

# THE FRICK COLLECTION

ANNUAL REPORT JULY 2007 – JUNE 2008





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Maiolica dish with *The Judgment of Paris* after Raphael, Fontana workshop, tin-glazed earthenware, c. 1565, The Frick Collection, gift of Dianne Dwyer Modestini in memory of Mario Modestini; photograph by Michael Bodycomb



## The Frick Collection Board of Trustees

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Aso O. Tavitian  
George C. Wachter

Helen Clay Chace  
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Walter Joseph Patrick Curley  
Paul G. Pennoyer Jr.  
*Trustees Emeriti*

## Council of The Frick Collection

*As of June 30, 2008*

George C. Wachter, *Chairman*  
Jonathan Brown, *Vice Chairman*

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Vivien R. Clark  
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*As of June 30, 2008*

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Caitlin Davis, *Coordinator*

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## Report of the Chairman

Margot Bogert

In the following pages, we take you into The Frick Collection's storied galleries, its world-renowned Library, its conservation labs, and its many other nooks and niches to recall the institution's myriad activities during the 2007–8 fiscal year. All of us involved with the Frick take pride in our many assets: an extraordinary collection; a spectacular, historically significant venue; an enviable location in perhaps the world's greatest cultural capital; committed leadership; a superb staff; and a constituency that feels a deep affection and appreciation for the institution. We believe, though, that even the strongest of organizations must continually evolve and adapt to a changing environment, and it was in this spirit that the Trustees and members of the staff came together to chart a strategic plan for the Frick's future.

I know that I am not alone in believing that one of the Collection's greatest charms is that, upon entering Henry Clay Frick's extraordinary house, I feel as if I have stepped back in time to a more tranquil and more civil age. Our planning brought into focus the complexity of the effort to sustain the intimacy and spirit of an institution that celebrates the past while at the same time

RIGHT:  
The recent relighting of the Fragonard Room was recognized by a Lumen Award for the integration of new technology into a historic restoration.

using to best advantage the resources of the present. Through intensive discussions over a period of months, the Trustees and staff considered every area of operation at the Frick. We asked ourselves many questions. Can we better display our collections and our special exhibitions? How can we make the experience of visiting the Frick more engaging for an international audience? How do we reach out to and inspire new generations of people who are more interested in the art of their own time and less familiar with that of past eras? At a moment in history when the price of great art is increasing meteorically, and when the greatest Old Masters come to the market rarely, should we consider adding to our collection—and, if

so, how? What are the implications of evolving technologies for museums and libraries, and what is their potential for developing new audiences? What can we do to enhance the experience of the Frick's diverse constituents, both on- and off-site? What can we do to stimulate scholarly discourse about connoisseurship, collecting, and art history? How do we guarantee that the institution has adequate resources for existing programs and for activities in the future?

Our discussions were far-reaching and thoughtful. What evolved is a plan for the next ten years that focuses on six core areas: upholding the highest standards in both the conservation and display of our collections and buildings; maintaining the

MICHAEL BODYCOMB



Frick's position as an acclaimed center of research and scholarly activity; making the resources of the Frick as widely accessible as possible through effective display, imaginative programs, and the Internet; providing state-of-the-art services and a welcoming environment to the Frick's diverse constituents; ensuring that we have the financial strength to fund our programs now and into the future; and investing in people and cultivating lasting relationships that will provide the strongest possible management at all levels of our institution. This plan will help guide the institution for years to come, particularly in the uncertain financial times ahead. I am especially grateful to our staff and to the members of our Board of Trustees, who committed countless hours to this endeavor.

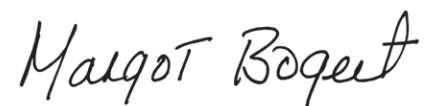
I am often asked about the role of the Trustees in the life of the Frick, and the strategic planning process is but one good example. Our Board is entrusted with the responsibility of making sure that the institution flourishes in the present and for the long term, and that it stays true to its mission. Through its policies and oversight, the Board ensures that the Collection is wisely managed; that its artworks and the facilities that house them are superbly maintained; that its programs are of the highest

caliber; that its legal and ethical standards are uncompromising; and that its financial health is assured. These are daunting responsibilities, and I am very pleased to report that two distinguished individuals have joined the Board this year to help carry out these very important functions. Aso O. Tavitian, founder of the technology company Syncsort, Inc., is a passionate collector who has been a supporter of the Frick for several years, most recently as a member of the Director's Circle. George C. Wachter, a vice chairman of Sotheby's North America, has been a member of the Frick Council for the past four years and, as the Council's recently appointed Chairman, now sits on the Board of Trustees. I also would like to express my thanks to Mark Brady, whose terms as Chairman of the Frick Council and as a Trustee have come to an end. Mark has been a persuasive and effective advocate for the Frick, and I am happy that he will continue to serve as a member of the Council.

This past year has been financially one of the strongest in the Frick's history. This year, we raised almost \$7.7 million toward the operations of the institution, an increase of more than 19 percent over the previous year. Of special note was the growth of support from the Director's Circle, a group of our most generous friends, to whom I

extend my profound gratitude. The 2007 Autumn Dinner, which honored Anne and John Marion, surpassed previous records for fundraising events at the Frick. In last year's annual report, I highlighted an unprecedented challenge grant from the National Endowment for the Humanities to endow a chair for a new curator of decorative arts; the terms of that grant required that we raise matching funds of \$3 million, and I am pleased to say that we have identified all but \$100,000 of this sum.

My tenure as Chairman continues to be one of the most rewarding and stimulating experiences of my life. For this, I am deeply grateful to my colleagues on the Board of Trustees, to Anne L. Poulet, and to the members of the Frick Council. I would also like to thank those listed in the following pages, who have supported the Frick during the past twelve months. It is a tribute to all these individuals—who provide their talents, time, and financial contributions—that visitors from around the world proclaim The Frick Collection their favorite museum in New York.





## Report of the Director

Anne L. Poulet

This report chronicles an extraordinary year in the life of The Frick Collection. During the past twelve months, we presented several groundbreaking exhibitions, created imaginative programs in the Center for the History of Collecting in America, and took an important step toward the revitalization of our education program. Just as notable were some initiatives behind the scenes that will have a profound impact on the institution in the years ahead.

