



# ARCHIVED PRESS RELEASE

from

# THE FRICK COLLECTION

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

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## PARTIAL ADVANCE SCHEDULE OF EXHIBITIONS

### *FALL 2000 THROUGH SUMMER 2002*

**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 “ArtPhone” tour by Acoustiguide, which is offered without charge in six languages, please refer to the “Basic Information” section at the end of this release.**

### **SIX PAINTINGS FROM THE FORMER COLLECTION OF MR. AND MRS. JOHN HAY WHITNEY ON LOAN FROM THE GREENTREE FOUNDATION**

Through July 29, 2001

Over half a century, John Hay Whitney and his wife Betsey Cushing Whitney assembled one of the finest American collections of nineteenth- and early twentieth-century French art. After Mr. Whitney's death in 1982, most of the collection was given to The Museum of Modern Art, The National Gallery of Art, and the Yale University Art Gallery, and additional significant gifts of major paintings were made to these institutions following Mrs. Whitney's death in 1998. Another group of pictures was left to the Greentree Foundation, which on occasion makes them available to museums. The works traveling to The Frick Collection are to be displayed for a period of one year and are on view in the Garden Court through July 29, 2001. Those artists represented are **Jean-Baptiste-Camille Corot** (1796-1875), **Édouard Manet** (1832-1883), **Hilaire-Germain-Edgar Degas** (1834-1917), **Pablo Picasso** (1881-1973), and **Odilon Redon** (1840-1916).

### **MANTEGNA'S *DESCENT INTO LIMBO*, FROM THE BARBARA PIASECKA JOHNSON COLLECTION**

Through August 1, 2003

**Andrea Mantegna** (1431-1506) painted this small panel during the height of the Italian Renaissance using detailed, emotion-filled images to depict the moment when Christ appears to the souls in Limbo. The original work was created for Marchese Lodovico Gonzaga in June of 1468. Because it was so highly regarded, several other versions were made, including this smaller one, which was probably done

for Ferdinando Carlo, the last Duke of Mantua. Lent through the generosity of the Barbara Piasecka Johnson Collection, it is on view in the Enamel Room.

## **A BRUSH WITH NATURE: THE GERE COLLECTION OF LANDSCAPE OIL SKETCHES**

September 12 to November 12, 2000

New York audiences will have a unique opportunity this fall to see a remarkable collection of small-scale landscape oil sketches that are on public view for the first time. *A Brush with Nature: The Gere Collection of Landscape Oil Sketches* is on display at The Frick Collection from September 12 through November 12, 2000, the second stop in a tour which originated in 1999 at London's National Gallery amid critical acclaim. The exhibition will later go to other venues including The Dixon Gallery and Gardens, Memphis, Tennessee.

Created by eighteenth- and nineteenth-century artists working out of doors, these *plein-air* sketches were painted quickly -- the artists often spent no more than two hours on a work -- and attempted to capture subtle atmospheric effects and the fleeting play of light. The pictures, many painted on paper, were not conceived of as finished works of arts, but offered an opportunity to test and sharpen skills. These sketches were rarely, if ever, exhibited during the painters' lifetimes, and were often kept in the studio for later consultation. Nonetheless, such works played a vital role in the visual training of generations of European artists, and by the end of the eighteenth century, the art of sketching in oil had become recognized by artists as a valid occupation in its own right. This exhibition represents an important milestone in the study and understanding of the painted oil sketch in the European tradition.

The collecting of these landscape oil sketches was pioneered by the distinguished art historians John and Charlotte Gere as recently as 1950, when they began to gather these intimate and compelling documents of artists at work. Today, this growing body of work represents one of the most comprehensive collections of its type. The exhibition *A Brush with Nature: The Gere Collection of Landscape Oil Sketches* features approximately sixty works and is coordinated for The Frick Collection by Associate Curator Susan Grace Galassi. Following the New York showing, the works return to the National Gallery in London, where they will ultimately reside on long-term loan. *Support for the exhibition in New York is provided, in part, through the generosity of the Fellows of The Frick Collection.*

The majority of the works in the Gere Collection and in *A Brush with Nature* are scenic views of Italy painted by British, French, Italian, German, Belgian, and Scandinavian artists. The presentation features works by such admired figures as **Edouard Bertin** (1797-1871), **Giovanni Boldini** (1842-1931), **Giovanni-Battista Camuccini** (1819-1902), **Gilles-François-Joseph Closson** (1798-1842), **Jean-Baptiste-Camille Corot** (1796-1875), **Hilaire-Germain-Edgar Degas** (1834-1917), **Simon Denis** (1755-1812), **Giuseppe De Nittis** (1846-1884), **Louis Gauffier** (1762-1801), **André Giroux** (1801-1879), **François-Marius Granet** (1775-1849), **Thomas Jones** (1742-1803), **Frederic, Baron Leighton of Stretton** (1830-1896), and **Pierre-Henri de Valenciennes** (1750-1819).

