



# ARCHIVED PRESS RELEASE

from

# THE FRICK COLLECTION

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## MEDIA ALERT: FALL FOCUS ON SPANISH ART THROUGH TWO FRICK PRESENTATIONS

*THE SPANISH MANNER: DRAWINGS FROM RIBERA TO GOYA*  
AND  
*THE KING AT WAR: VELÁZQUEZ'S PORTRAIT OF PHILIP IV*

### THE SPANISH MANNER: DRAWINGS FROM RIBERA TO GOYA

October 5, 2010, through January 9, 2011



Jusepe de Ribera (c. 1591–1652), *Head of a Man with Little Figures on His Head*. Pen and ink with wash over some chalk, 6 11/16 x 4 1/16 inches, Philadelphia Museum of Art \*

The greatest Spanish draftsmen from the seventeenth through the nineteenth century—Ribera, Murillo, and Goya, among them—created works of dazzling idiosyncrasy. These diverse drawings, which may be broadly characterized as possessing a specifically “Spanish manner,” will be the subject of an exclusive exhibition at The Frick Collection in the fall of 2010. The presentation will feature more than fifty of the finest Spanish drawings from public and private collections in the Northeast, among them The Metropolitan Museum of Art, The Hispanic Society of America, The Morgan Library & Museum, the Princeton University Art Museum, and the Philadelphia Museum of Art. Opening the show are rare sheets by the early seventeenth-century masters Francisco Pacheco and Vicente Carducho, followed by a number of spectacular red chalk drawings by the celebrated draftsman Jusepe de Ribera. The exhibition continues with rapid sketches and painting-like wash drawings from the rich oeuvre of the Andalusian master Bartolomé Esteban Murillo, along with lively drawings by Francisco de Herrera the Elder and his son and the Madrid court artist Juan Carreño de Miranda, among others. The second part of the exhibition will present twenty-two sheets by the great draftsman Francisco de Goya, whose drawings are

rarely studied in the illuminating context of the Spanish draftsmen who came before him. These works, mostly drawings from his private albums, attest to the continuity between his thematic interests and those of his Spanish forebears, as well as to Goya’s own enormously fertile imagination. The exhibition is organized by Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts, New York University; Lisa A. Banner, independent scholar; and Susan Grace Galassi, Senior Curator at The Frick Collection. It will be accompanied by a fully illustrated catalogue with entries by the show’s organizers and by Reva Wolf, Professor of Art History, State University of New York at New Paltz, and author of *Goya and the Satirical Print in England and on the Continent, 1730–1850*, and by Andrew Schulz, Associate Professor of Art History and



Francisco de Goya y Lucientes (1746–1828), *Peasant Carrying a Woman* (Album F. 72), 1814–20, Brush and ink and wash, 8 1/16 x 5 5/8 inches, Courtesy of The Hispanic Society of America, New York

Department Head at the University of Oregon and author of *Goya's Caprichos: Aesthetics, Perception, and the Body*. The exhibition is made possible, in part, by the David L. Klein Jr. Foundation, Elizabeth and Jean-Marie Eveillard, and the Samuel H. Kress Foundation. The accompanying catalogue has been generously underwritten by the Center for Spain in America.

## THE KING AT WAR: VELÁZQUEZ'S PORTRAIT OF PHILIP IV

October 26, 2010, through January 23, 2011



Diego Rodríguez de Silva y Velázquez (1599–1660), *King Philip IV of Spain*, 1644, oil on canvas, 51 1/4 x 39 1/4 inches, The Frick Collection, New York

Painted at the height of Velázquez's career, the Frick's *King Philip IV of Spain* (1644) is one of the artist's consummate achievements. Contemporary chronicles as well as bills and invoices in Spanish archives indicate that it was painted in a makeshift studio only a few miles from the frontlines of a battle, and that it was completed in just three sittings. The work, which shows its subject dressed in military costume, an atypical depiction, was sent to Madrid where it was used during a victory celebration. Displayed in a church under a rich canopy embroidered in gold, the painting embodied the contemporary idea of monarchy as the divinely sanctioned form of government.

In conjunction with a focus on Spanish art this fall, the Frick offers a dossier presentation on the portrait, which returned this winter from The Metropolitan Museum of Art, having been cleaned for the first time in over sixty years. The gleaming silver brocade covering the king's crimson cassock is executed in a shockingly free and spontaneous manner, which is almost unparalleled in the painter's production and can now be better appreciated. The treatment by Michael Gallagher, Sherman Fairchild Conservator in Charge of Paintings

Conservation, revealed the dazzling original surface that had been veiled by a yellowing varnish. Additionally, the first technical studies of the painting were undertaken, involving microscopy, X-radiography, and infrared reflectography. Coordinated by Andrew W. Mellon Curatorial Fellow Pablo Pérez d'Ors, the Frick's presentation will place the restored masterpiece in the context of original research and findings resulting from its recent cleaning and examination. It will also shed new light on the function of the painting and the implications of presenting the king as a soldier, while addressing connections between the portrait and other paintings by the artist and his workshop. A thrilling mixture of Spanish Baroque art, politics, war, and religion will come alive at the Frick through examination of this masterpiece. This exhibition is made possible by The Andrew W. Mellon Foundation.

\* The complete caption for the drawing by Ribera on page 2 of this press release reads:

Jusepe de Ribera (1591–1652), *Head of a Man with Little Figures on His Head*, c. 1630, pen and brown ink with brown wash over some black chalk on paper, 6 11/16 x 4 1/16 inches, Philadelphia Museum of Art: The Muriel and Philip Berman Gift, acquired from the Pennsylvania Academy of Fine Arts with funds contributed by Muriel and Philip Berman and the Edgar Viguers Seller Fund (by exchange), 1984

### BASIC INFORMATION

**General Information Phone:** (212) 288-0700

**Web site:** [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:** \$18; senior citizens \$12; 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.**

**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.

**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, please contact Heidi Rosenau, Manager of Media Relations & Marketing, or Alexis Light, Media Relations & Marketing Coordinator

Media Relations Phone: (212) 547-6844

General Phone: (212) 288-0700

E-mail address: [mediarelations@frick.org](mailto:mediarelations@frick.org)