Beginning on page 8, Associate Director and Peter Jay Sharp Chief Curator Colin B. Bailey surveys this year's special exhibitions, which received high praise from both the press and the public. The fall brought a major retrospective—the first in eighty years—of paintings, etchings, drawings, and other works on paper by Gabriel de Saint-Aubin, one of the French Enlightenment's most innovative artists. Midwinter was brightened by a single Renaissance tour de force, on loan from the Museo di Capodimonte in Naples:

LEFT TO RIGHT:  
**Gabriel de Saint-Aubin** (1724–1780), *Sheet of Studies: Castel's Clock, Various Portraits, and Carved Group*, 1773, black chalk, bistre, and brush and gray, yellow, and pink washes, Musée du Louvre, Paris

*Great Bustard*, Meissen porcelain, 1732, modeled by Johann Gottlieb Kirchner (1706–after 1737), The Arnhold Collection of Meissen Porcelain

Parmigianino's *Antea*, a beguiling portrait that, over the centuries, has intrigued viewers and inspired historians to theorize about the identity of the sitter. In the spring, we returned to the eighteenth century with an exhibition of more than one hundred pieces of porcelain from the collection of Henry Arnhold, many of which had never before been displayed publicly.

Since its inception in early 2007, the Center for the History of Collecting in America has stimulated the study of the formation of collections of fine and decorative arts in the United States, both public and private, from Colonial times to the present. In addition to bringing together scholars engaged in this area of research, the Center aims to foster the exchange of views on collecting in America among researchers active in varied aspects of cultural history. In the past year, the Center hosted two highly successful symposia, *Turning Points in Modern*

*Art Collecting, 1913 to the Present*, and *Power Underestimated: American Women Art Collectors*. Each boasted a distinguished keynote speaker and a roster of experts who presented papers that expanded on the important issues framed in the keynote address. Center staff members made enormous strides in creating a database of the archives of dealers and collectors that will form the cornerstone for research in the field. This comparatively new specialty in art history has clearly struck a chord with an upcoming generation of scholars, as evidenced by the popularity of the graduate seminar "Henry Clay Frick and Collecting in Gilded Age America," which was first offered by Professor Jonathan Brown at the Institute of Fine Arts in conjunction with the Center in early 2007. Owing to the overwhelming reception it received, the course was repeated and expanded into the undergraduate curriculum at New York University.



MICHAEL BODYCOMB



I am very pleased to share with you the wonderful news that this year the Frick received the highest possible commendation in its re-accreditation by the American Association of Museums (AAM). The re-accreditation process, which takes place every ten years, involves a rigorous review of the full spectrum of a museum's activities—its scholarly and educational programs, operations, finances, physical plant, security, policies, and leadership. The AAM's review panel recognized the Frick as a model of its kind: an institution that has made a significant contribution to the cultural landscape through its special exhibitions and research programs and whose collections are lovingly and thoughtfully cared for. It is heartening for the Frick's superlative staff to be recognized in this way by its peers.

An institution is only as great as its people, and I am proud of the accomplishments of the Frick's very capable staff. In February, Colin B. Bailey, the Peter Jay Sharp Chief Curator, was promoted to the position of Associate Director. Since joining the Frick as Chief Curator in 2000, Colin has done a remarkable job overseeing the curatorial, conservation, education, registration, and publications departments. I am pleased to recognize his dynamic and thoughtful work in interpreting and caring for the permanent collection, in planning our critically acclaimed exhibitions and catalogues, and in cultivating vital connections with scholars, sister institutions, lenders, and supporters.

ABOVE:  
*Pantalone and Columbine*, Meissen porcelain, c. 1740,  
modeled by Johann Joachim Kändler (1706–1775),  
The Arnhold Collection of Meissen Porcelain



In March, Rika Burnham joined the Frick's curatorial department as the Head of Education. Rika was most recently at The Metropolitan Museum of Art, where, for more than twenty years, she instructed docents, teachers, student groups, and adult visitors. Her knowledge and vast experience bring much to the curatorial department, and we are grateful for the work she is doing to reinvigorate the Frick's education program.

The Frick's extended family—our members and donors—continues to be an important part of our activities. I am especially grateful to our Director's Circle, a group of our most supportive friends, for their generosity, their loyalty, and their deep commitment to the fine arts and to the cultural history of New York City. In the summer of 2007, their support helped make possible the relighting of the Fragonard Room; this work was recognized by a Lumen Award for the

integration of new technology into a historic restoration.

Last October, Curator Susan Grace Galassi and I took an enthusiastic group of donors to Pittsburgh to become better acquainted with the city that Henry Clay Frick called home for most of his life. The Frick legacy and that of his peers—Andrew Mellon, Henry Phipps, and Andrew Carnegie—is richly evident throughout this historic and beautiful region. Those on the trip came away with a more complete understanding of Frick, the man, and the origins of The Frick Collection. In June, in celebration of the special exhibition of Henry Arnhold's collection of Meissen porcelain, I accompanied fourteen supporters to Dresden, Berlin, and Baden-Baden. In addition to seeing the Meissen manufactory, we made a pilgrimage to the magnificent residences of the legendary eighteenth-century rulers Augustus II and Frederick the Great, which are now being restored after decades of neglect.

Curators and museum directors welcomed us everywhere and showed us uncommon generosity, for which I remain exceedingly grateful. These trips provide an important opportunity to strengthen existing relationships with our supporters and to establish new ones.

The Frick Collection holds a unique position not only in the cultural and spiritual life of New York City, but also in the entire museum world. Through its distinguished Beaux-Arts building, its beautiful setting on Fifth Avenue, the superb quality of its holdings, its acclaimed exhibitions and programming, and its extraordinary research library, the Frick provides the public with a source of continuous aesthetic pleasure and edification. Since 1920, through the astute guidance of successive members of the Board of Trustees and the leadership of a distinguished series of directors, curators, and librarians, the Frick has undergone subtle but constant change, always maintaining the highest level

of excellence in acquisitions (more than a third of the Collection), architectural renovations and additions (three), and public programming that today includes concerts, lectures, and special exhibitions. How best to remain true to the remarkable legacy that we have inherited while planning imaginatively for the future is both our goal and our greatest challenge. Our strategic plan, outlined in the report of Margot Bogert, will help guide us as we move forward in the years to come.

