

# The Frick Collection

WINTER 2020



# The Frick Collection

1 EAST 70TH STREET, NEW YORK, NY 10021

212.288.0700 FRICK.ORG

## ABOUT THE FRICK COLLECTION

Internationally recognized as a premier museum and research center, The Frick Collection is known for its distinguished Old Master paintings and outstanding examples of European sculpture and decorative arts.

The collection was assembled by the Pittsburgh industrialist Henry Clay Frick (1849–1919) and is housed in his family’s former residence on Fifth Avenue. One of New York City’s few remaining Gilded Age mansions, it provides a tranquil environment for visitors to experience masterpieces by artists such as Bellini, Rembrandt, Vermeer, Goya, and Whistler. The museum opened in 1935 and has continued to acquire works of art since Mr. Frick’s death. Along with special exhibitions and an acclaimed concert series, the Frick offers a wide range of lectures, symposia, and education programs that foster a deeper appreciation of its permanent collection.

Adjacent to the museum is the Frick Art Reference Library, founded by Helen Clay Frick as a memorial to her father. Today it is one of the leading institutions for research in the history of art and is home to the Center for the History of Collecting.

*Winter 2020*

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## EXHIBITIONS

### **MANET: THREE PAINTINGS FROM THE NORTON SIMON MUSEUM**

*Through January 5, 2020*

Since 2009, The Frick Collection and the Norton Simon Museum in Pasadena, California, have exchanged loans by Hans Memling, Peter Paul Rubens, Francisco de Zurbarán, and Vincent van Gogh, among others. The Frick now presents three works by Édouard Manet as part of the institutions' ongoing partnership.

Henry Clay Frick's interest in avant-garde French painting was limited when compared with his affinity for Old Masters. In 1914, he purchased his sole canvas by Manet, *The Bullfight* (1864), and installed it in his private study on the second floor of his Fifth Avenue mansion. By contrast, industrialist Norton Simon was deeply committed to collecting nineteenth-century French art. Today, the museum that bears his name includes superb examples by the Impressionists, Post-Impressionists, and Nabis and is recognized as one of the world's richest repositories of paintings, pastels, and sculptures by Edgar Degas. Between 1956 and 1968, Simon acquired the three works by Manet currently displayed in the Frick's Oval Room: *Fish and Shrimp*, *The Ragpicker*, and *Madame Manet*. In anticipation of the exhibition, conservators at the J. Paul Getty Museum in Los Angeles treated the paintings to remove old varnish, restoring their original luminosity.

*"Manet: Three Paintings from the Norton Simon Museum"* is curated by David Pullins, Associate Curator in the Department of European Paintings, The Metropolitan Museum of Art, and formerly Assistant Curator, The Frick Collection. Major support is provided by Barbara and Brad Evans, Margot and Jerry Bogert, and Denise Littlefield Sobel. Additional funding is generously provided by the Marlene and Spencer Hays Foundation, Kathleen and †Martin Feldstein, and Jeanine Parisier Plottel and Roland Plottel.





## **BERTOLDO DI GIOVANNI: THE RENAISSANCE OF SCULPTURE IN MEDICI FLORENCE**

*Through January 12, 2020*

This exhibition is the first devoted to the Renaissance sculptor Bertoldo di Giovanni (ca. 1440–1491), a student of Donatello, a teacher of Michelangelo, and a favorite of Lorenzo de' Medici. Bertoldo actively collaborated with other artists and was one of the earliest sculptors since antiquity to create statuettes in bronze, an art form that became ubiquitous in prestigious collections during the Renaissance and thereafter. By reuniting nearly his entire extant oeuvre—more than twenty reliefs, medals, statuettes, a statue, and a monumental frieze—the Frick's monographic display brings into focus Bertoldo's unique position at the heart of the artistic and political landscape of fifteenth-century Florence. This exhibition, the result of a partnership with the Museo Nazionale del Bargello, Florence, demonstrates the artist's creative process and ingenious design across media, his engaging lyrical style, and, especially, the essential role he played in the development of Italian Renaissance sculpture.

