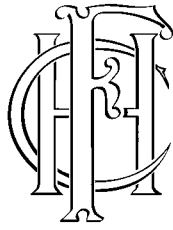


# THE FRICK COLLECTION

ANNUAL REPORT JULY 2013—JUNE 2014





# THE FRICK COLLECTION

ANNUAL REPORT JULY 2013 – JUNE 2014

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**Johannes Vermeer** (1632–1675), *Girl with a Pearl Earring*, c. 1665, oil on canvas,  
Royal Picture Gallery Mauritshuis, The Hague

# The Frick Collection Board of Trustees

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## Letter from the Chairman and the Director

Margot Bogert & Ian Wardropper

The past twelve months have been an exciting period for The Frick Collection. We hosted an exhibition of works from the Mauritshuis in The Hague, which was, by every measure, the most popular and successful in our history; we welcomed Xavier F. Salomon as our new Peter Jay Sharp Chief Curator; and, in June, we announced plans to enhance and expand the Collection and the Frick Art Reference Library. As the Frick continues to evolve and to consider long-term improvements, our priority is to remain true to the vision of Henry Clay Frick by offering exhibitions and educational programs that inspire our visitors to learn more about our holdings and to take pleasure in the contemplation of art. Such initiatives, which are a cornerstone of the Frick's mission, would not be possible without the support of our many generous friends and members.

*Vermeer, Rembrandt, and Hals: Masterpieces of Dutch Painting from the Mauritshuis* opened to critical acclaim in October 2013. Vermeer's iconic *Girl with a Pearl Earring* and Carel Fabritius's masterwork *The Goldfinch* were the favorites of the exhibition, which was seen during its three-month run by more than 235,000 visitors. Many who saw the show were inspired by their experience to become members. Most notably, our student membership grew significantly, evidence that the exhibition attracted a young audience as well. By the end of the fiscal year, our membership had

reached an all-time high of nearly 19,000—four times what it had been last year.

The Mauritshuis show was by no means the only acclaimed special exhibition on view. We presented two wonderful installations primarily of sculpture, *David d'Angers: Making the Modern Monument* and *Renaissance and Baroque Bronzes from the Hill Collection*. We also featured, for the very first time in the United States, Parmigianino's *Schiava Turca*—a jewel of Renaissance portraiture in the tradition of the *Mona Lisa*. This exhibition was accompanied by an extended catalogue essay that shed new light on the identity of the sitter. You can read more about all of our special exhibitions in the curatorial report, beginning on page 5.

Along with our exhibitions, it is the beauty of the objects in the Frick's permanent collection that inspires visitors to return to our galleries again and again. To better showcase these objects, this year we introduced a free mobile app that provides instant access to content related to every work in the permanent collection. Users can browse for information about particular objects and search the collection by artist, genre, gallery location, and audio stop number. It can be used by visitors on-site or remotely by art enthusiasts around the world, making our expansive resources available to users as never before. The app—developed in conjunction with students of the Stevens Institute of Technology and funded

by Sandeep Mathrani in honor of Ayesha Bulchandani-Mathrani—demonstrates one of the many ways the institution is using technology to enhance the understanding and appreciation of our holdings.

The Frick Art Reference Library continues to break new ground in areas of digitization, research initiatives, online archiving, and through the programs of the Center for the History of Collecting. On page 8, you will find the report of Stephen Bury, Andrew W. Mellon Chief Librarian.

In January we welcomed Xavier F. Salomon as Peter Jay Sharp Chief Curator. Xavier first arrived at the museum in 2004, as an Andrew W. Mellon Curatorial Fellow. He worked closely with Colin B. Bailey (whom he succeeded as Chief Curator) to organize the 2006 exhibition *Veronese's Allegories: Virtue, Love, and Exploration in Renaissance Venice*, as well as *Masterpieces of European Painting from Dulwich Picture Gallery*, in 2010. Following his fellowship, he was named Chief Curator of the Dulwich Picture Gallery in London, and, beginning in 2011, he served as a curator in the Department of European Paintings at The Metropolitan Museum of Art. Most recently, Xavier organized the acclaimed exhibition *Veronese: Magnificence in Renaissance Venice* at the National Gallery in London. We are delighted that he has returned to the Frick to lead our superb team of curators, conservators, and educators.

