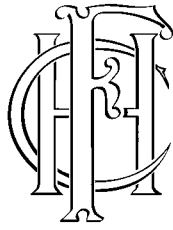


THE FRICK COLLECTION

ANNUAL REPORT JULY 2015 – JUNE 2016





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Anthony van Dyck (1599-1641), *Frans Snyders*, ca. 1620, oil on canvas, The Frick Collection;
photograph by Michael Bodycomb

The Frick Collection Board of Trustees

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Letter from the Chairman and the Director

Margot Bogert & Ian Wardropper

It has been a memorable year, full of firsts and superlatives. As always, amid growth and evolution, we continue to honor our history as the former home of Henry Clay Frick by maintaining the museum's tranquil and contemplative atmosphere.

Our fall season commenced with *Andrea del Sarto: The Renaissance Workshop in Action*. Co-organized by the J. Paul Getty Museum, it was the first major monographic exhibition devoted to del Sarto to be presented in the United States, and the first anywhere in nearly thirty years. In February, we presented *Van Dyck: The Anatomy of Portraiture*, our most comprehensive exhibition to date and the largest ever to focus on the artist's process as a portraitist. The Frick, home to eight of Van Dyck's oil portraits, was a particularly appropriate venue.

Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection opened in May. At once playful and restrained, this year-long exhibition of about one hundred pieces of Meissen porcelain, selected from the gift and promised gifts of Henry H. Arnhold, was designed by New York-based sculptor Arlene Shechet and included twelve of her own pieces, which Shechet created in 2012–13 during a series of residencies at the Meissen manufactory in Dresden, Germany. We encourage you to read more about the activities of the curatorial department beginning on page 5 in the report by Xavier F. Salomon, Peter Jay Sharp Chief Curator.

It may surprise some to learn that, since Mr. Frick's death, in 1919, the permanent collection has grown by nearly half, through donations of art from private collections and select purchases. In addition to the recent Meissen porcelain gift from Henry H. Arnhold, we received fourteen pieces of Du Paquier porcelain from Trustee Melinda Martin Sullivan and her husband, Paul, which add to the Frick's already enviable ceramic holdings. Also announced this year was a significant gift of portrait medals from the Stephen K. and Janie Woo Scher Collection, the world's finest private collection of medals. Highlights of the Scher gift will be the focus of a 2017 exhibition, as well as a comprehensive catalogue.

We are proud of this year's creation of an acquisitions fund to support the Frick's efforts to acquire objects that enhance and complement our holdings. Trustee Sidney R. Knafel spearheaded this important initiative by purchasing an exquisite pair of candelabra by Pierre Gouthière, which were featured in the 2016–17 exhibition *Pierre Gouthière: Virtuoso Gilder at the French Court*.

As stated in his will, Henry Clay Frick intended "to encourage and develop the study of the fine arts and to advance the general knowledge of kindred subjects." In keeping with his desire, we remain dedicated to providing the highest level of educational programming, both for students and adults. The education department continues

to serve a diverse constituency, adding new and varied programs each year. Nearly 2,500 students from New York's five boroughs—as well as students from Japan, the Dominican Republic, and Australia, among other countries—participated in the guided school visits program, including a record 595 students from schools in low-income communities that benefited from the Frick's fee waivers. Through the generosity of individual donors and the continuing support of the New York City Department of Cultural Affairs, we welcomed to the Frick more than 4,300 visitors during our ten Free Nights, twice the number held during the past two years. Survey results tell us that between 40 and 50% of these visitors had never before been to the Frick.

The Frick Art Reference Library, headed by Andrew W. Mellon Chief Librarian Stephen Bury, furthers our mission as a scholarly institution committed to inspiring and serving the public, scholars, and researchers. To this end, the library continues its leading efforts in digitization. This year, staff members completed the digitization of the American School section of the Photoarchive, which documents more than 140,000 works of art by American School artists of the seventeenth to twentieth centuries. The library also began the first full year of the Digital Art History Lab program of workshops, lectures, and technical innovation. The library continues to reach out to new and varied audiences, and we are proud to report that this year it registered more researchers than ever before. Beginning on page 8, Dr. Bury expands on the library's many accomplishments.

As we continue to develop plans to upgrade and expand the institution's facilities, our top priority remains the preservation of the Frick experience, characterized by the residential scale of the house and gardens. The ongoing planning includes the creation of new exhibition, programming, and conservation spaces within the institution's existing footprint, in order to enhance opportunities for meaningful engagement with great works of art.

Our many supporters are the backbone of the Frick, encouraging and enabling us to continue our wide-ranging work. Among the most dedicated are our Trustees, to whom we owe immense gratitude. It was an honor this year to welcome Bradford Evans and Bernard Selz, each of whom brings vast personal and professional expertise to the Board and the committees on which they serve.

At the end of this fiscal year, we bade farewell to Robert Goldsmith, who retired after serving the institution for twenty-seven years, first as Administrator then as Deputy Director and Chief Operating Officer. During his long and distinguished tenure, Robert worked with three Board chairs, four directors, three chief curators, and countless staff members. His contributions to the Frick are innumerable, and he will be greatly missed.