*"Bertoldo di Giovanni: The Renaissance of Sculpture in Medici Florence" is curated by The Frick Collection's Aimee Ng, Curator; Alexander J. Noelle, Anne L. Poulet Curatorial Fellow; and Xavier F. Salomon, Peter Jay Sharp Chief Curator, with the assistance of Julia Day, Conservator. Major support is provided by the Robert H. Smith Family Foundation, Margot and Jerry Bogert, Mrs. Daniel Cowin in honor of Ian Wardropper, The Melanie and Matthew McLennan Foundation, and Peter Marino Architect. Additional funding is generously provided by Kathleen Feldstein, The Andrew W. Mellon Foundation, Peter D. Pritchard, Dino and Raffaello Tomasso, the Samuel H. Kress Foundation, Dr. Stephen K. Scher and Janie Woo Scher, the Malcolm Hewitt Wiener Foundation, and Daniel Katz.*

## EXHIBITIONS *(continued)*

### **HENRY ARNHOLD'S MEISSEN PALACE: CELEBRATING A COLLECTOR**

*Through April 28, 2020*

*Henry Arnhold's Meissen Palace* is organized in honor of the late Henry H. Arnhold, a longtime friend of the museum, a great patron of the arts, and an avid porcelain collector. Mr. Arnhold's bequest to The Frick Collection of more than one hundred pieces of Meissen porcelain and several Asian examples complements and expands the institution's already rich ceramic holdings.

During the eighteenth century, ceramic wares of diverse forms and origins were displayed—often by color—in extravagant spaces known as “porcelain rooms.” The exhibition emulates this historic presentation, allowing visitors to experience Meissen porcelain in much the same way as it would have been seen in the grand palaces and aristocratic homes of Europe more than three hundred years ago.

The Arnhold collection was begun in Germany in 1926 by Henry Arnhold's parents, Lisa and Heinrich. Over the years, Mr. Arnhold added to his parents' collection, sometimes following their tastes and preferences, other times departing from tradition with the acquisition of figures, groups, and mounted objects. He also acquired many pieces of porcelain once owned by Augustus the Strong, the king of Poland and elector of Saxony, who founded the Royal Meissen Porcelain Manufactory in 1710, the first manufactory outside of Asia to produce hard-paste porcelain.

The exhibition is installed in the Portico Gallery, which was transformed from a garden loggia in 2011 and underwritten by Mr. Arnhold specifically to provide a permanent home for his beloved collection.

*“Henry Arnhold's Meissen Palace: Celebrating a Collector” is curated by Charlotte Vignon, Curator of Decorative Arts, The Frick Collection. The exhibition is made possible by the Arnhold family in honor of Henry H. Arnhold.*

## LECTURES

*Unless otherwise noted, lectures are free but online registration is required. Seating is on a first-come, first-served basis. Selected lectures are webcast live and archived for future viewing on our Web site. Please visit [frick.org/lectures](http://frick.org/lectures) for additional information and to register.*

### **INVENTION AND DESIGN IN LAURENTIAN FLORENCE**

*Wednesday, December 18, 6:00 p.m.*

**Patricia Lee Rubin, Professor of Fine Arts,  
Institute of Fine Arts, New York University**

The promotion of Florentine excellence in all of the arts was a mainstay of Lorenzo de' Medici's cultural politics. Bertoldo di Giovanni's sculptural production took place in a context of intense creative competition, resulting in works that are innovative, inventive, and beautiful, qualities explored in this lecture. *This lecture is funded by Dino and Raffaello Tomasso.*

### **THE ART OF DIPLOMACY: COLLECTING RUSSIAN ART IN THE AGE OF QUEEN VICTORIA**

*Wednesday, January 29, 6:00 p.m.*

**Caroline de Guitaut, Deputy Surveyor of The Queen's  
Works of Art, Royal Collection Trust, London**

During the long reign of Queen Victoria, many culturally significant Russian works of art were acquired for the Royal Collection through personal gifts from Russian emperors, as well as purchases made by Queen Victoria and Prince Albert. This lecture explores the collection's sumptuous holdings of porcelain, *pietre dure*, paintings, and sculpture against the backdrop of the complex dynastic and political relationship of Great Britain and Russia during the nineteenth century.