We also welcomed two new members to our Board of Trustees: Dr. James S. Reibel and Melinda Martin Sullivan. In addition to being dedicated patrons of this institution, both are distinguished collectors. Dr. Reibel

has had an active career in medicine, health care administration, and public policy; Mrs. Sullivan has a history of philanthropic involvement throughout the United States. We are grateful to them for their continued support of The Frick Collection and for bringing their expertise and insights to our governing board.

The 2013 Autumn Dinner honored Michel David-Weill, a generous supporter of the Frick's special exhibitions and its decorative arts program and the former chairman and president of Lazard LLC. The annual black-tie dinner, held on October 7, 2013, raised nearly \$1.2 million for programs at the museum and the library. With its Celestial Ball theme, the Young Fellows Ball on March 13, 2014, paid tribute to the special exhibition *Renaissance and Baroque Bronzes from*

*the Hill Collection*. The festive event raised nearly \$280,000 for the museum's education program, which serves more than 20,000 people annually, including students from middle school through college.

As many of you have surely noticed, the number and variety of our lectures, seminars, courses, and other offerings have grown over the past decade, as have the scope and frequency of our special exhibitions. With this increase in educational and curatorial activities, the need has arisen to create space to support the programs our members and visitors most enjoy. In response to these needs, the Trustees announced in June an architectural master plan that proposes to create, among other things, classrooms for our education programs and a state-of-the-art conservation lab to better care for the

objects in the permanent collection. The plan—which includes enhancements to the Frick Art Reference Library—will also open areas of the mansion's second floor to visitors, something the public has expressed interest in for many years. The proposed project (detailed in the fall 2014 issue of the *Members' Magazine*) is modest in scale but ambitious in what it will provide for the museum today, as well as in the decades to come.

By all accounts, the past year was an exceptional one. We deeply appreciate the loyalty of our members, who make possible all we accomplish. With their support, the success of our many initiatives has set us on a course to realize a Frick that honors the past but is well poised for the future, one that ensures its role as a preeminent and indelible part of the cultural landscape of New York.





## Report of the Peter Jay Sharp Chief Curator

Xavier F. Salomon

I am especially honored and pleased to write this, my first letter for the Annual Report as Peter Jay Sharp Chief Curator. I am also proud to report that the Curatorial Department has accomplished a great deal in the past year. Keeping true to the mission of the institution, we have mounted diverse exhibitions on a variety of subjects, from Dutch Old Master paintings to late eighteenth-century French sculpture and Renaissance and Baroque bronzes, among others. We continue to present exhibitions, programs, and publications that shed new light on the permanent collection, and our efforts received noteworthy accolades from critics, scholars, colleagues, and visitors.

We began our fall 2013 exhibition program with *David d'Angers: Making the Modern Monument*, on view from September 17 through December 8, 2013. Organized by Emerson Bowyer, Andrew W. Mellon Curatorial Fellow, the exhibition was the first on the artist outside of his native France and brought together forty-eight works on paper and in wax, terracotta, bronze, and plaster, as well as rare nineteenth-century reproductions of his work in photographs and engravings. The show was accompanied by a fully illustrated catalogue, which included the first English translation of a short story written by d'Angers in 1849. The Education Department presented two interdisciplinary

Salon Evenings inspired by the exhibition, in which participants had the opportunity to study the works through the lenses of architecture, music, and literature.

