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THE FRICK COLLECTION

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MEDIA ALERT:
**MOST COMPREHENSIVE EXHIBITION ON VAN DYCK AS A
PORTRAITIST TO BE SHOWN AT THE FRICK COLLECTION IN 2016**
VAN DYCK: THE ANATOMY OF PORTRAITURE

March 2, 2016, through June 5, 2016



Anthony van Dyck (1599–1641), *Lady Anne Carey, Later Viscountess Claneboye and Countess of Clanbrassil*, ca. 1636, oil on canvas, The Frick Collection, New York

Anthony van Dyck (1599–1641), one of the most celebrated and influential portraitists of all time, enjoyed an international career that took him from his native Flanders to Italy, France, and, ultimately, the court of Charles I in London. Van Dyck’s supremely elegant manner and convincing evocation of a sitter’s inner life—whether real or imagined—made him the favorite portraitist of many of the most powerful and interesting figures of the seventeenth century. This is the most comprehensive exhibition ever organized on Van Dyck’s activity and process as a portraitist and the first major exhibition on the artist to be held in the United States in over twenty years. Through approximately one hundred works, the exhibition explores the astounding versatility and inventiveness of a portrait specialist, the stylistic development of a draftsman and painter, and the efficiency and genius of an artist in action. Lenders include the Palazzo Pitti in Florence, the

Kunsthistorisches Museum in Vienna, the British

Museum and National Gallery in London, the

Prado Museum in Madrid, and major private collectors such as the Duke of Devonshire and the Duke of Buccleuch. *Van Dyck: The Anatomy of Portraiture* is organized by Stijn Alsteens, curator of Northern European drawings at The Metropolitan Museum of Art, and Adam Eaker, Guest



Anthony van Dyck (1599–1641), *The Princesses Elizabeth and Anne, Daughters of Charles I*, 1637, oil on canvas, Scottish National Portrait Gallery

Curator at The Frick Collection. The exhibition catalogue, copublished with Yale University Press, features contributions by the curators as well as An Van Camp, Ashmolean Museum; Bert Watteeuw, Rubenianum, Antwerp; and Xavier F. Salomon, The Frick Collection. Major support for *Van Dyck: The Anatomy of Portraiture* is provided by Melinda and Paul Sullivan, Aso O. Tavitian, The Peter Jay Sharp Foundation, John and Constance Birkelund, Fiduciary Trust Company International, Margot and Jerry Bogert, Mrs. Henry Clay Frick II, Howard S. Marks and Nancy Marks, and Dr. and Mrs. James S. Reibel, with additional contributions from Mr. and Mrs. Charles M. Royce, Barbara G. Fleischman, George and Michael Eberstadt in memory of Vera and Walter Eberstadt, The Andrew W. Mellon Foundation, Otto Naumann and Heidi D. Shafranek, and an anonymous gift in memory of Charles Ryskamp.

The opening section of the exhibition pays special attention to the artist's working method as recorded in drawings and oil sketches, which grant insight into the moments when he captured a sitter's likeness and formed the idea for a portrait's composition. Van Dyck's virtuosic technique can be seen as much in these preparatory works as in his finished paintings. In a number of cases, the exhibition will reunite for the first time preparatory works with the paintings for which they were made, tracing the evolution of Van Dyck's pictorial ideas. A small group of unfinished paintings will further illuminate his working method, tracing his steps as he made preliminary sketches of a pose on paper to working on the canvas itself.



Anthony van Dyck (1599–1641), *Frans Snyders*, ca. 1625–37, Etching, Fogg Museum, Harvard Art Museums, Cambridge

The exhibition includes a number of prints, in which Van Dyck was able to experiment with a medium that suited his artistic temperament, while at the same time enabling a wider dissemination of his most successful likenesses. A highlight of the show will be an installation of works from Van Dyck's so-called *Iconographie*, a series of portraits of eminent contemporaries, among them fellow artists Inigo Jones and Orazio Gentileschi. Prints from the series and one of the earliest surviving bound albums of the *Iconographie* will be displayed in the main-floor Cabinet, while the downstairs galleries will contain many of the celebrated drawings and grisailles with which Van Dyck prepared this magnum opus. Also in the downstairs galleries, a small group of

drawings by the artist's contemporaries, including work by his teacher Peter Paul Rubens, will illuminate his artistic lineage and the uniqueness of his approach to portraiture. Each of the drawings in this group has been at some previous time attributed

to Van Dyck; at the same time, a few drawings in the exhibition and catalogue will be newly exhibited as works by Van Dyck. In providing a compelling argument about the



Anthony van Dyck (1599–1641), *Frans Snyders*, ca. 1620, oil on canvas, The Frick Collection, New York

distinctiveness of Van Dyck's approach to portrait drawings, the exhibition will make a lasting contribution to connoisseurship on the artist.



Anthony van Dyck (1599–1641), *Self-Portrait*, ca. 1620–21, oil on canvas, The Metropolitan Museum of Art

The exhibition will culminate with a selection of more than twenty of Van Dyck's greatest painted portraits displayed in the Oval Room and East Gallery. These include masterpieces from the Frick's permanent collection that have been off view for several years and will now be placed in the context of iconic loans from European and American collections. Also in this group will be a selection of lesser-known portraits of extremely high quality from American private and public collections that have not appeared in previous exhibitions on Van Dyck.

This exhibition finds a particularly appropriate home at The Frick Collection, which houses two of the acknowledged masterpieces of the artist's early career: the portraits of the animal painter Frans Snyders and his wife, Margareta de Vos. The exhibition will offer the chance to reconsider Henry Clay Frick's acquisition of portraits by Van Dyck, and the broader appeal of the artist to collectors during the Gilded Age. This and other themes will be explored in a scholarly catalogue, a lecture series, a symposium, and a study day held in conjunction with the exhibition.



Anthony van Dyck (1599–1641), *Portrait of a Genoese Noblewoman (detail)*, 1625–27, oil on canvas, The Frick Collection, New York

BASIC INFORMATION

General Information Phone: 212.288.0700

Web site: www.frick.org

Building project: www.frickfuture.org

E-mail: info@frick.org

App: frick.org/app

Where: 1 East 70th Street, near Fifth Avenue

Museum Hours: open six days a week: 10:00 a.m. to 6:00 p.m. on Tuesdays through Saturdays; 11:00 a.m. to 5:00 p.m. on Sundays. Closed Mondays, New Year's Day, Independence Day, Thanksgiving, and Christmas Day. Limited hours (11:00 a.m. to 5:00 p.m.) on Lincoln's Birthday, Election Day, and Veterans Day

Admission: \$22; senior citizens \$17; students \$12; "pay what you wish" on Sundays from 11 a.m. to 1:00 p.m.

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.

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.

258, June 5, 2015 (revised October 9, 2015)

For further press information, please contact Heidi Rosenau, Associate Director of Media Relations & Marketing

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