Our biggest annual fundraising event, the Autumn Dinner, was held on September 28,

2015. This year we honored Trustee Sidney R. Knafel, a generous benefactor of the Frick and numerous other arts and educational institutions throughout the United States. Sid is an enthusiastic supporter of the museum's special exhibitions and decorative arts programs. Prominently displayed during the dinner was the sixteenth-century Saint-Porchaire ewer he helped the museum to acquire. The event raised nearly \$1.4 million.

For the Young Fellows Ball, on March 10, 2016, we partnered with Carolina Herrera to present "Palladium Nights," an evening that evoked New York City in the 1980s, when the meeting of art, fashion, music, and celebrity meshed downtown chic and uptown sensibility. Each year, this popular event provides valuable support for the education department and the Frick Art Reference Library.

On May 23, 2016, seven hundred guests gathered for the Spring Garden Party and to enjoy a preview of *Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection*. The theme of this year's fundraiser, "Into the Garden," drew inspiration from Shechet's unconventional installation, which she designed with nature in mind. To celebrate the objects displayed, guests wore the white and gold combination that is a hallmark of Meissen porcelain.

On June 6, 2016, members of the Director's Circle enjoyed their annual spring

dinner in the Frick Art Reference Library's Reading Room. It was the first dinner in decades to be held in the library and the first Director's Circle event in this stately setting. The evening highlighted the library's many successes since its founding, in 1920.

The dedication of our members grows each year with increased contributions and participation at our events and programs. In appreciation of their ongoing support, we introduced a new benefit, Member Morning Views, which enables members to see exhibitions before the museum opens to the public.

It takes hard work, talent, and dedication to continuously mount exhibitions and present programs of the appeal, caliber, and scholarly merit for which the Frick is known. Immense thanks are owed to all those who contribute to this process, from our Board of Trustees, who oversee and offer vital financial support, to our committed staff and volunteers, who daily strengthen the Frick from the inside out. Our loyal donors and members are also invaluable: you are at the heart of our success, making possible through funding and encouragement our important work, year after year. Without you, we would not be able to reach so high or remain so grounded. Thank you.



Report of the Peter Jay Sharp Chief Curator

Xavier F. Salomon

As head of the curatorial department, I am very pleased to share in this letter the activities, new initiatives, and achievements of the past year. The department remains ever committed to upholding the mission of The Frick Collection and endeavors to preserve permanent collection objects, mount dynamic exhibitions, produce scholarly publications and programming, and, most important, ensure and continuously improve public access to its holdings.

On October 7, 2015, the Frick opened *Andrea del Sarto: The Renaissance Workshop in Action*, which ran through January 10, 2016. Organized in collaboration with the J. Paul Getty Museum, where the exhibition had been on view during the summer of 2015, the show introduced to the public Andrea del Sarto, an artist who, although not particularly well known today, ran the most successful and productive workshop in Renaissance Florence. The exhibition featured nearly fifty drawings and three paintings and was the first monographic survey of the artist ever to be presented in the United States. Karen Wilkin of the *Wall Street Journal* called the selection of works in the show “spectacular” and stated “there isn’t a drawing on view that doesn’t reward close study.” Associate Curator Aimee Ng organized the New York installation, which was accompanied by a richly illustrated scholarly

catalogue published by the Getty. A wide array of public programs complemented the exhibition, including four free lectures led by prominent Renaissance scholars; a day-long seminar, “Andrea del Sarto in New York,” organized together with The Metropolitan Museum of Art; and a Free Night, which attracted more than seven hundred visitors. We were particularly pleased to host a special Salon Evening in celebration of the exhibition on January 8, 2016. American Ballet Theatre soloist Devon Teuscher premiered *Salomé*, a tantalizing work inspired by Del Sarto’s *St. John the Baptist* and choreographed by Marcelo Gomes, also of ABT.

The Frick was the sole venue for *Van Dyck: The Anatomy of Portraiture*, on view from March 2 through June 5, 2016. Deemed a “definitive, brilliantly explicated survey” by cultural journalist Lee Rosenbaum, it was the most comprehensive exhibition ever organized on Van Dyck’s activity and process as a portraitist and the first major exhibition on the artist to be held in the United States in more than twenty years. The show was one of the largest ever mounted at the Frick, including 103 works that filled the Oval Room, East Gallery, Cabinet Gallery, and Lower-Level Galleries. Stijn Alsteens, former curator of Northern European drawings at The Metropolitan Museum of Art, and Adam Eaker, former Anne L. Poulet Curatorial Fellow at the Frick and current assistant curator of European paintings at the Met, organized the exhibition and authored the accompanying catalogue.

We presented an extensive series of public programs in conjunction with the Van Dyck exhibition. Both curators gave

fascinating lectures: Alsteens on Van Dyck’s drawing practice and Eaker’s on the artist’s relationship to his sitters. Additional lectures, seminars, art dialogues, and gallery conversations led variously by the curators, esteemed outside scholars, and Frick staff, offered visitors the opportunity to explore further the artist’s astounding versatility and stylistic development as a portrait specialist. On May 6, 2016, we were thrilled to welcome more than eight hundred visitors for Van Dyck Night, a free evening of talks, sketching, live music, and other activities.