*Vermeer, Rembrandt, and Hals: Masterpieces of Dutch Painting from the Mauritshuis* debuted to great acclaim on October 22, 2013. The show featured fifteen paintings from the Royal Picture Gallery Mauritshuis in The Hague, Netherlands, including Vermeer's iconic *Girl with a Pearl Earring* and Carel Fabritius's exquisite *Goldfinch*, alongside works by Rembrandt, Hals, Peter Claez, Nicholas Maes, Gerard ter Borch, Jan Steen, Jacob van Ruisdael, and Adriaen Coorte. Works were selected by Colin B. Bailey, former Frick Deputy Director and Peter Jay Sharp Chief Curator, in collaboration with Edwin Buijsen, Head of Collections at the Mauritshuis. The installation was organized by Assistant Curator Margaret Iacono. In his review of the exhibition in the *New York Times*, Holland Cotter noted that the selection of paintings was "a gold-standard remnant of the Dutch Golden Age." A catalogue published by the Fine Arts Museums of San Francisco and Delmonico Books/Prestel accompanied the exhibition.

Throughout the duration of the Mauritshuis show, we hosted a series of public programs, including four lectures, three seminars, and, for the first time, special exhibition guided school visits, which offered students access to exhibitions on Mondays, when the museum is closed to the public. The program served nearly 550 middle and high school students in this inaugural year and will continue during upcoming exhibitions, exemplifying the Frick's commitment

to the next generation of art lovers and museum-goers.

The Frick was the sole venue for *Renaissance and Baroque Bronzes from the Hill Collection*, on view from January 28 through June 15, 2014. Thirty-four statuettes representing Janine and J. Tomilson Hill's collection were shown alongside selected Old Master and contemporary works in displays that reflected the couple's diverse holdings and refined collecting sensibilities. Organized by Curator Denise Allen, the show included works by masters of the Italian, French, German, and Dutch schools, many of which were exhibited without vitrines, thus enhancing their impact and facilitating close study. Roberta Smith of the *New York Times* declared the exhibition "sensational" and praised the way the sculptures and paintings were "superbly juxtaposed . . . in a wonderfully clean installation."

On March 9, 2014, we closed *Precision and Splendor: Clocks and Watches at The Frick Collection*, a year-long exhibition of fourteen watches and eleven clocks from the thirty-eight-object bequest of the New York collector Winthrop Kellogg Edey, along with five spectacular clocks on loan from Horace Wood Brock. Charlotte Vignon, the Frick's Associate Curator of Decorative Arts, organized the show, which illustrated the stylistic and technical developments of timepieces dating from 1500 to 1830.

*Enlightenment and Beauty: Sculptures by Houdon and Clodion*, the premiere installation of sculpture in the Portico Gallery since its inauguration in 2012, opened on April 1, 2014. In this year-long show, the Frick's important holdings of works by two

of the foremost sculptors in late eighteenth-century France are shown together for the first time. Exquisitely carved and lifelike marble portraits by Houdon and virtuoso terracotta figures by Clodion from the permanent collection are complemented by important examples from New York–area private collections, illustrating the beauty, naturalism, and classical motifs that connect the works of both artists. In anticipation of the exhibition, Associate Conservator Julia Day cleaned Clodion's *Zephyrus and Flora*. The show is accompanied by an introductory video narrated by Director Emerita Anne L. Poulet.

From May 13 through July 20, 2014, we presented *The Poetry of Parmigianino's Schiava Turca*, organized in collaboration with the Foundation for Italian Art & Culture. Rarely seen outside of its home institution, the Galleria Nazionale di Parma, this masterpiece crossed the Atlantic for the first time for presentations at the Frick and at the Legion of Honor, San Francisco. *Schiava Turca* was installed in the Oval Room, surrounded by Renaissance portraits from the permanent collection and Parmigianino's *Portrait of a Man*, on loan from a private collection. The exhibition and accompanying catalogue offered a novel interpretation of the identity of the sitter. A *Schiava Turca*-themed Summer Night featured lectures, readings of Italian Renaissance poetry, and a performance of the ballet excerpt *Danse Arabe* from the *Nutcracker Suite*. In conjunction with the exhibition, Guest Curator Aimee Ng, Andrea Bayer (The Metropolitan Museum of Art), Mary Vaccaro (University of Texas at Arlington), and I led a study day that included a series of discussions and presentations.