As is the case in all great communities, these accomplishments were the work of many: the Board of Trustees, led by our indefatigable Chairman, Margot Bogert; our extraordinary staff; our dedicated volunteers; and our many generous supporters. To all of them, I am deeply grateful.







## Report of the Associate Director and the Peter Jay Sharp Chief Curator

Colin B. Bailey

As in years past, the curatorial department was responsible for initiating an ambitious array of presentations and public programs for the 2007–8 season, including a full exhibition schedule, educational offerings for visitors from schoolchildren to adults, and exhibition-related symposia for scholars. The department also undertook a number of significant projects to refurbish the galleries in order to ensure that the masterworks housed at The Frick Collection are seen to their best advantage.

In February, the Frick acquired a remarkable maiolica dish painted with *The Judgment of Paris* after Raphael. The dish was made during the mid-sixteenth century by the Fontana workshop in Urbino and was once a part of the important collection formed by Adolphe de Rothschild. Although Henry Clay Frick did not own any maiolica, he was an avid collector of sixteenth-century Limoges enamels, the French counterpart of Italian maiolica. The exquisite dish not only demonstrates the virtuosity of the Fontana workshop but also provides a valuable complement to the French enamels collected by Mr. Frick and makes a significant addition to the permanent collection. We are grateful to Dianne Dwyer Modestini for this gift,

which was made in memory of her husband, Mario Modestini.

The Cabinet installation *Rococo Exotic: French Mounted Porcelains and the Allure of the East* was extended through September 9, 2007, allowing visitors three additional months to enjoy the extraordinary pair of rococo jars on view from our permanent collection. The Chinese porcelain jars, which were given their gilt-bronze mounts in Paris in the 1740s, were displayed alongside related French drawings and prints, as well as seashells and corals from New York collections. Together, the objects beautifully illustrated the role of natural forms in rococo design. The installation was accompanied by a catalogue written by Kristel Smentek, Andrew W. Mellon Curatorial Fellow.

*Gabriel de Saint-Aubin (1724–1780)*, on view from October 30, 2007, through January 27, 2008, was the first major retrospective on the artist in more than eighty years and the first ever to include works from both European and North American collections. The exhibition also marked the first collaboration between the Frick and the Musée du Louvre, where the show opened in February 2008. Commenting on the paintings, etchings, drawings, and hand-illustrated Salon *livrets* presented at the Frick, Ken Johnson noted in his review in the *New York Times* that “The beauty of [Saint-Aubin’s] work is not just in how tiny he could make things but also in how much formal, representational and poetic complexity he could compress onto a page” (November 2, 2007). A scholarly catalogue, with contributions from the leading French and American specialists on the artist, accompanied the exhibition.

*Parmigianino’s Antea: A Beautiful Artifice* introduced visitors to a masterpiece of Italian Renaissance female portraiture, generously lent by the Museo di Capodimonte in Naples. The painting was on display in the Oval Room from January 29 through May 1, 2008. Many visitors heeded the advice of *New York Sun* art critic Lance Esplund when he wrote “*Antea*, whoever she was, is more than compelling enough to merit a special trip to the Frick” (January 29, 2008). The catalogue that accompanied the installation—written by Christina Neilson, Andrew W. Mellon Curatorial Fellow—explored the many questions surrounding the mysterious identity of the sitter, who, for centuries, has been known simply as *Antea*.

Beginning on March 25, the Frick presented more than one hundred pieces of porcelain from the Arnhold Collection, one of the greatest private holdings of early Meissen porcelain assembled during the twentieth century. *The Arnhold Collection of Meissen Porcelain, 1710–50* presented objects made during the initial period at Meissen, when the factory was at its most innovative. Although well known to specialists, this remarkable collection had never before been the subject of a major public exhibition. The show, which was accompanied by an eight-hundred-page catalogue of the complete Arnhold Collection, remained on view through June 29.

Visitors to the Frick during the past twelve months could enjoy several long-term loans on view in our galleries: Jean-Antoine Houdon’s marble relief *La Grive Morte (The Dead Thrush)*, from the Horvitz Collection; Simone Martini’s *Christ on the Cross between*

*the Virgin and Saint John*, from the Phillips Family Collection; and Giovanni Bologna's wax sculpture *Astrology*, from The Quentin Foundation.

Preserving the excellent condition of the objects in our care requires careful monitoring and periodic intervention. To this end, we engaged Dorothy Mahon, Conservator in the paintings conservation department at The Metropolitan Museum of Art, to restore Meyndert Hobbema's *Village among Trees*, of 1665. The Frick's Assistant Conservator, Julia Day, treated several of the porcelains included in the Meissen exhibition.

The Frick's conservation department oversaw the relighting of the Fragonard Room. Working closely with architects, lighting designers, and electrical engineers, our staff disassembled the room and reinstalled the Fragonard panels in the East Gallery, allowing visitors to see these masterpieces in a different setting. Replacing a lighting system from 1947, the new lighting provides more even illumination and can be adjusted to compensate for shifting exterior conditions. Fiber-optic fixtures were installed to give greater clarity to the three-dimensional art objects in the room. The Frick Collection is grateful to The Chisholm Foundation and members of the Director's Circle for providing funding for this important capital improvement. This year also saw the refurbishment of the Boucher Anteroom, which included the



ABOVE:  
Detail of a maiolica dish with *The Judgment of Paris* after Raphael, Fontana workshop, tin-glazed earthenware, c. 1565, The Frick Collection, gift of Diane Dwyer Modestini in memory of Mario Modestini

refinishing of the oak floor and the recovering of the silk walls.

