



ARCHIVED PRESS RELEASE

from

THE FRICK COLLECTION

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

ADVANCE SCHEDULE OF EXHIBITIONS

WINTER 2002 THROUGH SPRING 2004

PLEASE NOTE: The information provided below is a partial listing and is subject to change. Prior to publication, please confirm scheduling by calling the Media Relations & Marketing Department at (212) 547-6844 or by emailing mediarelations@frick.org.

UPCOMING SPECIAL EXHIBITIONS

ANNE VALLAYER-COSTER: PAINTER TO THE COURT OF MARIE-ANTOINETTE

January 22 through March 23, 2003

This is the first retrospective exhibition on the eighteenth-century French still-life painter **Anne Vallayer-Coster** (1744–1818), a highly regarded artist who was one of the favorite painters of Marie-Antoinette. As was the case with many artists whose reputations declined following the French Revolution, the work of Vallayer-Coster has until quite recently been something of a well-kept secret, admired by specialists of the period but largely unknown to the general public. Through a selection of thirty-five of her paintings, the exhibition demonstrates Vallayer-Coster's development as one of the foremost still-life artists of her generation. Accompanying the exhibition is the first catalogue in full color to present the majority of Vallayer-Coster's known oeuvre.

Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette is organized by the Dallas Museum of Art, and curated by Eik Kahng, formerly with the Dallas Museum of Art and currently the associate curator of 18th- and 19th-century art at the Walters Art Museum. The exhibition made its debut this summer at the National Gallery of Art in Washington and was on view this fall at the Dallas Museum of Art. It opens in late January at The Frick Collection, the third North American venue (subsequently, the exhibition travels to the Centre de La Vieille Charité in Marseille, France).

Chief Curator Colin B. Bailey is coordinating the New York presentation of this exhibition, which is made possible through the generous support of Mrs. Charles Wrightsman and the Fellows of The Frick Collection.

WHISTLER, WOMEN, AND FASHION

April 22, 2003, through July 13, 2003

Marking the centenary of the death of **James McNeill Whistler** (1834–1903), The Frick Collection will present *Whistler, Women, and Fashion*—the first in-depth exploration of the artist’s lifelong involvement in fashion as an essential aspect of his work. The Frick Collection is the sole venue for the exhibition, which features eight magnificent full-length oil portraits of women by Whistler and sixty other works, including oils, his finest prints and drawings, pastel studies for paintings, costume designs by the artist, and portrait etchings and watercolors, as well as several period costumes.

The exhibition is organized by Susan Grace Galassi, Curator at The Frick Collection, and Margaret F. MacDonald, a leading Whistler scholar and Principal Research Fellow at the Centre for Whistler Studies at the University of Glasgow; Aileen Ribeiro, Head of the History of Dress Section at the Courtauld Institute of Art, is the costume consultant for the exhibition. The three scholars, joined by Patricia de Montfort, Research Fellow at the Centre for Whistler Studies, are the authors of a fully illustrated accompanying book to be published by Yale University Press. The publication is the first venture between art and dress history that places fashion at the center of a great artist’s work. The book will also include new biographical material about Whistler’s sitters, among them artists, actresses, society women, and members of his family, and their roles in his life and work.

Whistler, Women, and Fashion is made possible through the generosity of The Henry Luce Foundation, The Samuel H. Kress Foundation, The Howard Phipps Foundation, The Helen Clay Frick Foundation, Melvin R. Seiden in honor of Susan Grace Galassi, The Ahmanson Foundation, and Joseph Koerner, with additional support from the Fellows of The Frick Collection.