On April 24, 2016, we closed *From Sèvres to Fifth Avenue: French Porcelain at The Frick Collection*, a yearlong exhibition in the Portico Gallery that brought Henry Clay Frick’s stunning collection of Sèvres porcelain together with a selection of more recently acquired pieces. The installation, organized by Charlotte Vignon, Curator of Decorative Arts, presented a new perspective on the collection by exploring the role Sèvres played in eighteenth-century France, as well as during the American Gilded Age. Visitors to the show had the unique opportunity to see the Frick’s collection of Sèvres porcelain together in one space, as opposed to its usual installation interspersed throughout the galleries.

We opened another yearlong exhibition in the Portico Gallery on May 24, 2016: *Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection*. The exhibition includes approximately one hundred pieces produced by the illustrious Royal Meissen manufactory during the early to mid-eighteenth century. Arlene Shechet, a New York-based sculptor, designed the installation. Most of the works were selected from the

promised gift of Henry H. Arnhold, while sixteen are Shechet's own sculptures—works she created during a series of residencies at the Meissen manufactory in 2012 and 2013. Shechet has done away with the typical chronological or thematic order of many installations, and has instead created an imaginative display that merges the historical with the contemporary. The exhibition was organized by Charlotte Vignon and is accompanied by a booklet featuring installation views and a conversation with Arnhold, Shechet, and Vignon.

We had the great fortune this year to acquire an exuberant pair of candelabra by Pierre Gouthière, after a design by François-Joseph Bélanger. Purchased through the generous gift of Trustee Sidney R. Knafel, the candelabra attest to the artist's technical and artistic genius. We are delighted to feature them in the exhibition *Pierre Gouthière: Virtuoso Gilder at the French Court* (November 16, 2016, through February 19, 2017). Francis Cotes's handsome portrait *The Hon. Booth Grey* also joined the permanent collection through the generosity of Robert K. Johnson. In June 2016, we were especially pleased to receive a gift of fourteen exceptional pieces of Du Paquier porcelain from the collection of Trustee Melinda Martin Sullivan and her husband, Paul. These works will serve as an important counterpoint to our collections of Meissen and Sèvres porcelain.

This year we were also thrilled to announce a promised gift from the Stephen K. and Janie Woo Scher Collection. Considered to be the world's greatest collection of medals in private hands, it is known for its comprehensiveness

and outstanding quality. An initial gift of 450 medals, tracing the development of the art form from the fifteenth through the nineteenth century, will coalesce beautifully with the Frick's collection of paintings, sculptures, and decorative arts.

Long-term loans offer visitors the singular opportunity to study exceptional objects that might not otherwise be on view in New York. A private collector has lent Francesco Guardi's captivating *View of the Villa Loredan at Paese*, a small painting that diverges from the artist's usual depictions of water views of Venice (two of which were bequeathed to the collection by Helen Clay Frick and are on display in the Reading Room of the Frick Art Reference Library). Other works on loan are Francis Cotes's pendant portraits of Sir Griffith Boynton, 6th Baronet, and his wife, Mary Heblethwayte, Lady Boynton (collection of Trustee Mrs. Henry C. Frick II); Simone Martini's *Christ on the Cross between the Virgin and Saint John* (Phillips Family Collection); and a Sèvres porcelain manufactory pot-pourri vase and cover (private collection).

Publications continue to enliven the permanent collection. In August and November of 2015, we announced the respective publication of *Limoges Enamels at The Frick Collection* and *Director's Choice*. Written by Ian Wardropper with Associate Conservator Julia Day, *Limoges Enamels* is the first book dedicated to Henry Clay Frick's important collection of these exquisite objects. To celebrate its publication, we created a fresh and engaging installation in the Enamels Room. *Director's Choice*, the latest offering in Scalá's eponymous series, highlights those objects

among the museum's holdings that Ian finds particularly fascinating.

The conservation department meticulously cares for the objects in the permanent collection, special exhibitions, and loans, as well as the historic house. This year was particularly demanding given the sheer number of works that came into the museum for the *Van Dyck* and *Porcelain, No Simple Matter* exhibitions, and the number of permanent collection art moves required to accommodate these loans. Conservation and registrar staff nonetheless lived up to the challenge and ensured the seamless installation of both exhibitions.

Joseph Godla, Chief Conservator, continued his study of the techniques of eighteenth-century gilder and chaser Pierre Gouthière, which included the treatment of the artist's gilt-bronze mounts for the superb side table acquired by Henry Clay Frick in 1915. Joe also conducted a thorough examination of the new Gouthière candelabra, which was followed by treatment by Associate Conservator Julia Day. Also related to the Gouthière show, the department hosted a three-day seminar with conservators from the J. Paul Getty Museum and the Rijksmuseum on x-ray fluorescence results related to copper alloys. In anticipation of a future exhibition, Murillo's *Self-Portrait* was sent to The Metropolitan Museum of Art's conservation lab to undergo treatment and analysis.