As part of our education program, we offered numerous public lectures as well as symposia related to our special exhibitions. On January 22, the Frick hosted a study day devoted to Gabriel de Saint-Aubin, which featured twelve speakers and brought together an international roster of art historians. Through a collaboration with the Lycée Français, numerous sessions dedicated to Saint-Aubin were presented in French to middle- and high-school students visiting our galleries. Continuing a long and fruitful collaboration with the Institute of Fine Arts, New York University, the annual Symposium on the History of Art was held at the Frick on April 11 and 12. Of our ten evening lectures,

Hilary Ballon's 2008 Frick Council Lecture, presented on April 30, was particularly engaging. Ms. Ballon, Professor and Vice Chancellor, New York University Abu Dhabi, discussed "Mr. Frick's Palace" at 1 East 70th Street in the context of Fifth Avenue's changing topography during the first decades of the twentieth century. Also thought provoking was Mariët Westermann's 2008 Alex Gordon Lecture in the History of Art, which analyzed "Dutch Moderns at the Frick," on May 7. The Hispanic World of Jonathan Brown was a tribute to Frick Council member Professor Brown's immeasurable contributions to the field. The two-day symposium, co-organized with the Institute of Fine Arts, New York University, commenced with a lecture on May 21 by Sir John Elliott, Regius



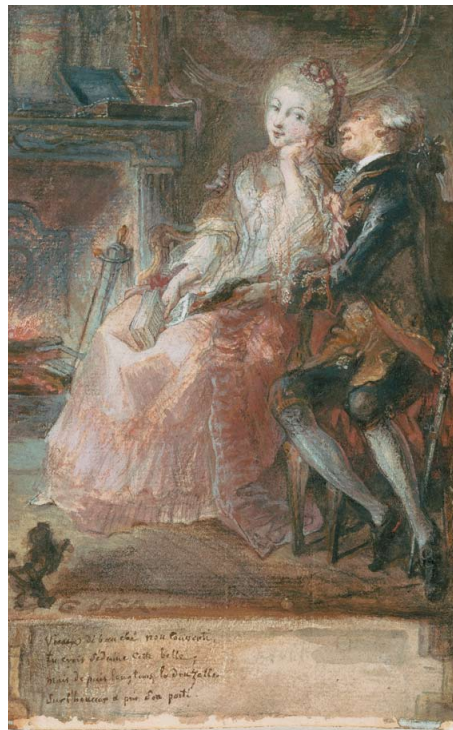
Professor Emeritus of Modern History at the University of Oxford. The talk was sponsored by the Drue Heinz Trust.

School programs continued throughout the academic year, serving nearly two thousand students from thirty-five schools. New education initiatives included a series of free weekend gallery conversations on Parmigianino's *Antea* and the reorganization of the docent program.

In addition to overseeing the Frick's many curatorial programs this past year, I had the opportunity to participate in the inaugural class of the Center for Curatorial Leadership. The highlight of my involvement was a week spent in Paris under the tutelage of Henri Loyrette, president-director of the Musée du Louvre.

I would like to recognize Curator Susan Grace Galassi's contribution to the board of directors of the College Art Association. In her role as vice president for CAA's annual conference, Susan oversaw the committee that selected panels for both the 2008 conference in Dallas and the 2009 conference to be held in Los Angeles.

This past year we said goodbye to several colleagues and welcomed new ones. A valued member of the Frick staff since 1996, Head of Education Amy Herman ended her tenure with us in October 2007 to become



ABOVE, LEFT TO RIGHT:  
**Gabriel de Saint-Aubin** (1724–1780), *The Flirtatious Conversation*, 1760, watercolor and gouache, Museum of Fine Arts, Boston

**Girolamo Francesco Maria Mazzola** (1503–1540), known as **Parmigianino**, *Antea*, c. 1531–34, oil on canvas, Museo di Capodimonte, Naples

director of educational development with Channel Thirteen/WNET New York. Former Education Liaison Meredith Watson moved to Rome and currently leads tours of the Vatican's collections for Context Rome. Kristel Smentek, one of our two Andrew W. Mellon Curatorial Fellows, completed her two-year fellowship at the Frick and accepted a position as assistant professor in the School of Architecture at Massachusetts Institute of Technology. In March, Rika Burnham, formerly an associate museum educator at The Metropolitan Museum of Art, became our new Head of Education. A renowned museum educator and an inspiring gallery teacher, Rika has redefined the role of the education department by offering a variety of innovative programs such as weekend seminars for middle- and high-school students and in-depth courses on objects from the permanent collection. To help keep pace with the Collection's growing conservation needs, the department added the new position of Assistant Conservator in January,



GABINETTO FOTOGRAFICO SOPRINTENDENZA SPECIALE PER IL POLO MUSEALE NAPOLETANO

which was filled by Julia Day, who holds a Master's degree in art conservation from Buffalo State College. Caitlin Henningsen, a graduate of Wesleyan University, joined us as a curatorial assistant. Charlotte Vignon, our newest Mellon fellow, is a Ph.D. candidate from the Sorbonne in Paris and a specialist in European decorative arts. Her dissertation research examines Duveen Brothers' dealings in sculpture and the decorative arts during the American Gilded Age.

I end this report with a word of thanks to my exceptional staff and to my colleagues throughout the institution. It is only through the diligence, hard work, and unflagging commitment of so many individuals that we were able to accomplish so successfully the myriad activities described here.





## *Report of the Andrew W. Mellon Chief Librarian*

Patricia Barnett

As ever, the goal of the Frick Art Reference Library is to serve the international research community by stimulating scholars to investigate new areas of art history and harnessing the potential of digital access to make it easy for them to do so. To offer improved access to our own and other important collections, the Library expanded its participation in a number of important collaborative ventures during the past twelve months.

Together with the libraries of the Brooklyn Museum, The Metropolitan Museum of Art, and The Museum of Modern Art, the Frick is part of the New York Art Resources Consortium (NYARC). This past year, the Frick began a project with two of its NYARC partners, Brooklyn and MoMA, to create an integrated library system for shared online access to their holdings. We are grateful to the Andrew W. Mellon Foundation for generously funding the creation of this integrated library system, which is intended to serve as a prototype for other consortia beyond the New York area. The Mellon Foundation recognized the significance of this undertaking, in part, because of the amount of unique material held in the four NYARC libraries. Indeed, only 17 percent of the combined one million titles held in NYARC libraries overlap, and only one third of the NYARC

aggregate collection is held by the New York Public Library, Columbia University, or New York University, making the NYARC group a vital source of unique information to art researchers.