We were pleased to acquire several new objects this year, including two by Pierre-Jean David d'Angers, both titled *L'Abbè de Lamennais* and executed in 1831. The works, one in bronze and the other wax on slate, were featured in *David d'Angers: Making the Modern Monument* and were generously given by Johnathan Kagan and Ute Wartenberg Kagan in honor of Walter A. Eberstadt.

In 2013, Henry H. Arnhold generously gifted the Frick the *Great Bustard*, created in 1732 by the Meissen Porcelain Manufactory. We also acquired a beautiful watercolor and graphite drawing on laid paper, *View of Dieppe* by Antoine Vollon, a gift from Carol Forman Tabler in memory of Mr. and Mrs. Alexander A. Forman III.

Special loans continue to enliven the permanent collection. We received two paintings from The Alana Collection, both depicting Saint Jerome in the Wilderness—one by Benvenuto Tisi da Garofalo and the other by Fra Bartolommeo. The Museum of the City of New York lent Pierre-Jean David d'Angers's marble *Ann Buchan Robinson*, and we received Matthias Stein's carved ivory sculpture *Pluto and Proserpina* from an anonymous lender. Other objects on loan are Jean-Antoine Houdon's *La Grive Morte* (The Horvitz Collection, Boston); Giambologna's wax sculpture *Astrology* (The Quentin Foundation); Guillaume Boichot's *Pair of Vases Depicting the Calydonian Boar Hunt* (private collection); a Saint-Porchaire pottery ewer (anonymous lender); a pair of silver basins and fountains by Lewin Dedecke and Johann Wilhelm Voigt I (private collection); a pair of French gilt-bronze candlesticks after Juste-Aurèle Meissonnier

(private collection); a Meissen mounted "Maiblumen" vase in hard-paste porcelain with colored enamel, gilded decoration, and gilt bronze (private collection); a pair of French mounted petrified wood vases with gilt bronze (private collection); a French console table in gilt wood and marble (private collection); a Parisian pediment clock with gilt mounts attributed to François Rémond (private collection); a longcase regulator clock by Balthazar Lieutaud (private collection); a Louis XVI fall-front desk by Jean-Henri Riesener (private collection); a Sèvres Louis XVI mounted vase (private collection); a Sèvres Louis XV potpourri vase with Louis XVI gilt-bronze mounts (private collection); and a garniture of one clock and two vases made of Qianlong-era porcelain with French gilt-bronze mounts and a clock movement by Jean Martin (private collection).

The Conservation Department continues its long-term technical research on objects in the permanent collection. Chief Conservator Joe Godla has been studying the fabrication techniques of Pierre Gouthière's gilt bronzes, and Associate Conservator Julia Day continues her work on the various terracotta sculptures in the collection. The conservation lab received several improvements this year, including the installation of new flooring material and a humidifier that enables sensitive objects to be treated during the dry winter season. The department also installed a new wireless data logging system to monitor humidity and temperature in the galleries and vaults.

Goya's *Duke of Osuna* looks absolutely splendid after undergoing treatment and technical study by Dorothy Mahon

and Michael Gallagher, conservators at The Metropolitan Museum of Art. The eighteenth-century Régence picture frame in which Hals's *Portrait of a Woman* hangs was meticulously treated by the Brooklyn-based conservator Giovanni Bucchi. The West Gallery's nineteenth-century Persian Sarouh carpet was reinstalled after extensive cleaning and repairs at the Cathedral of St. John the Divine's conservation facility.