Under the direction of Rika Burnham, the education department presented nearly 1,120 programs for 21,500 visitors during fiscal year 2016. We welcomed more than 1,500 people to the Frick for our free lecture series, which

included Jorgen Wadum's "Framing the Perspective: Painting Techniques of Vermeer, Whistler, Van Gogh, and Hammershøi"; Carmen Fariña's "The Essential Role of the Arts in Public Education" (*Samuel H. Kress Lecture in Museum Education*); and "Art in Music: Julian Barnes in Conversation with Stacy Schiff" (*Artist, Poets, and Writers Series*). Thirteen of the fourteen lectures presented this year were livestreamed on our website and viewed online more than 5,000 times.

Thanks in large part to new grants from the New York City Department of Cultural Affairs in partnership with the City Council, and from the Gilder Foundation, we offered an unprecedented ten Free Nights, which attracted more than 4,300 visitors—nearly half of whom had never before been to the Frick. We also welcomed more than 2,400

students through our Guided School Visits program and offered an increasingly varied array of after-school, evening, and weekend programs.

We were especially excited by one of our newest educational programs, a collaboration with the Bronx-based Ghetto Film School (GFS). Throughout 2015, I led a series of seminars on the concept of narrative in the visual and cinematic arts for honors students from The Cinema School, the nation's first and only high school devoted to filmmaking, founded by GFS in partnership with the New York City Department of Education. The program culminated with the creation of a student-produced short film, *The Progress of Love*, inspired by Jean-Honoré Fragonard's painting cycle of the same name. Following the great success of the program's first year, we welcomed a new

group of twenty students to the Frick in early 2016.

Several new colleagues joined us this year. Joanna Sheers Seidenstein became our newest Anne L. Poulet Curatorial Fellow, and Geoffrey Ripert joined the department as our first curatorial assistant for decorative arts. In education, we welcomed Caitlin Henningsen as the 2015–16 Samuel H. Kress Interpretive Fellow, and Rachel Himes and Vincent Tolentino came on board as education assistants.

I am infinitely grateful to my staff for their unwavering dedication to this institution. The creativity and expertise with which they actualize exhibitions, publications, and educational and conservation initiatives often surpass my expectations. I am confident that the coming year will be as productive and rewarding as the last.



Report of the Andrew W. Mellon Chief Librarian

Stephen J. Bury

The Frick Art Reference Library's significance as a vibrant, cutting-edge research center that successfully occupies both the digital and physical worlds was recognized by an invitation for me to give the keynote address to the Association for Computing Machinery and the Institute of Electrical and Electronic Engineers Computer Society's Joint Conference on Digital Libraries, June 22, 2016. The address, titled "The Energy of Delusion," focused on innovations both at the library and the New York Art Resources Consortium (NYARC), a collaboration between the Frick and the libraries of the Museum of Modern Art and the Brooklyn Museum. Notably, this year we developed and implemented a digital discovery layer (NYARC Discovery), a powerful platform that enables users to simultaneously search the NYARC libraries' printed, electronic, and digital collections, as well as scholarly resources that are available online. In addition to providing access to the more than one million resources in NYARC's online catalog, Arcade, the system also points to full-text online journal articles, digitized books, photoarchive images, and born-digital art research materials from the consortium's growing web archive collection. NYARC Discovery was made possible through the generous support of The Andrew W. Mellon Foundation.

The transfer of ownership in September of the Helen Clay Frick Foundation Archives from the foundation to The Frick Collection and the University of Pittsburgh allowed us to apply for digitization and conservation grants from sources that do not make awards for work on a collection not legally our own. We took advantage of this new status by applying successfully for a \$100,000 grant from the Carnegie Corporation, which enabled the archives department, in partnership with the library's conservation and digital labs, to digitize material documenting the formation of Henry Clay Frick's art collection. By the project's completion, the staff had digitized thirteen linear feet of correspondence, memoranda, vouchers, receipts, bound volumes, and photographs that are now available online through our new Frick Digital Collections interface.

As in past summers, members of the archives department worked with summer interns to review and create Wikipedia articles and blog posts focusing on art dealers who were connected to Henry Clay Frick: Alice Creelman, Virginia Bacon, Edward R. Bacon, Arthur Tooth & Sons, and Charles Carstairs.

In June, we completed the digital conversion of more than 200,000 images of the American School Photoarchive, which can now be accessed through the NYARC Discovery layer, Arcade, and FRESKO (Frick Research Catalog Online). In NYARC Discovery, search results display thumbnail images. A larger image and links to supplemental images appear in each catalog entry, and a "virtual browse" feature enables researchers to see related photographs.

Work on PHAROS, an international digital photoarchive consortium, continued apace. The Samuel H. Kress Foundation awarded \$60,000 to support development of a searchable image recognition database for photographs of Italian paintings held by several members of the consortium, including the Frick library. This is intended to be a demonstration of the value and viability of the consortial concept. PHAROS is hosted on the website of the J. Paul Getty Museum at images.pharosartresearch.org.