In order to preserve and make accessible fragile and chemically fugitive materials in the archives, members of the Library's digital lab began a two-year project to digitally reproduce some two hundred home movies of Henry Clay Frick and his family, filmed in New York, Pittsburgh, and Massachusetts. We are grateful to The Helen Clay Frick Foundation and to Trustees Peter P. Blanchard III and I. Townsend Burden III for providing funding for the first phase of this important project. The digital lab also scanned more than six hundred color transparencies from the William Suhr conservation reports, which document paintings in the Frick's permanent collection, including canvases by Bellini, Bronzino, Holbein, Titian, and Vermeer.

Acquiring, conserving, and cataloging new resources remains the mainstay of the Library. This year, we acquired more than 6,000 titles and approximately the same number of photographs. The catalogers and photoarchivists concluded multi-year projects that included cataloging 10,000 photographs of works held in French regional museums and adding to FRESKO some 4,500 records for the Index to the [Vatican] Cicognara Library on Microfiche. The photoarchive received numerous small gifts and purchases from German museums, the holdings of which had previously been poorly represented in the Library's image files. Also this year, we completed the important task of conserving,

recording, and barcoding 17,000 periodicals in preparation for shipment to an off-site storage facility. By sending this section of the collection off-site, we gain valuable space for incoming materials.

Now in its second year, the Center for the History of Collecting in America continued to expand its activities. In March, Robert Storr served as keynote speaker and moderator for the symposium *Turning Points in Modern Art Collecting, 1913 to the Present*. A month later, the Center took its place on an international stage, collaborating with the American Studies Program of the University of Venice to present a two-day symposium, *Power Underestimated: American Women Art Collectors*. These symposia were generously supported by the Samuel H. Kress Foundation, together with the Gladys Krieble Delmas Foundation and Agnes Gund. Three short-term fellowships were made possible also through the generosity of the Kress Foundation, enabling scholars from New York, France, and Italy to dedicate uninterrupted time to projects focusing on the history of collecting in the United States. The fruits of their research were presented at the first Fellows' Forum, held in May, following the semi-annual meeting of the Center's advisory committee. The Center's academic program offered several student workshops and was bolstered by a reprise of Professor Jonathan Brown's Institute of Fine Arts graduate seminar on collecting in the Gilded Age, which, once again, resulted in stimulating student projects, several of which are destined for publication.

The Library's research program hosted graduate-school orientations and a number

of summer interns, who processed large gifts of photographs that would otherwise remain inaccessible. The archives, book, and conservation departments also welcomed interns from graduate programs in the tri-state area and from Wells College, in upstate New York.

Members of the Library's staff are constantly engaged in outreach and promotion, whether preparing exhibitions, delivering papers at conferences, or publishing on subjects related to the object-oriented research that the Library champions. This was a banner year in this regard, starting with the remarkable installation mounted by the staff of the conservation department, *Every Picture Tells a Story*. The display, created from an array of images from the archives and the photoarchive, exemplified a dozen photographic processes from the past 150 years and was accompanied by an illustrated checklist that served as a primer for the study of photography.

In Europe and the United States, staff members presented a collective total of fifteen papers both on Library-related topics (such as provenance research, auction catalogues, and photoarchives) and on subjects of a purely art-historical nature. Many staff members take part in professional organizations; notably, Don Swanson serves on the Wells College Book Arts Center Advisory Board and Inge Reist is chair of the Association of Research Institutes in Art History.

ABOVE:  
Library founder Helen Clay Frick (1888–1984) and an unidentified boy comparing cameras, 1918; unknown photographer. The image was part of the installation *Every Picture Tells a Story*.



The activities described here would not be possible without the continued generosity of donors, foundations, and, particularly, the members of the Library Committee, the Frick Council, and the Board of Trustees of The Frick Collection. Their unflagging support demonstrates a belief in the Library that is a tribute to the efforts of the many talented individuals with whom I have had the privilege to work.

This will be my final report, since, after thirteen years as the Andrew W. Mellon Chief Librarian, I have decided to retire. I will miss my colleagues at both the Library and the

Collection, but I know that the friendships I have formed will transcend time and place. I also know that I leave the Library in the hands of an excellent staff that will continue to carry the Library forward. Were it not for the dedication of the Library's department heads, the accomplishments of these past twelve months—and, indeed, these last thirteen years—could not have been realized.

# Statement of Financial Position

June 30, 2008, and 2007

	2008	2007
<i>Assets</i>		
Cash and cash equivalents	\$ 1,598,364	\$ 4,137,218
Contributions receivable	3,865,444	3,287,537
Due from broker for securities sold	728,573	631,744
Prepaid pension cost	694,274	1,273,334
Inventory	701,384	831,646
Other prepaid expenses, receivables and other assets	1,013,607	1,062,067
Investments in real estate, at cost	3,033,855	2,661,298
Investments in securities	248,047,092	271,134,070
Property and equipment, net	18,222,171	17,808,244
	<hr/>	<hr/>
<b>Total assets</b>	<b>\$277,904,764</b>	<b>\$ 302,827,158</b>
<i>Liabilities and Net Assets</i>		
Accounts payable and accrued expenses	1,993,944	2,244,644
Accrued postretirement health and other benefits	4,725,500	4,555,000
	<hr/>	<hr/>
<b>Total liabilities</b>	<b>6,719,444</b>	<b>6,799,644</b>
<i>Net assets</i>		
Unrestricted	231,841,324	257,369,644
Temporarily restricted	5,273,253	7,052,871
Permanently restricted	34,070,744	31,604,999
	<hr/>	<hr/>
<b>Total net assets</b>	<b>271,185,320</b>	<b>296,027,514</b>
	<hr/>	<hr/>
<b>Total liabilities and net assets</b>	<b>\$277,904,764</b>	<b>\$ 302,827,158</b>

## Note 1

For purposes of brevity, the June 30, 2008, financial information presented herein is excerpted from our audited financial statements as prepared by the independent accounting firm of O'Connor Davies Munns & Dobbins, LLP, which rendered an unqualified opinion as to those statements' conformance with generally accepted accounting principles. This excerpted information does not include the Statement of Cash Flows or the footnotes, which are integral to a full presentation of the Collection's financial position. A complete report of the independent auditors is available by writing to the development office of The Frick Collection.

