, in part, through the generous support of the Fellows of The Frick Collection.

WATTEAU AND HIS WORLD: FRENCH DRAWING 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 sixty-five works in this exhibition will convey Watteau's vision in all its vivacity and variety and place it -- for the first time in a major touring exhibition -- 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 thirty-five 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. Among the twelve other artists represented in this exhibition are **François Boucher** (1703 - 1770), **Claude Gillot** (1673 - 1722), **Nicolas Lancret** (1690 - 1743), **François Lemoyne** (1688 - 1737), **Jean-Etienne Liotard** (1702 - 1789), **Charles Natoire** (1700 - 1777), and **Jean-Baptiste Pater** (1695 - 1736).

WATTEAU AND HIS WORLD: FRENCH DRAWING 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.

A symposium co-organized by The Frick Collection and the American Federation of Arts will take place on Saturday, November 13, 1999, from 10:00am through 4:00pm, at the museum. The program, *Watteau and His World: French Drawing from 1700 to 1750 -- A Symposium*, will feature four eminent scholars who will discuss various perspectives of the artist's life and art, eighteenth-century French culture, and conservation issues. Advance registration and payment is required, and may be arranged by calling Katey Brown, Head of Education, The American Federation of Arts at (212) 988-7700 x 26 or (800) 232-0270.

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. Presentation of the exhibition at The Frick Collection is made possible, in part, through the generosity of the Fellows of the Frick Collection. The symposium is supported, in part, by Christie's.

VELÁZQUEZ IN NEW YORK MUSEUMS

November 16, 1999, through January 30, 2000

To mark the four-hundredth anniversary of the birth of **Diego Rodriguez de Silva y Velázquez** (1599 - 1660), The Frick Collection presents together for the first time several of the Spanish master's portraits belonging to public collections in New York. This collaboration between The Frick Collection and The Hispanic Society of America represents an unprecedented viewing opportunity for New York audiences. The Hispanic Society of America has not in the past 90 years loaned any old master paintings to other museums, and with this presentation it offers three significant works: the *Gaspar de Guzman, Count-Duke of Olivares*; *Camillo Astalli, Known as Cardinal Pamfili*; and *Portrait of a Little Girl*. At the same time,

while many paintings at the hosting museum, The Frick Collection, may be loaned to other institutions, the remarkable portrait of *King Philip IV of Spain* is among those holdings that may not travel, as stipulated by the founder's will. The Metropolitan Museum of Art will also loan two paintings to the presentation, the portraits *Juan de Pareja* and *Infanta Maria Teresa of Spain*. Exceptional powers of observation and a vibrant technique make Velázquez the greatest Spanish painter of his century, and this loan presentation will demonstrate the variety and power of the Spanish master's work over a lifetime. *Velázquez in New York Museums* is organized jointly by The Frick Collection and The Hispanic Society of America and is on view from November 16, 1999, through January 30, 2000.

A booklet with essays by art historian Jonathan Brown and Marcus Burke, Curator of The Hispanic Society of America, will accompany the presentation. *Velázquez in New York Museums* is made possible, in part, through the generosity of the Fellows of The Frick Collection.

HENRY CLAY FRICK AS A COLLECTOR OF DRAWINGS **December 14, 1999, through January 30, 2000**

Marking the 150th Anniversary of the birthday of founder **Henry Clay Frick** (1849 – 1919), this small exhibition draws attention to a lesser-known aspect of the broad collecting interests of the museum's founder. Ten drawings that Mr. Frick acquired between 1913 and 1916 -- including examples in various media by **Rembrandt Harmensz van Rijn, Thomas Gainsborough, Daniel Gardner, and James McNeill Whistler** -- are on view in the Cabinet Gallery in the museum's first floor, along with related documents and photographs. Though Mr. Frick purchased sketches since he was a young man, these are the only drawings that he bequeathed to the public as an integral part of his collection, and this presentation offers an unusual opportunity to consider the eye of this great collector with respect to the drawings he studiously added to his magnificent holdings.

FROM MICHELANGELO TO PICASSO: **MASTER DRAWINGS FROM THE ALBERTINA, VIENNA** April 18 to June 18, 2000

This major spring exhibition features masterpieces on paper selected to demonstrate not only the superb holdings of this illustrious Austrian institution, but to chronicle the major assets acquired during the tenure of each of its directors. Works by Rembrandt and Dürer will be featured as well as twentieth-century masters acquired by the present regime. Presentation of this exhibition was made possible, in part, through the generosity of the Fellows of The Frick Collection.