The Digital Art History Lab completed its first full year of programming, including pop-up events at New York University's Institute of Fine Arts and the Museum of Modern Art, and a series of workshops and public lectures on digital art history presented at the Frick: Matthew Lincoln, Data Research Specialist, Getty Research Institute, spoke on "Specialization and Diversity in Dutch and Flemish Printmaking: A Computational Approach" and Emily Sprat, Human-Computer Interaction Specialist in Vision Technology and the Arts, Rutgers University, delivered a lecture titled "The Art of Seeing: Aesthetics at the Intersection of Art and Science." The lab has also been involved with the exploration of digital image analysis and, in collaboration with the New York University Polytechnic School of Engineering, in the development of a prototype of the Art Image Exploration Space (ARIES) tool to replicate and improve the traditional light box used in art historical research. The Frick has also been working closely with the NYC Digital Humanities, a group of New York City scholars, librarians, archivists, and museum professionals

collaborating on digital humanities research, and has helped to establish the NYC Digital Art History forum within the organization.

One motivation for developing the Digital Art History Lab was the need to train our fellows in the Center for the History of Collecting in mapping their research data. Since the Center's founding ten years ago, it has hosted fifty fellows, whose significant publications signal the Center's contribution to the field of the history of collecting. This year, with the support of the Eli and Edythe Broad Foundation, the Center awarded its biennial book prize to *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*, edited by Janet Bishop, Cecile Debray, and Rebecca A. Rabinow and published in 2011 by Yale University Press in association with the San Francisco Museum of Modern Art. The Center hosted two highly successful symposia this year. The first, "A Demand for Drawings: Five Centuries of Collecting," March 4–5, was co-sponsored by the Drawing Institute of The Morgan Museum & Library and included Hugo Chapman, Keeper of Prints and Drawings at the British Museum, as keynote speaker and concluded with an interview of George Goldner, former Metropolitan Museum department chairman and adviser to collector Leon Black, by Philippe de Montebello, the Met's Director Emeritus. The second symposium, "America

and the Art of Flanders: Collecting Paintings by Rubens, Van Dyck, and Their Circles" was held May 13–14. It featured Arthur Wheelock, curator of Northern Baroque Paintings at the National Gallery of Art, as the keynote speaker and concluded with an interview of a collector of Flemish paintings, Thomas Leysen. With the Hirshhorn Museum and Sculpture Garden, in Washington, D. C., the Center organized the panel "Preferring the Now: Two Centuries of Collecting Contemporary Art," moderated by Center Director Inge Reist, with Michael Govan, Director of the Los Angeles County Museum of Art; Lucy Mitchell-Innes, co-founder of Mitchell-Innes & Nash; and collector Mickey Cartin. There was an evening reception for Center fellows and guests at Roberta and Richard Huber's New York home to view their collection of Spanish Colonial Art on February 23.

The Center is indebted to the Samuel H. Kress Foundation, the Leon Levy Foundation, the Billy Rose Foundation, the Eli and Edythe Broad Foundation, Trustee Ayesha Bulchandani, and Mr. and Mrs. Reed Greenwood for their support of its many programs.

Perhaps because of our prominent digital profile, this year saw a record number of unique library visitors (1,891) and new researchers (1,177). We also have seen the numbers of outgoing interlibrary loans

reach a record of 1,050. On January 15, we were awarded the Star Certificate from the Rethinking Resource Sharing Policies Committee of the American Library Association for the quality of our interlibrary loan service. In October we conducted our third annual on-site services survey, which resulted in the implementation of several suggestions from our researchers, such as increasing the number of titles that can be ordered in advance of visiting the Reading Room.

We hosted two events to encourage visitors to engage with our physical resources and environment. On October 17–18, 2015, as part of Open House New York, we gave tours of the library facilities to nearly 400 people. This is the third year that the library has participated in the popular New York City weekend, which highlights significant buildings in the city's five boroughs. On June 6, it was a pleasure to entertain members of the Director's Circle in the Reading Room and to show them some of the unique items from the library's collection. It was the first dinner in decades to be held in the library and the first Director's Circle program ever to be held in the stately setting.

All this would not be possible without the efforts, skills, and enthusiasm of my staff, who make the Frick Art Reference Library what it is today.

Museum Acquisitions

Francis Cotes (1726–1770), *Portrait of The Hon. Booth Grey*, 1764, oil on canvas; gift of Robert K. Johnson, 2015

Eight objects made by the Royal Meissen Manufactory, Dresden, ca. 1710–30; gift of Henry H. Arnhold, 2015

Pair of Candelabra, 1782, hard-paste porcelain and marble with gilt-bronze mounts by Pierre Gouthière (1732–1813), after a design by François-Joseph Bélanger (1744–1818); gift of Sidney R. Knafel, 2016

Fourteen objects made by the Du Paquier Porcelain Manufactory, Vienna, ca. 1720–40; gift of the Melinda and Paul Sullivan Collection, 2016

Notable Library Acquisitions

Gifts

Dizionario illustrato dei pittori, disegnatori e incisori italiani moderni e contemporanei, 5 vols., Milan, 1970–74; gift of Schiller & Bodo European Paintings

Étude sur les messageries et les postes, d'après des documents métalliques et imprimés, précédée d'un essai numismatique sur les ponts et chaussées, Paris, 1925; gift of Normand Pepin

Papers related to Barbara and Lawrence Fleischman's collection of Roman, Greek, and other antiquities; gift of Trustee Barbara G. Fleischman

Papers, letters, and manuscript materials of (paintings conservator) William Suhr concerning his conservation work for the Frick and other institutions; gift of the estate of Henrietta Suhr

Research papers and teaching files of Jonathan Brown; gift of Jonathan Brown

7,554 photographs of paintings and drawings formerly in the collection of Mr. and Mrs. Paul Mellon; gift of the National Gallery of Art, Washington, D. C.