## LECTURES *(continued)*

### **STANISŁAW AUGUST PONIATOWSKI'S COLLECTION: A GALLERY OR A CABINET?**

*Wednesday, March 18, 6:00 p.m.*

**Dorota Juszcak, Chief Curator of Paintings,  
Royal Łazienki Museum, Warsaw**

Stanisław August Poniatowski was the last monarch of the Polish-Lithuanian commonwealth. When he died, in 1798, his heirs sold his collection and many masterpieces ultimately entered the world's most distinguished museums. This lecture focuses on the king's vast collection, presenting some of its highlights—including the Frick's *Polish Rider* by Rembrandt—as well as several of its lesser-known works.

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#### TICKETED SERIES

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*Ticket prices include museum admission; visit [frick.org/lectures](http://frick.org/lectures) to purchase. Tickets to all four lectures are \$100 (\$90 for members); individual tickets are \$30 (\$25 for members).*

### **FRICK PERSPECTIVES**

For nearly two decades, the Frick's Curatorial Fellows program has trained the next generation of museum professionals, many who have gone on to hold positions at some of the world's leading institutions. In this series, four former Fellows discuss works from the permanent collection and share how their understanding of these works has changed over time.

### **LESSONS FROM THE DUTCH "GOLDEN AGE"**

*Saturday, January 11, 12:00 noon*

**Adam Eaker, Assistant Curator, Department of European  
Paintings, The Metropolitan Museum of Art**

This lecture examines the Frick's Dutch paintings and the taste for Dutch art in Gilded Age New York, looking closely at their relevance to a contemporary audience.

### **THE GLINT OF GOLD: EARLY ITALIAN PICTURES**

*Saturday, January 25, 12:00 noon*

**Nathaniel Silver, William and Lia Poorvu Curator of the  
Collection, Isabella Stewart Gardner Museum, Boston**

Thanks to the vision and perseverance of Helen Clay Frick, the Frick has an extraordinary group of gold-ground paintings. This lecture explores the collection's "primitives"—works by Italian Renaissance masters Duccio and Piero della Francesca—and their acquisition by a collector whose taste was formed by her European travels following her father's death, in 1919.

### **IMPRESSED BY DEGAS, MONET, RENOIR**

*Saturday, February 8, 12:00 noon*

**Emerson Bowyer, Searle Associate Curator of European  
Painting and Sculpture, The Art Institute of Chicago**

Best known for its collection of Old Masters, the Frick also has a small but significant group of Impressionist paintings. Learn about Henry Clay Frick's interest in Impressionism and how his collecting activity compared with contemporaneous Chicago collectors such as Bertha and Potter Palmer.

### **NORTHERN LIGHTS**

*Saturday, February 22, 12:00 noon*

**Emma Capron, 2019–20 Slifka Foundation Interdisciplinary  
Fellow, The Metropolitan Museum of Art**

Although the Frick is not usually associated with the art of the Northern Renaissance, it holds a small but outstanding group of early Netherlandish and French paintings from the fourteenth, fifteenth, and sixteenth centuries—one of the best in America. This lecture explores the making, meaning, and collecting of these exquisite works.

## LECTURES *(continued)*

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### TICKETED SERIES

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Tickets to all three lectures are \$65 (\$55 for members); individual tickets are \$30 (\$25 for members). Visit [frick.org/lectures](http://frick.org/lectures) to purchase.

