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*from*  
THE FRICK COLLECTION

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***MASTERPIECES OF EUROPEAN PAINTING FROM  
THE CLEVELAND MUSEUM OF ART***

*November 8, 2006, through January 28, 2007*

The Frick Collection is pleased to present an exhibition of fourteen extraordinary paintings from The Cleveland Museum of Art from November 8, 2006, through January 28, 2007. This exciting opportunity is a result of the major expansion and renovation project currently underway at the famed Cleveland, Ohio, institution, where ground-breaking last autumn was followed by a temporary gallery closure between January and fall 2006. The exhibition in the Frick's Oval Room and Garden Court features paintings by Fra Filippo Lippi (1406–1469), Andrea del Sarto (1486–1530), El Greco (1541–1614), Annibale Carracci (c. 1560–1609), Michelangelo Merisi da Caravaggio (1573–1610), Frans Hals (c. 1581–1666), Georges de La Tour (1593–1652), Valentin de Boulogne (1591?–1632), Nicolas Poussin (1594–1665), Francisco de Zurbarán (1598–1664), Diego de Velázquez (1599–1660), Jacques Louis David (1748–1825), and J.M.W. Turner (1775–1851).

The installation is organized by Colin B. Bailey, Chief Curator of The Frick Collection, with the assistance of Margaret Iacono, Assistant Curator, in collaboration with The Cleveland Museum of Art. Presentation of the exhibition is made possible, in part, by the generous support of Melvin R. Seiden in honor of Sherman Lee and by Mr. and Mrs. Walter A. Eberstadt in honor of Michael J. Horvitz. The publication is made possible, in part, by Lawrence and Julie Salander.



Andrea del Sarto, *The Sacrifice of Isaac*, c. 1527. Oil on poplar. Framed: 208 x 171 x 12.5 cm, Unframed: 178 x 138 cm (70 1/8 x 54 5/16 in.), The Cleveland Museum of Art, Delia E. Holden and L. E. Holden Funds

“We are honored that these treasures from our permanent collection will be on view at The Frick Collection and thrilled at the level of collaboration we have enjoyed in preparing this exhibition. In this grouping of works, I believe visitors will capture an appropriate glimpse of the depth and richness of our Old Masters, brilliantly

installed in the Frick's Oval Room and Garden Court," said CMA Director Timothy Rub. Adds Frick Chief Curator Colin B. Bailey, "While the phrase 'once in a lifetime' is certainly overused in promoting temporary exhibitions, I think it can be said with some certainty that The Cleveland Museum of Art is unlikely to part with this group of masterpieces again: for New York, it is a tremendous opportunity."

## **COMPLEMENTARY WORKS AND HISTORICAL TIES**

Cleveland's diverse permanent collection encompasses more than 40,000 objects from a wide array of geographic locations (and includes Western and non-Western art), covering vast time periods (from ancient to contemporary) and executed in a broad range of media (besides paintings, the collection also includes drawings, prints, photography, sculpture, and decorative arts). The fourteen paintings chosen to be shown at the Frick range in date from the early Renaissance to the mid-nineteenth century and are in keeping with the temporal and aesthetic boundaries established by Henry Clay Frick (1849–1919), the museum's founder. The exhibition will feature paintings by masters included in the Frick's own collection in addition to several iconic works by artists not in the Frick's holdings, offering a superb complement. This presentation continues the Frick tradition of presenting important Old Master paintings from American institutions that are less accessible to the New York public.

Like the Frick's collection, that of The Cleveland Museum is housed in a beaux-arts building (constructed in 1916). Both institutions were established with funds bequeathed by wealthy individuals whose fortunes were made during the industrial boom of the Gilded Age. In preparation for The Cleveland Museum's inaugural exhibition in 1916, Frederic Allen Whiting (1873–1959), the institution's first director, wrote to Henry Clay Frick entreating him to loan the museum his entire collection of Old Masters. Unfortunately for Whiting, Frick who had just moved into his own house on Fifth Avenue, chose not to lend his celebrated paintings. But, how appropriate now that, for the current exhibition, paintings from The Cleveland Museum of Art will be displayed with the very works identified by Whiting as the standard to which he aspired when developing his institution's nascent collection.