A BRUSH WITH NATURE: THE GERE COLLECTION OF LANDSCAPE OIL SKETCHES September 12 to November 12, 2000

"This exhibition celebrates a remarkable private collection of a kind of painting that has been passionately admired by a band of enthusiasts for several decades, but which only in recent years has begun to attract wider appreciation," notes Neil MacGregor, Director of the National Gallery, London, in his introduction

to the catalogue for *A Brush with Nature: The Gere Collection of Landscape Oil Sketches*. Indeed, the collecting of small-scale landscape oil sketches on paper, created by eighteenth- and nineteenth-century artists working out of doors, was pioneered by the distinguished art historians John and Charlotte Gere, as recently as the 1950s when they began to gather these intimate and compelling documents of artists at work. Today, what is perhaps the most comprehensive collection includes seventy works and continues to expand. The exhibition marks the first time the collection has been shown in public, and represents an important milestone in the study and understanding of the painted oil sketch in the European tradition. The presentation of approximately sixty of the works at The Frick Collection, coordinated by Associate Curator Susan Grace Galassi, offers Americans their first view of this important body of work.

The majority of the oil sketches in the Gere Collection are views of Italy by British, French, Italian, German, Belgian, and Scandinavian artists. It includes paintings by such admired figures as Jean-Baptiste-Camille Corot, Edgar Degas, André Giroux, Giovanni Boldini, Thomas Jones, Pierre-Henri de Valenciennes, Jean-Victor Bertin, Simon Denis, Louis Gauffier, François-Marius Granet, Gilles Closson, Giovanni Battista Cammuccini, and Frederic Lord Leighton. Available is an illustrated catalogue by Christopher Riopelle, Curator of Nineteenth-century Painting and Xavier Bray, Assistant Curator, both of the National Gallery, London. Ultimately the works in the Gere Collection will return to the National Gallery, where they will reside on long-term loan. Presentation in New York of *A Brush with Nature* is made possible, in part, through the generosity of the Fellows of The Frick Collection.

THE DRAFTSMAN'S ART:

MASTER DRAWINGS FROM THE NATIONAL GALLERY OF SCOTLAND

December 12, 2000 to February 25, 2001

A survey of five centuries of draftsmanship by British, Dutch, Flemish, French, German, and Italian artists, this exhibition brings together roughly eighty masterworks on paper -- comprising watercolor, chalk, oil, and silverpoint -- that highlight various schools and traditions throughout Europe and allow for comparisons among different generations from the same nationality. Spanning the fifteenth to the nineteenth centuries, *The Draftsman's Art* includes examples by masters such as Leonardo da Vinci, Raphael, Peter Paul Rubens, François Boucher, William Blake, Jean-Auguste-Dominique Ingres, and Georges Seurat, as well as by less prominent artists such as Giovanni Battista Lusieri and Ernest Hébert. Guest curator Michael Clarke's selection will feature drawings that are little known in the United States, providing a rare viewing opportunity.

Renowned worldwide for its exceptional collection of old master paintings, the National Gallery in Edinburgh also houses a premiere collection of works on paper. Originally known in the nineteenth-century as the "black and white" collection, graphics at the National Gallery were essentially neglected until the outbreak of World War II, after which a policy for preserving them was formulated. Now numbering more than fourteen thousand, the drawings collection -- both individual sheets and sketchbooks -- represents the great names in European art, as well as the British school.

Accompanying the exhibition is a fully illustrated catalogue with an introductory essay by the guest curator and entries on individual works by Clarke and assistant keepers of the National Gallery of Scotland Julia Lloyd Williams, Aida Weston Lewis, and Katrina Thomson. Presentation of *The Draftsman's Art* in New York is made possible, in part, through the generosity of the Fellows of The

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 275,000 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 Phone: (212) 288-0700

Website: www.frick.org

E-mail: info@frick.org

Where: 1 East 70th Street, near Fifth Avenue.

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.

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.

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. In the fall of 1999 (date to be announced), an Italian tour will be offered.

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.

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

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