In addition to studying, enhancing, and caring for our permanent collection, we remain committed to ensuring its accessibility. This past year the Education Department presented more than 800 events for nearly 17,000 visitors. This included the Frick's series of free lectures, which was enjoyed by 2,000 attendees. Thirteen lectures—including those related to the Mauritshuis and Renaissance and Baroque Bronzes exhibitions—were webcast in partnership with FORA.tv and made available for viewing online.

The Frick's second annual Teen Night

took place on September 27, 2013. Nearly 120 teens explored the permanent collection and participated in gallery conversations, listened to chamber music performed by Praxis Youth Leadership Orchestra, and shared in a Q&A with Frick staff members. On October 4, 2013, we hosted our third annual College Night, when more than 200 college and graduate students gathered after hours to learn about our education programs, fellowships, internships, and the Frick Art Reference Library.

As part of our ongoing effort to reach students and young professionals, we presented a series of programs throughout the year, including Cool Classes for Hot Nights for high school students; Frick Forum for teens, which promotes close looking and art historical discussion; Art Club, a free weekend program for middle school students; and Art Dialogues, a program designed for young professionals interested in participatory and focused engagement with works of

art. More than 300 individuals participated in these programs.

Other highlights of our education program included guided school visits, through which we served more than 1,750 students; our museum-school collaboration, this year with East Harlem School; and studio programs for participants of all ages and abilities.

We welcomed two new colleagues this year: Nathaniel Prottas became our newest Samuel H. Kress Interpretive Fellow, and Adam Eaker, a doctoral candidate at Columbia University, joined us as our second Anne L. Poulet Curatorial Fellow.

It has been an especially exciting year at The Frick Collection. I am immensely grateful to my staff for their expertise and unwavering dedication, without which none of the aforementioned projects would be possible. We are currently preparing for a wide range of forthcoming exhibitions, programs, publications, and activities, and I look forward to sharing them with you in a year's time.





## Report of the Andrew W. Mellon Chief Librarian

Stephen J. Bury

It has been a productive year for the Library, with online exhibitions, continued research initiatives, and new digitization projects. We have made a particular effort to expand our online archive and make it accessible to patrons and scholars worldwide.

The New York Art Resources Consortium (NYARC), which consists of the libraries and archives of the Frick Art Reference Library, the Brooklyn Museum, and The Museum of Modern Art, was awarded a \$340,000 grant from The Andrew W. Mellon Foundation to initiate a program of web archiving for specialist art historical resources. The two-year program, known as *Making the Black Hole Gray*, responds to a 2012 pilot study, *Reframing Collections for the Digital Age*, also funded by the Mellon Foundation. The study demonstrated that the types of printed materials the NYARC libraries have historically collected are increasingly migrating to the web. It revealed an urgent need to preserve the web-based versions of auction catalogues, catalogue raisonnés, and scholarly research projects, as well as artist, gallery, and museum Web sites, in order to eliminate a “digital black hole” in the art historical record. The Frick has taken the lead in this project, and NYARC has secured funding for a National Digital Stewardship fellow, who will be based at the Frick to assist in the preservation of

Web archives. NYARC also obtained funding from The Samuel H. Kress Foundation for two successive two-year fellows who will work in public services, dividing their time among the three NYARC partners.

In the Photoarchive, the historic heart of the Library since it was established in 1920, staff members began digitizing more than 330,000 American school photographs. Working closely with John Resig, Dean of Computer Science at the Khan Academy, and using the image recognition software MatchEngine, they analyzed anonymous Italian school digital images and metadata for errors and then matched them against the Fondazione Zeri’s holdings in order to make identifications. A grant from The Samuel H. Kress Foundation will enable us to develop this project into an open-source tool-kit for image analysis that can be used by other photo archives.