#### **RAPHAEL 500**

*Monday, April 6, 12:00 noon: Raphael and Life*  
*Wednesday, April 8, 12:00 noon: Raphael and Love*  
*Friday, April 10, 12:00 noon: Raphael and Death*

**Linda Wolk-Simon, Visiting Professor,  
Institute of Fine Arts, New York University**

Together with Leonardo and Michelangelo, Raphael Sanzio is the third member of the great triumvirate of the Italian High Renaissance. Although he was profoundly responsive to their art, it was his manner of portraying epic drama and human emotion that was to define the Western tradition of painting well into the nineteenth century. Today, however, Raphael seems the most remote of the three titans: Leonardo's enigmatic elusiveness and Michelangelo's towering *terribilità* resonate with contemporary audiences, while Raphael's sociable disposition, driving professional ambition, and drama-free biography, like the once-revered classical ideals that his art embodies, are inimical to modern ideas about artistic practice and inspiration. This series, which commemorates the five hundredth anniversary of his death, explores how three timeless and universal human themes—life, love, and death—inform and give meaning to Raphael's art, making it as accessible today as it was during his lifetime.

## CONVERSATIONS

*The Frick's signature gallery programs encourage participants to slow down, look closely, and share ideas.*

#### **ART DIALOGUES**

*Selected Fridays, 7:00 to 8:00 p.m.*

*December 13, January 31, February 21, and March 13*

Cultivate a deeper appreciation for art through lively discussion with fellow art enthusiasts. Dialogues take place after hours and are moderated by Rika Burnham, Head of Education, or Caitlin Henningsen, Associate Museum Educator. *Free, but online registration is required; visit [frick.org/dialogues](http://frick.org/dialogues) to register.*

#### **GALLERY CONVERSATIONS**

*Selected Saturdays, 3:00 to 4:00 p.m.*

*December 14, February 1 & 22, and March 14*

Engage with a single work of art through close looking and informal group discussion. Moderated by Rika Burnham, Head of Education, or Caitlin Henningsen, Associate Museum Educator. *Free, but online registration is required; visit [frick.org/conversations](http://frick.org/conversations) to register.*

## SEMINARS

*Engage in thought-provoking discussion and gain unparalleled access to masterpieces when the galleries are closed to the public. Seminars are \$100 (\$90 for members), and registration is required. Visit [frick.org/seminars](http://frick.org/seminars) or call 212.547.0704 to register.*

### **FIT FOR A KING: AUGUSTUS THE STRONG'S PORCELAIN IN THE ARNHOLD COLLECTION**

*Monday, December 9, 2:00 to 3:30 p.m.*

**Charlotte Vignon, Curator of Decorative Arts,  
The Frick Collection**

Augustus the Strong, king of Poland and the founder of the Royal Meissen Porcelain Manufactory, was one of the world's greatest porcelain collectors. His Japanese Palace in Dresden showcased thousands of pieces of Japanese, Chinese, and Meissen porcelain. Over the years, Henry Arnhold acquired many superb examples from Augustus's collection. Looking closely at objects featured in the special exhibition *Henry Arnhold's Meissen Palace: Celebrating a Collector*, learn how these extraordinary creations were originally displayed and how their traditional presentation has been reimaged in the Frick's Portico Gallery.

### **THE JOURNEY OF THE POLISH RIDER**

*Thursday, January 30, 6:00 to 7:30 p.m.*

**Xavier F. Salomon, Peter Jay Sharp Chief Curator,  
The Frick Collection**

Examine the history behind one of the Frick's most mysterious paintings, Rembrandt's *Polish Rider*, from its creation in the Netherlands in the mid-seventeenth century to its travels through palaces and castles in Poland to its arrival at 1 East 70th Street, in 1910.

### **GAINSBOROUGH: PORTRAITS IN AN AGE OF EMPIRE**

*Tuesday, February 11, 6:00 to 7:30 p.m.*

**Aimee Ng, Curator, The Frick Collection**

Explore Thomas Gainsborough's portraits of British society in the context of conquest, discovery, and crisis in eighteenth-century England.