An illustrated catalogue with two essays provides a background to the collection: Charlotte Gere's memoir charts its formation, while an essay by Christopher Riopelle, Curator of Nineteenth-century Painting at the National Gallery, traces the development of the *plein-air* oil sketch and its place in European painting.

**RAEBURN'S *THE REVEREND ROBERT WALKER SKATING ON DUDDINGSTON LOCH*,  
FROM THE NATIONAL GALLERY OF SCOTLAND**

December 5, 2000 through January 21, 2001

In another of its ongoing series of single-picture exhibitions, The Frick Collection will present Raeburn's celebrated skating minister on loan from the National Gallery of Scotland, Edinburgh. Completed by **Sir**

**Henry Raeburn** (1756-1823) around 1784, this image of the Reverend Robert Walker -- minister of the Canongate Kirk and an avid member of the Skating Society -- is one of the Gallery's most beloved works. The graceful figure elegantly clad in black and silhouetted against a luminescent, late afternoon sky effectively conveys the subject's sense of pleasure and ease in his solitary activity. The painting will be displayed in the Library with other examples of Raeburn's work from 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 English, Dutch, Flemish, French, German, Italian, and Scottish 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, Aidan Weston-Lewis, and Katrina Thomson.

*The exhibition is organized by the American Federation of Arts and the National Gallery of Scotland. Partial support has been provided by the Eugene V. & Clare E. Thaw Charitable Trust.*

**MASTER DRAWINGS FROM THE SMITH COLLEGE MUSEUM OF ART**

June 19 to August 12, 2001

*Master Drawings from the Smith College Museum of Art* opens at The Frick Collection on June 19, 2001. The exhibition, organized by Ann H. Sievers, Associate Curator of Prints, Drawings and Photographs at the Smith College Museum of Art, will feature 68 drawings -- all examples of superior draftsmanship -- and will allow visitors to view drawings ranging in time from Old Masterpieces to the most recent work, Mark Tobey's *Echo* of 1954. Among those masterpieces included will be drawings by **Bartolommeo, Boucher, Cezanne, Degas, De Kooning, Fragonard, Gainsborough, Grünewald, Ingres, Matisse, Tiepolo, and van Gogh**. The show will be on view at The Frick Collection through August 12, before traveling to the Uffizi, Florence, where it will open in October. Other possible venues have yet to be decided. A scholarly catalogue, published by Hudson Hill Press and featuring all works in color accompanies the exhibition.

## **GREUZE THE DRAFTSMAN**

May 14 through August 4, 2002

This exhibition is the first devoted exclusively to the drawings of Jean-Baptiste Greuze (1725-1805), the remarkable French eighteenth-century painter and draftsman. Organized by Edgar Munhall, Curator of The Frick Collection from 1965 to 1999, this unprecedented exhibition brings together at each of its two venues approximately sixty works on paper culled from international collections such as the Musée du Louvre, Paris; Musée des Beaux-Arts, Dijon; Musée des Beaux-Arts, Lyon; the Historisch Museum, Amsterdam; the Albertina, Vienna; the Staatliche Kunsthalle, Karlsruhe; The Metropolitan Museum of Art, New York; the National Gallery of Art, Washington; The Art Institute of Chicago, and others. Among Greuze's many admirers was Catherine the Great, whose agent purchased a number of works directly from the artist, which are now in the State Hermitage Museum. Munhall has selected for inclusion in the exhibition twenty of these drawings, which have seldom left St. Petersburg. A fully illustrated catalogue will feature a historical overview of the artist's work, and the exhibition itself will convey to viewers what a unique and remarkably modern artist Greuze was. *Greuze The Draftsman* travels to Los Angeles and will be on view from September 10 through December 1, 2002 at The J. Paul Getty Museum. *The exhibition is made possible, in part, through the generous support of the Fellows of The Frick Collection.*

## **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](http://www.frick.org)

**E-mail:** [info@frick.org](mailto:info@frick.org)

**Where:** 1 East 70<sup>th</sup> 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 68<sup>th</sup> Street station; **Bus:** M1, M2, M3, and M4 southbound on Fifth Avenue to 72<sup>nd</sup> Street and northbound on Madison Avenue to 70<sup>th</sup> 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 six languages: English, French, German, Italian, 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.

# 29, August 15, 2000 (updated October 19, 2000)

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

Direct Phone: (212) 547-6866

General Phone: (212) 288-0700

Fax: (212) 628-4417

E-mail: [Rosenau@Frick.org](mailto:Rosenau@Frick.org)