WILLEM VAN TETRODE, C. 1525–1581, A DUTCH SCULPTOR IN ITALY

June 24, 2003, through September 7, 2003

This is the first exhibition on one of the most innovative and talented Dutch sculptors of the mid-sixteenth century, **Willem van Tetrode** (c. 1525–1581). Organized by the Rijksmuseum, Amsterdam, in collaboration with the Frick, this exhibition includes approximately 40 bronze statuettes and 20 prints and drawings from international and national collections, both public and private. The exhibition highlights Tetrode’s artistic versatility, as goldsmith, sculptor in stone and bronze, and architect. The exhibition also examines his characteristic style and its influence on the medium of sculpture; the next generation of Dutch artists, in particular, the painter-engraver Hendrick Goltzius; and the taste for this medium among contemporary connoisseurs in the Netherlands.

The exhibition is made possible through the generosity of Henry R. Kravis, Melvin R. Seiden, The Hearn Family Trust, J. Tomlinson Hill, Robert H. Smith, Julie and Lawrence Salander, Daniel Katz, Christie’s, Cyril Humphris, Jon Landau, and Patricia Wengraf, with additional support from the Fellows of The Frick Collection.

THE DRAWINGS OF FRANÇOIS BOUCHER

October 8 through December 14, 2003

Celebrating the tercentenary of the artist's birth, this exhibition is the first survey of **François Boucher's** (1703–1770) drawings in over twenty-five years. Featuring approximately 80 sheets—few of which have ever been on view in the United States—the exhibition provides a new understanding of Boucher's prolific output of works on paper and demonstrates his extraordinary technique and style as a draftsman. The artist's wide variety of subject matter is revealed with his depictions of pastoral scenes and landscapes, various conceptions of mythology, religious narratives, historical events, representations of literature and allegory, and contemporary scenes. *The Drawings of François Boucher*, which is organized by the American Federation of Arts and curated by Alastair Laing, Advisor on Paintings and Sculpture to the National Trust, London, makes its debut at the Frick and then travels to the Kimbell Art Museum, Fort Worth (January 17–April 18, 2004). The exhibition is made possible through the generous support of the Fellows of The Frick Collection.

A fully illustrated catalogue accompanies the exhibition and features an essay by Alastair Laing, Adviser on Paintings and Sculpture to the National Trust, exploring Boucher's development as a draftsman, his range of subjects, contemporary appeal, and innovations in technique. Pierre Rosenberg, former director of the Musée du Louvre, Paris, discusses Boucher in the broader context of eighteenth-century French drawings.

A BEAUTIFUL AND GRACIOUS MANNER: THE ART OF PARMIGIANINO

January 27, 2004, through April 18, 2004

Celebrating the quincentenary of the birth of **Parmigianino** (1503–1540), this touring exhibition will assemble some sixty of the artist's greatest drawings, together with his major pioneering prints, and a small selection of his more intimate paintings. The exhibition will illustrate the different facets of Parmigianino's graphic oeuvre and cover the artist's four significant periods of activity in Parma, Rome, Bologna, and Parma again. The exhibition, which is curated by Dr. David Franklin, Deputy Director and Chief Curator, National Gallery of Canada, makes its debut at that institution before coming to The Frick Collection in January 2004.

A fully illustrated color catalogue produced in separate English and French editions will accompany the exhibition and will feature a substantial monographic essay and individual catalogue entries on each work. The catalogue will be written by Dr. David Franklin. The exhibition is made possible through the generous support of the Fellows of The Frick Collection.

PERMANENT COLLECTION ANNOUNCEMENTS

TWO TAPESTRIES REINSTALLED

Through January 26, 2003

This winter, visitors will enjoy two eighteenth-century tapestries woven by the Brussels workshop of **Peter van den Hecke** (c. 1752). On display in the Music Room on a roughly half-year rotational basis, these rare hangings are important for their state of preservation, the significance of their design, their royal provenance, and the evidence regarding the identity of their maker and manufacture. They depict scenes from Cervantes's novel *Don Quixote de la Mancha*, which proved to be an important literary source in the fields of fine and decorative arts for more than two hundred years.