## **RENOVATION AND EXPANSION IN CLEVELAND**

The Cleveland Museum of Art's \$258 million renovation and expansion project, designed by the acclaimed architect Rafael Viñoly, increases the museum's size by nearly 200,000 square feet and creates an architectural setting on par with The Cleveland Museum of Art's extraordinary collection of objects spanning 6,000 years. The two phases of construction are scheduled for completion in 2008 and 2011. The project's first phase will result in the renovation of the museum's 1971 Marcel Breuer building and its landmark 1916 beaux-arts building and the construction of a new East Wing by 2008. The second phase includes a central piazza and a new West Wing for Asian art. Over the next four years, six different exhibitions of work from The Cleveland Museum of Art will travel to more than twelve venues in six countries, including the presentation of these masterpieces at the Frick.

## REMARKABLE HIGHLIGHTS

One of the earliest paintings in the exhibition is *The Sacrifice of Isaac* (see front page), painted by Andrea del Sarto (1486–1530) in Florence around 1527. Del Sarto animates the scene with intense energy: as a devout Abraham prepares to slay his beloved son in submission to God’s order, an angel appears, halting the sacrifice. Abraham’s vibrant red robe echoes his contorted movement, perhaps suggesting the blood about to be spilled. Below him, the beautiful nude Isaac kneels upon a sacrificial altar, his cloak discarded in a heap at his feet. Del Sarto never completed the painting, and remnants of the underdrawing are still visible, as seen in the outline of the donkey to the right of the figural group. Pentimenti, evident in the altered position of the angel and the outline of Isaac’s body, reveal the artist’s struggle with the composition. Del Sarto produced three versions of the painting; the Cleveland panel is thought to be the first. Although Henry Clay Frick did not own a work by del Sarto, inventory records from 1919 note that the collector was considering a female portrait by him, on approval from Duveen Brothers. It hung in the Living Hall for months before being returned to the dealer, along with several other works on consignment, on November 29, just days before Frick’s death on December 2. Now attributed to the circle of Andrea del Sarto, the work, *Portrait of a French Lady*, is today, coincidentally, part of the collection of The Cleveland Museum of Art.

Also among the highlights of the exhibition is the poignant *Crucifixion of Saint Andrew*, painted by Michelangelo Merisi da Caravaggio (1573–1610) shortly before his death. According to tradition, Andrew, one of Christ’s



Michelangelo Merisi da Caravaggio, *The Crucifixion of Saint Andrew*, 1609-10, Oil on canvas, Framed: 233.5 x 184 x 12 cm, Unframed: 202.5 x 152.7 cm (79 3/4 x 60 1/8 in.), The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund

disciples, was sentenced to be crucified in Patras by the pagan proconsul for attempting to convert the Greeks to Christianity. Although the proconsul relented and ordered his release, Andrew prayed to be crucified like Christ. Caravaggio depicts Andrew’s aged body lashed with ropes to a wooden cross. His strength failing, he continues to preach while his captors are mysteriously paralyzed, thus preventing his liberation. Caravaggio, whose religious paintings were praised for their innovative use of dramatic lighting and naturalistic figures, executed this canvas in Naples for Count de Benavente, the Spanish viceroy of Naples from 1603 to 1610. Benavente was a patron of the renovation of Saint Andrew’s crypt in the cathedral of nearby Amalfi and may have commissioned this work in recognition of his involvement in the project.

The brooding chiaroscuro that characterizes *Saint Andrew* is also employed to great dramatic effect in Cleveland’s *Repentant Saint Peter*, painted by Georges de La Tour (1593–1652) in 1645. Unlike Saint Andrew, whose suffering takes place in a public setting, Saint Peter endures his grief in solitude, following the realization that he has thrice forsaken Christ as foretold at the Last Supper. His remorse is clearly articulated by his expressive face and imploring hands, eloquently illuminated by the lantern placed at his feet. The lamp serves a dual purpose: it is

both the painting's light source and one of Peter's attributes (as are the cock and the keys on his lap). The subtle inclusion of a vine leaf, positioned on the wall above the rooster's head, alludes to the disciple's ultimate faithfulness.

A very different intimate moment, in this case a profane one, is depicted in *Cupid and Psyche*. Painted by Jacques-Louis David (1748–1825) in 1817 during his exile in Brussels, this late work evoked mixed reactions from critics, some finding it innovative while others dismissed it as bizarre. The painting, commissioned in 1813 by the Italian collector Count Giovanni Battista Sommariva, tells the story of Cupid and Psyche. Threatened by Psyche's celebrated beauty, Venus orders her son, Cupid, to make her earthly rival fall in love with a vile man. Instead, Cupid falls in love with Psyche and conceals her in his palace, where he visits her only under the cover of night. David renders Cupid ruddy faced and smiling, attempting to disentangle himself from his sleeping lover (whose attribute, the butterfly, hovers above the couple). Through the open window, the rising sun breaks over the distant mountains, warning Cupid to hurry lest Psyche wake and learn the identity of her nocturnal paramour.