926 photographs of sixteenth- and seventeenth-century paintings and drawings by Spanish and Flemish artists; gift of Dr. Nina Mallory

Purchases

20 let raboty Maiakovskogo (exhibition catalogue), Moscow, 1930

Alberto Burri: catalogo generale, 6 vols., Città di Castello, 2016; purchased in memory of Charles Ryskamp

Catalogue d'estampes des plus grands maîtres italiens, flamands & français, du cabinet de feu M. Louis de Surugue père, graveur du roi . . . Paris, 1769; purchased through the Sonny and Abe Rosenberg Foundation in memory of Michael L. Rosenberg

*Catalogue de tableaux des écoles française, italienne, flamande et hollandaise: composant le cabinet de M. ***: dont la vente publique se fera le 11 brumaire an XIII . . .* Paris, 1804

Catalogue de tableaux précieux des écoles anciennes et modernes, dessins, gravures & lithographies . . . après le décès de M. de Laurencel, ex-conservateur de Madame la Duchesse de Berri, Paris, January 10–12, 1831; purchased through the Patrick A. Gerschel Fund, in memory of André Meyer

Catalogue of Italian, Spanish, Flemish, and Dutch paintings, collected in Europe . . . by Richard W. Meade, Esq.: Now exhibiting in the gallery of the National Academy of Design, Clinton Hall, New York, 1831; purchased in honor of Edgar Munhall

Public Programming

Purchases (Continued)

Catalogue of the late Lord Northwick's extensive and magnificent collection . . . at Thirlestane House, Cheltenham, London, 1859 [extensively annotated]

Ershe oysshelung fun moleray, sulpur, grafishe unst, Yidishe bikher un prese, New York, 1938; purchased in memory of Melvin R. Seiden

Fortegnelse paa den store Samling, som hans Høi-Grevelige Excellence S. T. Hr. Geheimeraad og Stats-Minister Otto Greve af Thott . . . , Copenhagen, April 24, 1787; purchased in honor of Samuel Sachs II

Inventaris van den boedel en de nalatenschap die wijlen de heer Jacques Meijers . . . , (manuscript), Rotterdam, 1729

Notizen für Albert Schellein (manuscript), Bamberg, 1836–66; purchased in honor of Nathalie Kaplan and Martha Loring for their leadership of the Young Fellows

Polite repository . . . containing an almanack . . . and various other articles of useful information, London, 1786 (includes diary entries by George Granville Leveson-Gower, Duke of Sutherland); purchased in honor of Ambassador Walter J. P. Curley

Tractatus de subhastationibus: ad usum practicum utriusque fori, potissimum Saxonicum . . . Leipzig, 1667; purchased in honor of Deirdre C. Stam

70 rare sale catalogues issued by the auctioneers Powell & Powell (Bath, England), 1879–87

Exhibitions

From Sèvres to Fifth Avenue: French Porcelain at The Frick Collection
April 28, 2015, through April 24, 2016

Leighton's Flaming June
June 9 through September 6, 2015

Landscape Drawings in The Frick Collection
June 9 through September 13, 2015

Andrea del Sarto: The Renaissance Workshop in Action
October 7, 2015, through January 10, 2016

Van Dyck: The Anatomy of Portraiture
March 2 through June 5, 2016

Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection
May 24, 2016, through April 2, 2017

Publications

Director's Choice: The Frick Collection, by Ian Wardropper; The Frick Collection, in association with Scala Arts Publishers, Inc., 2015

Limoges Enamels at The Frick Collection, by Ian Wardropper with Julia Day; The Frick Collection in association with D Giles Limited, 2015

Van Dyck: The Anatomy of Portraiture, by Stijn Alsteens and Adam Eaker; The Frick Collection, in association with Yale University Press, 2016

Lectures

October 7, 2015

“Andrea del Sarto: The Tailor’s Son and the Making of Masterpieces”

Julian Brooks, Curator, Department of Drawings, The J. Paul Getty Museum, Los Angeles

October 21, 2015

“Chinoiserie for Beijing: An Eighteenth-Century French Gift to the Emperor of China”

Kristel Smentek, Associate Professor, Massachusetts Institute of Technology

November 4, 2015

“Bronzino before the Medici”

Julia Siemon, Research Associate, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art, New York

November 18, 2015

Alex Gordon Lecture in the History of Art

“Lively Statuary in Florence before and after Andrea del Sarto”

Nicholas Penny, former Director, The National Gallery, London

December 9, 2015

“A Tale of Two Artists: Andrea del Sarto and Raphael”

Linda Wolk-Simon, Director and Chief Curator, University Museums, Fairfield University

February 3, 2016

“Framing the Perspective: Painting Techniques of Vermeer, Whistler, Van Gogh, and Hammershøi”

Jørgen Wadum, Director of Conservation and the Centre for Art Technological Studies, Statens Museum for Kunst, Copenhagen

March 2, 2016

“Drawing for Portraits”

Stijn Alsteens, Curator, Department of Drawings and Prints, The Metropolitan Museum of Art, New York

April 6, 2016

“Why Portraiture?”