## Note 2: Measure of Operations

Operations include all revenues and expenses that are an integral part of its programs and supporting activities. The measure of operations includes investment income equal to the 4.25% spending rate (see Note 3) and excludes investment return in excess of, or less than, the spending rate. The measure of operations also excludes permanently restricted contributions; purchase and sale of Collection items; unsolicited, unrestricted contributions of \$50,000 or more, which are board designated for long-term investment as funds functioning as endowment; depreciation of fixed assets; and releases of net assets from restrictions related to non-operating items.

## Note 3: Spending Rate

The Collection manages its pooled investments on a total return basis. To preserve the investments' long-term purchasing power, the Collection makes available to be spent each year a percentage of the investment portfolio's average market value for the twelve quarters ending the March prior to the beginning of the fiscal year, net of applicable investment and custodial fees. The spending rate was 4.25% for fiscal years 2008 and 2007.



# Statement of Activities

June 30, 2008 (with comparative totals for the year ended June 30, 2007)

	Unrestricted			Temporarily Restricted	Permanently Restricted	Total	
	General	Board Designated	Total			2008	2007
<b>Operating support and revenues</b>							
Net investment return: 4.25% spending policy	\$ 10,002,582	\$ —	\$ 10,002,582	\$ —	\$ —	\$ 10,002,582	\$ 9,458,642
Other interest income	(23,891)	15,563	(8,328)	81,228		72,900	205,750
Contributions	3,628,867		3,628,867	2,362,552		5,991,419	4,625,019
Admission fees	2,681,745		2,681,745			2,681,745	2,588,892
Membership	1,638,564		1,638,564			1,638,564	1,882,592
Bookstore sales and miscellaneous	1,345,725		1,345,725			1,345,725	1,214,946
	19,273,592	15,563	19,289,155	2,443,780	—	21,732,935	19,975,841
Net assets released from restrictions	2,672,301		2,672,301	(2,672,301)		—	—
<b>Total operating support and revenues</b>	<b>21,945,893</b>	<b>15,563</b>	<b>21,961,456</b>	<b>(228,521)</b>	<b>—</b>	<b>21,732,935</b>	<b>19,975,841</b>
<b>Operating expenses</b>							
<i>Museum programs</i>							
Operations	5,097,824		5,097,824			5,097,824	4,870,668
Special exhibitions, concerts, and lectures	2,120,118		2,120,118			2,120,118	1,360,406
Bookstore, including cost of sales	1,274,695		1,274,695			1,274,695	1,121,942
<b>Total museum programs</b>	<b>8,492,637</b>		<b>8,492,637</b>		<b>—</b>	<b>8,492,637</b>	<b>7,353,016</b>
<i>Library programs</i>							
Operations	3,613,599		3,613,599			3,613,599	3,379,621
Special programs	764,466		764,466			764,466	408,002
<b>Total library programs</b>	<b>4,378,065</b>		<b>4,378,065</b>		<b>—</b>	<b>4,378,065</b>	<b>3,787,623</b>
<b>Total programs</b>	<b>12,870,702</b>		<b>12,870,702</b>		<b>—</b>	<b>12,870,702</b>	<b>11,140,639</b>
<i>Supporting services</i>							
General and administrative	6,440,409		6,440,409			6,440,409	6,200,878
Fundraising	1,557,612		1,557,612			1,557,612	1,457,897
<b>Total supporting services</b>	<b>7,998,021</b>		<b>7,998,021</b>		<b>—</b>	<b>7,998,021</b>	<b>7,658,775</b>
<b>Total operating expenses</b>	<b>20,868,723</b>		<b>20,868,723</b>		<b>—</b>	<b>20,868,723</b>	<b>18,799,414</b>
<b>Excess (deficiency) of operating support and revenues over operating expenses</b>	<b>1,077,170</b>	<b>15,563</b>	<b>1,092,733</b>	<b>(228,521)</b>	<b>—</b>	<b>864,212</b>	<b>1,176,427</b>
<b>Nonoperating changes to net assets</b>							
Contributions					2,465,745	2,465,745	5,164,753
Depreciation		(1,387,596)	(1,387,596)			(1,387,596)	(1,172,681)
Acquisition of Collection item	(55,639)		(55,639)			(55,639)	(1,745)
Reduction in commitments							33,000
Net investment return designated for long-term investment		(24,508,672)	(24,508,672)	(730,839)		(25,239,511)	34,191,746
Pension benefit adjustment	(1,489,405)		(1,489,405)			(1,489,405)	
Net assets released from restrictions for investment		820,259	820,259	(820,259)			
<b>Total non-operating expenses</b>	<b>(1,545,044)</b>	<b>(25,076,009)</b>	<b>(26,621,053)</b>	<b>(1,551,098)</b>	<b>2,465,745</b>	<b>(25,706,406)</b>	<b>38,215,073</b>
Change in net assets before adoption of accounting principal	(467,874)	(25,060,446)	(25,528,320)	(1,779,619)	2,465,745	(24,842,194)	39,391,500
Change due to effect of adoption of accounting principal		—	—			—	1,983,654
<b>Change in net assets</b>	<b>(467,874)</b>	<b>(25,060,446)</b>	<b>(25,528,320)</b>	<b>(1,779,619)</b>	<b>2,465,745</b>	<b>(24,842,194)</b>	<b>41,375,154</b>
<b>Net Assets</b>							
Beginning of year	\$ 7,683,172	\$ 249,686,472	\$ 257,369,644	\$ 7,052,871	\$ 31,604,999	\$ 296,027,514	\$ 254,652,360
End of year	\$ 7,215,298	\$ 224,626,026	\$ 231,841,324	\$ 5,273,252	\$ 34,070,744	\$ 271,185,320	\$ 296,027,514

