



PRESS RELEASE

from

THE FRICK COLLECTION

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XAVIER F. SALOMON APPOINTED PETER JAY SHARP CHIEF CURATOR OF THE FRICK COLLECTION



Xavier F. Salomon has been appointed to the position of Peter Jay Sharp Chief Curator of The Frick Collection, taking up the post in January of 2014. Dr. Salomon—who has organized exhibitions and published most particularly in the areas of Italian and Spanish art of the sixteenth through eighteenth century—comes to The Frick Collection from The Metropolitan Museum of Art, where he is a curator of in the Department of European Paintings. Previously, he was the Arturo and Holly Melosi Chief Curator of Dulwich Picture Gallery, London. Salomon’s two overall fields of expertise are the painter Paolo Veronese (1528–1588) and the collecting and patronage of cardinals in Rome during the early seventeenth century. Born in Rome, and raised in Italy and the United Kingdom, Salomon

received his Ph.D. from the Courtauld Institute of Art, University of London. A widely published author, essayist, and reviewer, Salomon sits on the Consultative Committee of *The Burlington Magazine* and is a member of the International Scientific Committee of *Storia dell’Arte*.

Comments Frick Director Ian Wardropper, “We are thrilled to welcome Salomon to the post of Peter Jay Sharp Chief Curator. He is a remarkable scholar of great breadth and vitality, evidenced by his résumé, on which you will find names as far ranging as Veronese, Titian, Carracci, Guido Reni, Van Dyck, Claude Lorrain, Poussin, Tiepolo, Lucian Freud, Cy Twombly, and David Hockney. At the same time, he brings to us significant depth in the schools of painting at the core of our Old Master holdings, and he will complement

superbly the esteemed members of our curatorial team. Salomon has experience as a department head, and he has curated marvelous shows, among them a mutually rewarding collaboration with the Frick. He was a highly productive and inspiring participant in the Frick's Andrew W. Mellon Curatorial Fellowship program, leaving his mark already on the institution through an acclaimed Veronese exhibition as well as various other projects of distinction. In Salomon's work, collecting has remained a critical line of art historical inquiry since the defense of his dissertation on the patronage of Cardinal Pietro Aldobrandini [1571–1621]. This focus resonates beautifully with us, as the institution is widely known for the interpretation of our history, holdings, exhibitions, publications, programs, and the innovative activities of the Frick Art Reference Library's Center for the History of Collecting.”

Xavier Salomon adds, “It is a great honor for me to be appointed the Peter Jay Sharp Chief Curator of The Frick Collection. I organized my first exhibition at the Frick as an Andrew W. Mellon Curatorial Fellow. It is therefore a huge pleasure for me to return to an institution to which I feel deeply indebted and that I greatly admire. The Frick has a unique collection of outstanding masterpieces, and its holdings in the fields of painting, sculpture, decorative arts, and drawings are of stupendous quality. It will be a pleasure to work with the staff of noted colleagues in the fields of curatorial, conservation, and education, all of whom are leading authorities in their areas of expertise. Over the years and under the guidance of my predecessors, Edgar Munhall and Colin B. Bailey, the Frick has led the way with inspirational programming and groundbreaking exhibitions. I look forward to working on the institution's upcoming projects, sharing, as I do, the Frick's belief in the fundamental importance of museum research as well as in presenting wide-ranging, vibrant, and engaging offerings to the broad public and scholarly community alike.”

A SUPERB RÉSUMÉ OF ACCLAIMED EXHIBITIONS

Salomon's recent exhibitions have focused on areas of the fine arts well represented at the Frick: Spanish, Italian, and Flemish sixteenth- through eighteenth-century painting. A sought-after Veronese scholar, he is curator of a forthcoming monographic exhibition on this artist at The National Gallery, London (2014). At The Metropolitan Museum of Art, he organized *Velázquez's Portrait of Duke Francesco I d'Este: A Masterpiece from the Galleria Estense, Modena* (2013). At Dulwich, he curated *Van Dyck in Sicily. 1624–25, Painting and the Plague* (2012) and collaborated with Nicholas Cullinan on *Twombly and Poussin. Arcadian Painters* (2011). He co-curated, with Helen Langdon and Caterina Volpi, *Salvator Rosa (1615–1673): Bandits, Wilderness, and Magic* (which went to Dulwich and the Kimbell Art Museum, Fort Worth, Texas, 2010–11). Salomon and his predecessor at the Frick, Colin B. Bailey (since June, the Director of the Fine Arts Museums of San Francisco), organized *Masterpieces of European Painting from Dulwich Picture*

Gallery, which was shown to critical acclaim at the Frick in 2010. His exhibition *Paolo Veronese: The Petrobelli Altarpiece* was shown at Dulwich, the National Gallery of Canada, Ottawa, and the Blanton Museum of Art, Austin, Texas (2009–10). *Best of British. The Story of the British Collection at Dulwich Picture Gallery* (2009) was preceded by *The Agony and the Ecstasy: Guido Reni's Saint Sebastians* (co-curated with Piero Boccardo and featured first at the Musei di Strada Nuova, Palazzo Rosso, Genoa, followed by Dulwich, 2007–08). As the Frick's Andrew W. Mellon Curatorial Fellow, he was praised for his exhibition *Veronese's Allegories: Virtue, Love, and Exploration in Renaissance Venice* (2006). He also contributed to *Masterpieces of European Painting from The Cleveland Museum of Art* (2006–7), *From Callot to Greuze: French Drawings from Weimar* (2005), *Gardens of Eternal Spring: Two Newly Conserved Mughal Carpets* (2005), and *Raphael's Fornarina* (2004–5).

A PROLIFIC SCHOLAR AND SPEAKER

Much in demand as a writer, Salomon has contributed myriad essays and entries to publications produced by institutions internationally, including the Kunsthistorisches Museum, Vienna; Palazzo Venezia, Rome; and the Royal Academy of Arts, London. Among the journals that have published his research are *The Metropolitan Museum of Art Journal*, *Apollo*, *The Burlington Magazine*, *Master Drawings*, *The Medal*, *The Art Newspaper*, and the *Journal of the History of Collections*. He is a frequent reviewer in *The Burlington Magazine*, with up to seven appearing annually. Salomon has delivered conference papers and lectures at the Musée du Louvre; The Metropolitan Museum of Art; The Frick Collection; the Morgan Library & Museum; the universities of Rome and Padua; the Musei di Strada Nuova, Genoa; Cambridge University; Dulwich Picture Gallery, and the National Gallery, London, among other institutions.

ABOUT THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY

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, Claude, Corot, Fragonard, Gainsborough, Goya, El Greco, Holbein, Ingres, Manet, Monet, Rembrandt, Renoir, Titian, Turner, Velázquez, Vermeer, Veronese, 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, 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

Web site: www.frick.org

E-mail: info@frick.org

Where: 1 East 70th Street, near Fifth Avenue

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 (special hours for the run of the Fall/Winter Mauritshuis exhibition, specific to those galleries, are posted online)

Admission: \$20; senior citizens \$15; students \$10; "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.
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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 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 Admission for the Permanent Collection: Please call 212.288.0700 for details and to make reservations.

Public Programs: A calendar of events is published regularly and all content is available online.

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

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