### **ECSTATIC WITNESS: BELLINI'S ST. FRANCIS IN THE DESERT**

*Thursday, March 19, 6:00 to 7:30 p.m.*

**Rika Burnham, Head of Education, The Frick Collection**

In his great quattrocento masterwork, Bellini painted Francis as witness to and recipient of God's light. Through careful looking and close consideration of theological and art historical contexts, explore the complex iconographic program and interpretive mysteries of this beautiful and moving picture.

## LIBRARY

*The following library programs are free, but online registration is required. Visit [frick.org/programs/library](http://frick.org/programs/library) for additional programs and to register. Library lectures are held at 1 East 70th Street. For more information, email [library@frick.org](mailto:library@frick.org).*

### **THE GONCOURT BROTHERS AND THE TASTE FOR THE EIGHTEENTH CENTURY**

*Tuesday, January 28, 5:30 p.m.*

This two-part lecture presented by the Center for the History of Collecting examines the enduring influence of Jules and Edmond de Goncourt, nineteenth-century collectors who revived the taste for eighteenth-century French art.

#### **PART I: ART COLLECTING AS REFUGE FROM MODERN LIFE**

**Olivier Berggruen, independent curator and art historian**

Writing about the eighteenth century and collecting precious objects became an intoxicating pursuit compensating for the brothers' distaste for modern society. Their achievements culminated in the extraordinary collection assembled by Edmond in his house on the outskirts of Paris, the subject of the first half of this lecture.

#### **PART II: ART COLLECTING AS INSPIRATION FOR MODERN LIFE**

**Yuriko Jackall, Curator of French Paintings,  
The Wallace Collection, London**

Focusing on collectors as diverse as Empress Eugénie, Richard Wallace, and Henry Clay Frick, the second part of this lecture explores the ways several generations have responded to the Goncourts' inimitable vision of collecting, living, and eighteenth-century France.

### **THE IMPORTANCE OF PROVENANCE IN ART LAW**

*Tuesday, February 18, 4:00 p.m.*

**Leila A. Amineddoleh, founding partner  
of Amineddoleh & Associates LLC**

Provenance research can substantiate the basis for an ownership or restitution claim and often unearths evidence to validate the authenticity or attribution of a work of art. Learn more about the importance of this kind of research and how it impacts art law.

## STUDENTS

*Programs for students are made possible, in part, by the Christian Keese Charitable Trust and the Charina Endowment Fund.*

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### GRADES 5 AND UP

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#### **GUIDED SCHOOL VISITS**

Led by museum educators, students are encouraged to look closely, think deeply, and engage in lively discussions about art. Admission fees are waived for Title I schools, as well as public colleges and universities. *Visit [frick.org/schools](http://frick.org/schools) or call 212.547.0704 to reserve.*

*Guided School Visits are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.*



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### MIDDLE SCHOOL STUDENTS

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#### **ART HISTORY CLUB**

*Selected Saturdays, 11:00 a.m. to 12:00 noon  
December 14, January 11, February 1, and March 21*

**Rachel Himes, Assistant Museum Educator,  
The Frick Collection**

Old Masters, new eyes! Guided by a museum educator, middle school students contemplate artworks, explore historical connections, and expand their understanding of the visual arts through conversations in the galleries. *Free, but online registration is required; visit [frick.org/students](http://frick.org/students) to register.*

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### HIGH SCHOOL STUDENTS

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#### **FRICK FORUM**

Calling all inquiring minds! This free afternoon program promotes close looking and the exchange of ideas. Forum members study great works of art from the Frick's permanent collection and special exhibitions. *Now accepting applications for the spring 2020 semester. For program dates and to apply, visit [frick.org/forum](http://frick.org/forum). Applications must be received by December 16.*