# Public Programming

## Exhibitions

*Rococo Exotic: French Mounted Porcelains and the Allure of the East*

March 6 through September 9, 2007

*Gabriel de Saint-Aubin (1724–1780)*

October 30, 2007, through January 27, 2008

*Parmigianino's Antea: A Beautiful Artifice*

January 29 through May 1, 2008

*The Arnhold Collection of Meissen Porcelain, 1710–50*

March 25 through June 29, 2008

*The Frick's Vermeers Reunited*

June 3 through November 23, 2008

## Lectures

October 17, 2007

*Sir Thomas Lawrence and the Duke of Wellington: A Portraitist and His Sitter*  
Susan Jenkins, Senior Curator, English Heritage, Apsley House, London

November 7, 2007

*"Strange, ferocious, unkempt...with the reputation of an indefatigable draftsman": Introducing Gabriel de Saint-Aubin*  
Colin B. Bailey, Peter Jay Sharp Chief Curator, The Frick Collection

December 5, 2007

*Gabriel de Saint-Aubin and the "Spectacle de l'histoire parisienne"*  
Kim de Beaumont, Guest Curator, The Frick Collection

January 30, 2008

*Painting Desire: Parmigianino's Antea*  
Christina Neilson, Andrew W. Mellon Curatorial Fellow, The Frick Collection  
*Presentation of this lecture was made possible by the Italian Cultural Institute of New York.*

March 19, 2008

*Parmigianino and Portraits*  
David Ekserdjian, Professor of History of Art and Film, University of Leicester  
*Presentation of this lecture was made possible by the Italian Cultural Institute of New York.*

March 26, 2008

*Portraying Beauty: Parmigianino and His Contemporaries*  
Elizabeth Cropper, Dean, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D. C.

April 2, 2008

*Porcelain Pleasures and Royal Treasures: Meissen Porcelain, c. 1710–50*  
Maureen Cassidy-Geiger, Curator, The Arnhold Collection of Meissen Porcelain

April 30, 2008

*Mr. Frick's Palace*  
Hilary Ballon, Professor and Vice Chancellor, New York University Abu Dhabi  
*This lecture was the sixth in the annual series sponsored by the Council of The Frick Collection.*

May 7, 2008

Alex Gordon Lecture in the History of Art  
*Dutch Moderns at the Frick*  
Mariët Westermann, Vice Chancellor, New York University Abu Dhabi and Professor of Fine Arts, Institute of Fine Arts, New York University

May 21, 2008

Artists, Poets, and Writers Lecture Series  
*Monarchy and Empire: The Hispanic World of Jonathan Brown*  
Sir John Elliott, Regius Professor Emeritus, University of Oxford  
*This lecture was made possible through the generous support of the Drue Heinz Trust.*

## Symposia

January 22, 2008

*Gabriel de Saint-Aubin (1724–1780)*

February 29–March 1, 2008

*Turning Points in Modern Art Collecting, 1913–present*

Presented by the Center for the History of Collecting in America

April 11–12, 2008

*A Symposium on the History of Art*

Presented by The Frick Collection and the Institute of Fine Arts, New York University

April 17–18, 2008

*Power Underestimated: American Women Art Collectors*

Presented by the Center for the History of Collecting in America and the Graduate School in Languages, Cultures, and Societies, Ca' Foscari University of Venice

May 21–22, 2008

*The Hispanic World of Jonathan Brown*

Presented by The Frick Collection and the Institute of Fine Arts, New York University

## Publications

### *Exhibition Catalogues*

Colin B. Bailey, Kim de Beaumont, Suzanne Folds McCullagh, Christophe Leribault, and Pierre Rosenberg, *Gabriel de Saint-Aubin, 1724–1780*, published in association with Musée du Louvre and Somogy Art Publishers, 2007

Maureen Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710–50*, published in association with D Giles Ltd., London, 2008

Christina Neilson, *Parmigianino's Antea: A Beautiful Artifice*, 2008

### *Council Lecture Series*

Jennifer Montagu, *Why François du Quesnoy Should Have "Dy'd Mad": A Consideration of Roman Baroque Sculptors' Intentions*, 2007

## Concerts

July 18, 2007

Marion Verbruggen, *recorder*, Michael McCraw, *bassoon*, and Arthur Hass, *harpsichord*: Vivaldi, Handel, Boismortier, Telemann, Schaffrath

August 22, 2007

Rossetti String Quartet: Grieg, Piazzolla, Sibelius

October 7, 2007

Cédric Tiberghien, *piano*, in New York recital debut: Beethoven, Chopin, Franck

October 21, 2007

Amati Quartet: Haydn; Schubert, Mendelssohn

November 18, 2007

Vadim Gluzman, *violin*, and Angela Joffe, *piano*: Auerbach, Beethoven, Ysaÿe, Ravel

December 2, 2007

Alain Planès, *piano*, in New York recital debut: Debussy, Janáček, Haydn, Schubert

January 20, 2008

Rufus Müller, *tenor*, with Stephen Marchionda, *guitar*: Dowland, Purcell, Schubert, Britten

February 10, 2008

Trio Wanderer, *piano trio*, in New York debut: Mendelssohn, Liszt, Ravel

February 24, 2008

Markus Groh, *piano*: Schulhoff, Kurtág, Ligeti, Ginastera, Liszt



## Notable Library Acquisitions

March 16, 2008

Szymanowski Quartet: Haydn,  
Shostakovich, Szymanowski, Beethoven

March 30, 2008

Kate Royal, *soprano*, in New York recital  
debut, with Roger Vignoles, *piano*: Rodrigo,  
Granados, Debussy, Canteloube, Strauss

April 13, 2008

Harmonie Universelle, *period instrument  
ensemble*, in New York debut: Scheidt,  
Pachelbel, Rauch, Grabbe, Rosenmüller,  
Johann Michael Bach

## Gifts and Exchanges

Vivian Endicott Barnett, *Kandinsky  
Drawings: Catalogue Raisonné*, vol. 2,  
London and New York, 2007; gift of the  
author

Roger Butler, *Printed Images in Colonial  
Australia 1801–1901*, Canberra, 2007; gift of  
the National Gallery of Australia