Jacques Louis David (1748-1825), *Cupid and Psyche*, 1817, Oil on fabric, Framed: 221 x 282 x 10 cm, Unframed: 184.2 x 241.6 cm (72 9/16 x 95 3/16 in.), The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund



Joseph Mallord William Turner, *The Burning of the Houses of Lords and Commons, 16 October, 1834*, 1835, Oil on fabric, Framed: 123.5 x 153.5 x 12 cm, Unframed: 92 x 123.2 cm (36 3/16 x 48 1/2 in.), The Cleveland Museum of Art, Bequest of John L. Severance

The latest dated painting to be featured in the exhibition is *The Burning of the Houses of Lords and Commons, 16 October 1834*, painted by J.M.W. Turner (1775–1851). This canvas, executed a year after the voracious fire observed by Turner and thousands of other Londoners in 1834, is based on numerous preparatory sketches in pencil and oil. While not painted *en plein air*, the painting demonstrates Turner's mastery of capturing atmospheric effects and the properties of light to convey a sense of immediacy. On the periphery of the luminous blaze, magnified by its reflection on the water's surface, fire companies hasten toward the burning

buildings. Political radicals saw this accidental demise of parliament's seat as fitting retribution for its staunch conservatism. Henry Clay Frick was a great admirer of Turner, and he purchased five paintings by the artist, all on view in the museum today.

## **FREE PUBLIC LECTURE** (*SEATING FOR LECTURES IS LIMITED AND UNRESERVED*)

**Date:** Wednesday, January 17, 2007, 6:00 p.m.  
**Speaker:** Timothy Rub, Director, The Cleveland Museum of Art  
**Title:** **Our Old Masters in Context:**  
**The Cleveland Museum of Art Past, Present, and Future**

Cleveland Museum of Art Director Timothy Rub will put the exhibition of Old Master paintings from the CMA into the context of both its world-renowned collection and the museum's renovation and expansion project.

## **PUBLICATION**

The exhibition is accompanied by a scholarly catalogue, written by various members of the Frick's curatorial and library staff. In addition to entries on each work, the book includes notes and an extensive bibliography. Assistant Curator, Margaret Iacono, has contributed a 5,000-word essay that documents the development of The Cleveland Museum of Art and its founding patrons, prominent leaders of the community, who had occasional correspondence with Henry Clay Frick. Collecting and exhibiting art for the education of the general public was a popular cause among the wealthy American elite in the late nineteenth and early twentieth centuries. An original piece of research that involved in-depth archival investigation, the essay describes the personalities and collecting habits of the Cleveland Museum's most prominent donors during this period, as well as Henry Clay Frick's communication with the museum in 1916, both previously unpublished areas in the history of collecting at each museum. Approximately 72 pages in length, it contains about 40 full-color illustrations. The publication (hardcover, \$25.95 and softcover, \$14.95) will be available in the Museum Shop of the Frick, on the institution's Web site ([www.frick.org](http://www.frick.org)), and by phone (212) 288-0700.

## **ABOUT THE CLEVELAND MUSEUM OF ART AND ITS PERMANENT COLLECTION**

The Cleveland Museum of Art is one of America's leading comprehensive museums. Its permanent collection is world renowned for its quality and scope, spanning 6,000 years of human achievement in the arts. The Museum is a significant international forum for exhibitions, scholarship, and art education. For more information on the Museum, its holdings, programs, services and events, please call 1-888-CMA-0033 or visit [www.ClevelandArt.org](http://www.ClevelandArt.org).

The permanent collection of The Cleveland Museum of Art demonstrates a broad range of human creativity spanning world cultures and history. The collection has grown significantly since the museum's founding in 1916 and continues to grow as the museum acquires new objects. Holdings of Western art begin with ancient Near East, Egypt, Rome, and Greece, and progress through Medieval and Renaissance Europe, 18th- and 19th-century European and American art, Impressionism, and Modernism, concluding with works from our time. The Museum's distinguished collection of Asian art includes works from China, Japan, Korea, India, the Himalayas, and Southeast Asia. The Museum also holds smaller collections of art of the ancient Americas and African Art.

## **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 70th Street, near Fifth Avenue.

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

**Admission:** \$15; senior citizens \$10; students \$5; "pay as you wish" on Sundays from 11am to 1pm

**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.

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For further press information about **THE FRICK COLLECTION**, contact Heidi Rosenau, Manager of Media Relations & Marketing, or Geetha Natarajan, Media Relations and Marketing Coordinator

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