#### **TEEN NIGHT**

*Friday, March 27, 5:30 to 8:00 p.m.*

Explore the galleries of a Gilded Age mansion and participate in programs designed especially for teens—for free! The evening includes sketching, informal gallery talks, and live music by members of the Fat Afro Latin Jazz Cats, the big-band youth orchestra of the Afro Latin Jazz Alliance. *Museum admission is free for high school students with a valid school ID.*

*Support for Teen Night is provided by the Charina Endowment Fund. Teen Night is also supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.*



## DRAWING

*Drawing programs are for individuals of all skill levels, ages ten years and older. Materials are provided. Visit [frick.org/draw](http://frick.org/draw) or email [draw@frick.org](mailto:draw@frick.org) for more information.*

### WEDNESDAY ATELIER

*Selected Wednesdays, drop in 5:30 to 7:30 p.m.*

*December 4 & 18, January 8 & 22*

*February 5 & 26, March 4 & 25*

Sketch among the Old Masters in the tranquil, historic galleries of the Frick. Free, but online registration is required. To register, visit [frick.org/draw](http://frick.org/draw). Registration includes after-hours access to selected galleries.

*Wednesday Atelier is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.*



### DRAW-WHAT-YOU-WISH

*Selected Wednesdays, drop in 4:00 to 6:00 p.m.*

*December 11, January 15, February 19, and March 18*

Try your hand at drawing during pay-what-you-wish hours. *This program is free with pay-what-you-wish admission, and no reservations are necessary. Meet in the Garden Court.*

## CONCERTS

*Tickets can be purchased online, by telephone at 212.547.0715, and by mail. Written requests should be mailed to the Concert Department with a check payable to The Frick Collection, along with a telephone number. Ticket holders may visit the galleries up to one hour before the concert begins. Seats are unreserved, and children under ten are not admitted. The program can also be heard in the Garden Court, where no tickets are required. For more detailed program information, please visit our Web site. All sales are final; programs, artists, and dates are subject to change.*

Tickets \$45 (\$40 for members)

*Sunday, December 15, 5:00 p.m.*

**Hyeyoon Park**, violin, in New York debut, with **Benjamin Grosvenor**, piano: Szymanowski; Ravel; Beethoven, Sonata in A Major, Op. 47, "Kreutzer"

*Sunday, January 12, 5:00 p.m.*

**Paul Galbraith**, guitar, and **Antonio Meneses**, cello: Pereira; Mehmari; Villa Lobos; Bach; Schubert, Sonata in A Minor, D. 821, "Arpeggione"

*Sunday, February 9, 5:00 p.m.*

**Phaeton Piano Trio**, in New York debut: Beethoven; Mendelssohn; Dvořák, Trio in E Minor, Op. 90, "Dumky"

*Sunday, February 23, 5:00 p.m.*

**Impetus Madrid Baroque Ensemble** (violin, viola da gamba, harpsichord), in New York debut: Royer; Couperin; Marais/Corelli; Rameau, *Pièces de Clavecin en Concerts*, Nos. 3, 4, 5

*Sunday, March 29, 5:00 p.m.*

**Christian Blackshaw**, piano, in New York debut: Mozart; Schubert, Sonata in B-flat Major, D. 960

## FREE NIGHTS

### FIRST FRIDAYS

*Selected Fridays, 6:00 to 9:00 p.m.*

*December 6, February 7, March 6, and April 3*

Enjoy free museum admission and gallery talks, music performances, and sketching, or simply find yourself in the company of the Old Masters and art enthusiasts from around the world. Visit [frick.org/firstfridays](http://frick.org/firstfridays) for more information.