Marcia Pointon, Professor Emerita of History of Art, University of Manchester

April 7, 2016

Digital Art History Lab Series

“Specialization and Diversity in Dutch and Flemish Printmaking: A Computational Approach”

Matthew Lincoln, specialist in digitally aided analysis

April 13, 2016

“Sitting for Van Dyck”

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

April 20, 2016

“Shared Practices: Painting and Decoration in Eighteenth-Century France”

David Pullins, Ph.D. Candidate, Harvard University

April 27, 2016

“A Mirror to the Frick: The Collector Museums of Britain, 1870–1920”

Giles Waterfield, art historian

May 10, 2016

Digital Art History Lab Series

“The Art of Seeing in the Digital Age”

Emily L. Spratt, Director, Program in Art and Artificial Intelligence, and Visiting Lecturer, Department of Art History, Rutgers University

May 11, 2016

“Van Dyck and the Problems of Youth”

Alejandro Vergara, Senior Curator of Flemish and Northern European Paintings, Museo Nacional del Prado, Madrid

June 1, 2016

Artists, Poets, and Writers Series

“Art and Music: Julian Barnes in Conversation with Stacy Schiff”

Julian Barnes, novelist, and Stacy Schiff, biographer and historian

June 16, 2016

Samuel H. Kress Lecture in Museum Education

“The Essential Role of the Arts in Public Education”

Carmen Fariña, Chancellor, New York City Department of Education

Symposia

November 17, 2015

“Preferring the Now: Two Centuries of Collecting Contemporary Art”
Presented by the Center for the History of Collecting and the Hirshhorn Museum and Sculpture Garden

March 4 & 5, 2016

“A Demand for Drawings: Five Centuries of Collecting”
Presented by the Center for the History of Collecting and the Drawing Institute of the Morgan Library & Museum

April 15 & 16, 2016

“A Symposium on the History of Art”
Presented by The Frick Collection and the Institute of Fine Arts, New York University

May 13 & 14, 2016

“America and the Art of Flanders: Collecting Paintings by Rubens, Van Dyck, and Their Circles”
Presented by the Center for the History of Collecting

Salon Evenings

November 20, 2015

The Passions of Andrea del Sarto

June 3, 2016

Music and Art from the Court of Charles I

Free Public Evenings

July 17, 2015

Summer Night
In celebration of *From Sèvres to Fifth Avenue: French Porcelain at The Frick Collection*

January 8, 2016

Andrea del Sarto Night
In celebration of *Andrea del Sarto: The Renaissance Workshop in Action*

February 19, 2016

Artists' Night

March 11, 2016

Teen Night

April 8, 2016

College Night

May 6, 2016

Van Dyck Night
In celebration of *Van Dyck: The Anatomy of Portraiture*

June 24, 2016

Summer Night
In celebration of *Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection*

Concerts

October 4, 2015

Pallade Musica, in New York debut

October 25, 2015

Ingolf Wunder, piano, in New York debut

November 13, 2015

Anne Sofie von Otter, mezzo-soprano, with Thomas Dunford, theorbo, and Jonathan Cohen, harpsichord

November 29, 2015

Philippe Cassard and Cédric Pescia, four-hand piano, in New York debut

January 10, 2016

Quatuor Danel, in New York debut

February 7, 2016

Flanders Recorder Quartet

February 21, 2016

Nicholas Alstaedt, cello, in New York debut, with Alexander Lonquich, piano

March 6, 2016

Andreas Staier, harpsichord

April 10, 2016

Minetti Quartett

May 8, 2016

Imogen Cooper, piano

Statement of Financial Position

June 30, 2016, and 2015

	2016	2015
<i>Assets</i>		
Cash and cash equivalents	\$ 1,213,824	\$ 2,250,381
Contributions receivable, net	10,072,585	8,109,689
Inventory	868,948	710,202
Prepaid expenses, receivables, and other assets	1,448,446	1,321,963
Prepaid pension benefits	—	1,662,394
Investments in securities	301,381,277	320,817,331
Property and equipment, net	21,865,423	21,580,507
	<hr/>	<hr/>
Total assets	\$ 336,850,503	\$ 356,452,467
 <i>Liabilities</i>		
Accounts payable, accrued expenses, and deferred income	3,108,818	2,703,145
Accrued postretirement health and other benefits	10,580,872	8,944,427
Accrued pension benefits	6,921,361	-
	<hr/>	<hr/>
Total liabilities	20,611,051	11,647,572
 <i>Net assets</i>		
Unrestricted	246,194,894	276,340,661
Temporarily restricted	29,814,451	28,259,127
Permanently restricted	40,230,107	40,205,107
	<hr/>	<hr/>
Total net assets	316,239,452	344,804,895
	<hr/>	<hr/>
Total liabilities and net assets	\$ 336,850,503	\$ 356,452,467

Note 1

For purposes of brevity, the June 30, 2016, financial information presented here is excerpted from our audited financial statements as prepared by the independent accounting firm of PKF O'Connor Davies, LLP, which rendered an unmodified 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. The 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 the Collection's programs and supporting activities. The measure of operations includes investment income equal to the 4.5% 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 museum and library collection items; unsolicited, unrestricted contributions of \$40,000 or more (which are designated by the board for long-term investment as funds functioning as endowment); depreciation of property and equipment; pension and postretirement plan adjustments; and releases of net assets from restrictions related to non-operating items.