Maureen Cassidy-Geiger, Mogens Bencard,  
et al., eds., *Fragile Diplomacy: Meissen  
Porcelain for European Courts ca. 1710–1763*,  
New Haven, 2007; by exchange from the  
Bard Graduate Center for Studies in the  
Decorative Arts, Design and Culture

Fernando Checa and Till-Holger  
Borchert, et al., eds., *Durero y Cranach:  
arte y humanismo en la Alemania del  
Renacimiento*, Madrid, 2007; by exchange  
from the Museo Thyssen-Bornemisza

Dominique Cordellier, Pierre Rosenberg,  
and Peter Märker, *Dessins français du  
Musée de Darmstadt, XVIe, XVIIe et XVIIIe  
siècles: Hessisches Landesmuseum Darmstadt  
Graphische Sammlung*, Montreuil and  
Darmstadt, 2007; gift of Edgar Munhall

Edme Louis Desbans, *Placets de l'officier  
Desbans*, preface by Neil MacGregor, New  
York, 2007 (privately printed for members  
of the Roxburghe Club); gift of Charles  
Ryskamp

Maria Hayward, ed., *Dress at the Court of  
King Henry VIII*, Maney, 2007; gift of the  
publisher

Walter Liedtke, *Dutch paintings in The  
Metropolitan Museum of Art*, 2 vols., New  
Haven and London, 2007; gift of the author

Jan N. Lorenzen and Hannes Schuler,  
*Hitler's Museum*, Leipzig, 2006; gift of  
Ottonia Media

Hermann Schmitz, *Vor hundert Jahren:  
Festräume und Wohnzimmer des deutschen  
Klassizismus und Biedermeier*, Berlin, 1920;  
gift of Robert E. Helbig

Dudley Snelgrove, *British Sporting and  
Animal Prints, 1658–1874: A Catalogue*,  
London, 1981; gift of Charles Ryskamp

Werner Spies, *Max Ernst, Œuvre-Katalog*,  
Houston and Cologne, vol.7, 2007; gift of  
the Menil Foundation

Alejandro Vergara, ed., *Patinir*, Madrid,  
2007; gift of Museo Nacional del Prado

Twenty-eight catalogues, by exchange from  
the Muzeum Narodowe w Warszawie

Five auction catalogues for important sales  
of decorative arts in New York between  
1919–45, gift of Judge Martin Evans

367 photographs and 147 negatives of Old  
Master paintings; gift of the Schaeffer  
Galleries, New York, through The  
Metropolitan Museum of Art

## Purchases

- Ani Boyajian and Mark Rutkoski, *Stuart Davis: A Catalogue Raisonné*, 3 vols., New Haven, 2007; purchased through the Young Fellows' Fund
- Alfred de Champeaux, *Dictionnaire des fondateurs, ciseleurs, modelleurs en bronze, et doreurs, depuis le moyen-âge jusqu'à l'époque actuelle*, Paris 1886; purchased through the Rosenberg Foundation Fund, in memory of Michael Rosenberg
- Jörg Diefenbacher, *Anton Mirou 1578–vor 1627: Ein Antwerpener Maler in Frankenthal Landau*, 2007; purchased through the generosity of Nanne Dekking and Frank Ligtvoet
- Christine Ekelhart, *Die französischen Zeichnungen und Aquarelle des 19. und 20. Jahrhunderts der Albertina*, Vienna, 2007; purchased through the Gerschel Fund in memory of André Meier
- Francisco Fernández Pardo, *Dispersión y destrucción del patrimonio artístico español*, 5 vols., Madrid, 2007; purchased through the Jonathan Brown Fund
- Manfred H. Grieb, ed., *Nürnberger Künstlerlexikon: Bildende Künstler, Kunsthandwerker, Gelehrte, Sammler, Kulturschaffende und Mäzene vom 12. bis zur Mitte des 20. Jahrhunderts*, Munich, 2007
- Paul Joannides, *The Drawings of Michelangelo and His Followers in the Ashmolean Museum*, Cambridge and New York, 2007; purchased through the Robert Lehman Fund
- Alastair Laing, et al., *Drawings for Architecture, Design and Ornament in the Collection of J.A. de Rothschild*, 2 vols., Aylesbury, 2006; purchased through the Charles Ryskamp Fund
- Antoinette Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, 2 vols., Paris, 2007; purchased through the Gould Fund
- Michael Quick, *George Inness: A Catalogue Raisonné*, 2 vols., New Brunswick, 2007; purchased through the Young Fellows' Fund
- Salvatore Settis, Walter Cupperi, eds., *Il Palazzo Schifanoia a Ferrara*, 2 vols., Modena, 2007; purchased through the generosity of Robert H. and Clarice Smith
- Kathryn A. Smith and Carol H. Krinsky, eds., *Tributes to Lucy Freeman Sandler: Studies in Illuminated Manuscripts*, London, 2007; purchased through the Homeland Fund
- Timothy Wilson, *Italian Maiolica of the Renaissance*, Milan, 1996; purchased through the Robert Lehman Fund
- 33 Vienna Secession exhibition catalogues ranging in date from 1898 to 1946
- 943 photographs of works of art held by the Goethehaus, Frankfurt; Staalichekunsthalle, Karlsruhe; and Staatsgalerie, Aschaffenburg, Germany

## Gifts and Grants

We deeply appreciate the generosity of the individuals, foundations, and corporations that made substantial contributions to The Frick Collection during the past fiscal year, July 1, 2007, to June 30, 2008. These gifts and grants provided vitally needed general operating funds as well as support for a range of projects, including special exhibitions and publications, the education program, Library acquisitions, conservation equipment and materials, and services to scholars. We are most grateful to our supporters for their help in funding these important programs and services.

To read about the Frick's many activities and accomplishments of the past fiscal year, please see the complete Annual Report, which is posted online at [www.frick.org](http://www.frick.org).

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As of June 30, 2008

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Mandakini C. Tata  
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As of June 30, 2008

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*Manager of Pages*

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*Reference Clerk/Technician*

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Amy Schwarz (Periodicals)  
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