Support for First Fridays is provided by Margot and Jerry Bogert, the Jean and Louis Dreyfus Foundation, Marianna and Juan Sabater, the Gilder Foundation, Barbara G. Fleischman, and Crystal McCrary and Raymond J. McGuire. First Fridays also are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

**NYC** Cultural  
Affairs

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### HIGH SCHOOL STUDENTS

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## TALKS

*Meet in the Garden Court to hear ten-minute talks about the museum and its collection. Talks are free with museum admission. Reservations are not necessary.*

### **WELCOME TO THE FRICK COLLECTION**

*Ongoing, Tuesday through Friday, 11:00 a.m. and 1:00 p.m.*

*Wednesdays at 3:00 p.m. and Saturdays at 1:00 p.m.*

Enjoy a brief history of the museum.

### **ROOMS WITH A VIEW**

*Ongoing, Tuesday through Friday, 12:00 noon and 2:00 p.m.*

Explore one of the museum's distinctive rooms.

### **CLOSER LOOK**

*Ongoing, Wednesdays at 4:00 p.m. and Saturdays at 2:00 p.m.*

Engage with a single work of art.

## HOURS

Tuesday through Saturday 10:00 a.m. to 6:00 p.m.  
Sunday 11:00 a.m. to 5:00 p.m.

*Closed Mondays, New Year's Day, Independence Day,  
Thanksgiving, and Christmas*

## ADMISSION

General Public	\$22
Seniors (65 and over)	\$17
Students	\$12
Members	Free

*On Wednesday from 2:00 to 6:00 p.m., visitors may pay what they wish. Children under ten are not admitted.*

## GROUP VISITS

*Group visits are by appointment; please call 212.288.0700 to schedule. To arrange a guided school visit for students in grades 5 and up, call 212.547.0704 or visit [frick.org/schools](http://frick.org/schools).*

## PRIVATE TOURS

*Please visit [frick.org/privatetours](http://frick.org/privatetours) for information about private tours of the permanent collection or a special exhibition.*

## MEMBERSHIP

Members receive unlimited free admission to the museum, a subscription to the *Members' Magazine*, discounts on concerts and education programs, and more! To become a member or give the gift of membership, visit [frick.org/join](http://frick.org/join) or contact the Membership Department at 212.547.0707 or [members@frick.org](mailto:members@frick.org).

## HENRY CLAY FRICK ASSOCIATES

The Henry Clay Frick Associates is a group of dedicated individuals who have remembered The Frick Collection through planned giving. Contribute to the Frick's future by making a special gift, such as a bequest in your will. Your legacy will help support exhibitions, research, conservation projects, and education programs for generations to come. For confidential help or more information about how to plan your gift, please contact Sara Muskulus at 646.783.5803 or [muskulus@frick.org](mailto:muskulus@frick.org).

## FRICK FUTURE

The Frick Collection is embarking on an enhancement and renovation of its historic buildings, the institution's first comprehensive upgrade since 1935. A three-dimensional architectural model of the proposed plan is on view in the alcove off the Garden Court, accompanied by a video presentation of renderings of the design. Visit [frickfuture.org](http://frickfuture.org) for updates and to learn more.

## IMAGES

### COVER

*Teapot with Cover*, ca. 1725–30, hard-paste porcelain, Meissen Royal Manufactory, decoration attributed to the workshop of Bartholomäus Seuter (ca. 1678–1754), The Frick Collection, gift of Henry H. Arnhold; photograph by Michael Bodycomb

### PAGE 3

Édouard Manet (1832–1883), *Madame Manet*, ca. 1876, oil on canvas, Norton Simon Art Foundation, Pasadena, California

### PAGE 4

Bertoldo di Giovanni (ca. 1440–1491), *Battle*, ca. 1480–85, bronze, Museo Nazionale del Bargello, Florence; photograph by Mauro Magliani, used with the permission of Ministero per i Beni e le Attività Culturali

### PAGE 21

College Night visitors in the West Gallery; photograph by George Koelle

### PAGE 22

William Hogarth (1697–1764), *Miss Mary Edwards*, 1742, oil on canvas, The Frick Collection; photograph by Michael Bodycomb

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WINTER 2020



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