Each tapestry retains a separate linen rectangle sewn to its reverse and inscribed with an inventory number corresponding to the French royal registry. That registry reveals that these were two of several hangings of this subject belonging to Louis XV. Henry Clay Frick bought them in Spain in 1909 and later gave them to Childs Frick, his son, who bequeathed them in 1965 to The Frick Collection. The tapestries remained in storage at the Frick until 1999 when they were cleaned and treated at the Textile Conservation Laboratory of the Cathedral of St. John the Divine in Manhattan.

DISPLAY OF CLOCKS AND WATCHES FROM THE BEQUEST OF WINTHROP KELLOGG EDEY

Last winter, in celebration of an important bequest from the estate of Winthrop Edey, The Frick Collection presented a number of important clocks and watches in its special exhibition galleries. The featured objects represented approximately half of the works in the gift. Following that showing, a number of timepieces have been placed on rotational view throughout the mansion.

GIFT OF CONSTABLE PAINTINGS ON VIEW IN GARDEN COURT

Dates: ongoing

Two oil studies of clouds by **John Constable** (1776–1837) were recently bequeathed to The Frick Collection by Henrietta E. S. Lockwood in memory of her father and mother, Ellery Sedgwick and Mabel Cabot Sedgwick. Now on display in the Garden Court, these studies were made from nature and are characteristic of Constable's works from 1822, when he was spending summers in Hampstead, London. A keen observer of meteorological effects, Constable made cloud studies throughout his life, often noting on the back the day, hour, and weather conditions. One of the Lockwood studies is inscribed in the artist's hand "28TH July 12 o'clock noon, very fine day, showery and [?] warm No West under the sun." The Lockwood studies contribute to one's appreciation of Constable's handling of atmospheric effects not only in his landscape paintings, but also in two of his major exhibition pieces, *The White Horse* of 1819 and *Salisbury Cathedral* of 1826, both in the Collection.

ABOUT THE FRICK COLLECTION

Henry Clay Frick (1849–1919), the coke and steel industrialist, philanthropist, and art collector, left his New York residence and his remarkable collection of Western paintings, sculpture, and decorative arts to the public “for the purpose of establishing and maintaining a gallery of art, [and] of encouraging and developing the study of fine arts and of advancing the general knowledge of kindred subjects.” Designed and built for Mr. Frick in 1913 and 1914 by Thomas Hastings of Carrère and Hastings, the mansion provides a grand domestic setting reminiscent of the noble houses of Europe for the masterworks from the Renaissance through the nineteenth century that it contains. Of special note are paintings by Bellini, Constable, Corot, Fragonard, Gainsborough, Goya, El Greco, Holbein, Ingres, Manet, Monet, Rembrandt, Renoir, Titian, Turner, Velázquez, Vermeer, Whistler, and other masters. Mr. Frick’s superb examples of French eighteenth-century furniture, Italian Renaissance bronzes, and Limoges enamels bring a special ambiance to the galleries, while the interior and exterior gardens and the amenities created since the founder’s time in the 1930s and 1970s contribute to the serenity of the visitor’s experience.

Renowned for its small, focused exhibitions and for its highly regarded concert series and lectures, The Frick Collection also operates the Frick Art Reference Library, founded by Henry Clay Frick’s daughter, Miss Helen Clay Frick, located in an adjoining building at 10 East 71st Street. Both a research library and a photo archive, the Frick Art Reference Library is one of the world’s great repositories of documents for the study of Western art. It 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: open six days a week, with recently expanded hours: 10am to 6pm on Tuesdays through Thursdays and on Saturdays; 10am to 9pm on Fridays; and 1pm to 6pm on 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: \$12; senior citizens \$8; students \$5

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: 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 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.

#57, December 23, 2002

For further press information, please contact Heidi Rosenau, Manager of Media Relations & Marketing, or Stephanie Ruggiero, Media Relations & Marketing Coordinator

Media Relations Phone: (212) 547-6844

General Phone: (212) 288-0700

Fax: (212) 628-4417
E-mail address: mediarelations@frick.org