Note 3: Spending Rate

The Frick 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 (the spending rate). The spending rate was 4.5% for fiscal years 2016 and 2015. Although long-term in nature, this policy may be modified over time to reflect economic, market, and investment changes.

Statement of Activities

June 30, 2016 (with comparative totals for the year ended June 30, 2015)

	Unrestricted			Temporarily Restricted	Permanently Restricted	Total	
	General	Board Designated	Total			2016	2015
Operating Revenues and Support							
Spending from endowment	\$ 13,060,419	\$ -	\$ 13,060,419	\$ -	\$ -	\$ 13,060,419	\$ 11,859,935
Other capital gain	13,698	-	13,698	-	-	13,698	4,981
Admission fees	3,611,842	-	3,611,842	-	-	3,611,842	3,778,479
Membership	2,539,292	-	2,539,292	-	-	2,539,292	2,466,731
Bookstore sales and miscellaneous	1,194,067	-	1,194,067	-	-	1,194,067	1,161,605
Contributions	4,319,251	-	4,319,251	7,463,830	-	11,783,081	12,602,207
	24,738,569	-	24,738,569	7,463,830	-	32,202,399	31,873,938
Net assets released from restrictions	3,196,313	-	3,196,313	(3,196,313)	-	-	-
Total operating revenues and support	27,934,882	-	27,934,882	4,267,517	-	32,202,399	31,873,938
Operating Expenses							
<i>Museum programs</i>							
Operations	7,225,717	-	7,225,717	-	-	7,225,717	6,774,598
Special exhibitions, concerts, and lectures	2,344,792	-	2,344,792	-	-	2,344,792	1,085,498
Bookstore, including cost of sales	1,313,871	-	1,313,871	-	-	1,313,871	1,354,188
Total museum programs	10,884,380	-	10,884,380	-	-	10,884,380	9,214,284
<i>Library programs</i>							
Operations	5,145,863	-	5,145,863	-	-	5,145,863	4,753,384
Special programs	477,089	-	477,089	-	-	477,089	429,006
Total library programs	5,622,952	-	5,622,952	-	-	5,622,952	5,182,390
Total programs	16,507,332	-	16,507,332	-	-	16,507,332	14,396,674
<i>Supporting services</i>							
General and administrative	8,780,923	-	8,780,923	-	-	8,780,923	8,445,667
Fundraising	2,609,958	-	2,609,958	-	-	2,609,958	2,802,089
Total supporting services	11,390,881	-	11,390,881	-	-	11,390,881	11,247,756
Total operating expenses	27,898,213	-	27,898,213	-	-	27,898,213	25,644,430
Excess of operating revenues and support over operating expenses	36,669	-	36,669	4,267,517	-	4,304,186	6,229,508
Non-operating changes to net assets							
Contributions	-	2,880,000	2,880,000	-	25,000	2,905,000	30,000
Depreciation	-	(1,782,784)	(1,782,784)	-	-	(1,782,784)	(1,796,259)
Net assets released from restrictions for							
Purchase of collection item	2,675,000	(2,675,000)	-	-	-	-	-
Acquisition of collection item	(2,675,000)	-	(2,675,000)	-	-	(2,675,000)	(1,087,256)
Net investment return designated for long-term investment	-	(20,916,902)	(20,916,902)	(1,031,605)	-	(21,948,507)	(4,648,462)
Pension and postretirement benefit plan liability adjustment	(9,368,338)	-	(9,368,338)	-	-	(9,368,338)	(1,956,468)
Net assets released from restrictions for							
Capital Campaign capital purchases	-	372,905	-	(372,905)	-	-	-
Net assets released from restrictions	-	1,307,683	1,307,683	(1,307,683)	-	-	-
Total non-operating changes	(9,368,338)	(20,814,098)	(30,182,436)	(2,712,193)	25,000	(32,869,629)	(9,458,445)
Change in net assets	(9,331,669)	(20,814,098)	(30,145,767)	1,555,234	25,000	(28,565,443)	(3,228,937)
Net assets							
Beginning of year	\$ 8,278,494	268,062,167	276,340,661	28,259,127	40,205,107	344,804,895	348,033,832
End of year	\$ (1,053,175)	\$ 247,248,069	\$ 246,194,894	\$ 29,814,451	\$ 40,230,107	\$ 316,239,452	\$ 344,804,895

Gifts and Grants

We deeply appreciate the generosity of the individuals, foundations, and corporations that made contributions to The Frick Collection during the past fiscal year, July 1, 2015, to June 30, 2016. These gifts and grants provide vitally needed general operating funds as well as support for a range of projects, including special exhibitions and publications, education programs, library acquisitions, conservation equipment and materials, and services to scholars.

To read about the Frick's many activities and accomplishments of the past fiscal year, please refer to the complete Annual Report, which is available online at frick.org/support.

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† *deceased*

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