In July, the Frick Art Reference Library Periodicals Index, a card-based index of more than 300 periodicals held by the Library, was made available online through an electronic subscription resource published by EBSCO, a leading resource discovery service provider for libraries worldwide. In our third year of a five-year project with scholarly publisher Brill, the Library incorporated digitized files of 326 rare auction catalogues into the Art Sales Catalogues Online.

Thanks to a \$25,000 grant from the Metropolitan New York Library Council, we completed the third phase of our collaborative digitization project *Gilding the Gilded Age: Interior Decoration Tastes & Trends in New York City*, which brought together materials pertaining to the Gilded

Age in New York from the Frick and the William Randolph Hearst Archive (Long Island University). Digital copies of Gilded Age sales catalogues are now accessible through Arcade, WorldCat, and the Internet Archive. An online exhibition created using materials from this collaboration provides further information on important collectors of decorative arts in the Gilded Age and on the Chinese export porcelain that was in particular demand at that time.

*This Kiss to the Whole World: Klimt and the Vienna Secession*, another online exhibition mounted by the Library and featuring rare materials from the special collections of NYARC, was launched as part of *Vienna, City of Dreams*, a three-week citywide festival held in February and March and spearheaded by Carnegie Hall. The online exhibition spotlighted the Vienna Secession (Union of Austrian Artists) movement when Gustav Klimt, a founding member, was involved. The Web site presented digital copies of the twenty-three Vienna Secession catalogues (1898–1905) along with photographic postcards illustrating some of the Secessionist exhibition installations. It also included texts about the famous Beethoven/Klinger Secession exhibition (1902), the Klimt retrospective exhibition (1903), and the Secession building, as well as an interactive timeline. Digital copies of the Frick Art Reference Library’s collection of Secession catalogues from 1898 through 1922 are available in Arcade.

We continue to engage with the digital community and to share our digital resources via social media. The Library posted image collections on Pinterest, with

organizing themes such as *A Girl's Best Friend*, *Silhouettes*, and *Art History's Best Facial Hair*. The collections feature the Library's digitized negatives and are linked to the Frick Digital Image Archive. We also began to provide content to The Frick Collection's Facebook page for "Throwback Thursdays." The Library began Wikipedia activity on behalf of The Frick Collection and arranged a training workshop with the "Wikipedian in Residence" of the Metropolitan New York Library Council.

Serving our visitors remains a top priority. For the first time in the Library's ninety-three-year history, we were open to the public in August on Tuesdays and Wednesdays. This year the Library had 6,097 external visitors and set all-time records for the registration of new researchers, the number of onsite and email queries received, and the number of interlibrary loans. In August, we subscribed to Ebook Library, an e-book aggregator that enables registered users to select and download any e-book listed in our online catalog.

We conducted our first full survey of onsite readership, which resulted in the revision of our digital photography policy. A new digital microform scanner was added in the Small Reading Room, and both Reading Rooms were updated with LED lighting.

To introduce a wider general public to the Library and its services, we partnered with Open House New York during its annual festival celebrating design and architecture in the city's five boroughs. Tours of the Library's historic 1934 building were offered during the festival weekend, October 12 and 13, 2013.

The February release of George Clooney's

feature film *The Monuments Men* piqued public interest in the Library's involvement with the group during World War II, when Library staff helped to research and prepare maps that were used during Allied bombing raids of Europe in order to avoid the destruction of great works of art and architecture. ABC News filmed a segment in the Reading Room, where Harry Ettlinger, an original member of the Monuments Men team in the 1940s, was interviewed together with Inge Reist, the Director of the Center for the History of Collecting. Inge also gave a talk on the same subject at the Century Association, while Sally Brazil and I took part in a Google Hangout session on the topic, sponsored by the Google Cultural Institute. Using historical photographs from the Archives, the Library also mounted three online exhibitions about the activities of the Monuments Men and their association with the Frick during World War II.

We received two major archival gifts. The first, from Carol Tabler, consists of about 460 letters to and from nineteenth-century French landscape artists, many relating to Antoine Vollon. The second gift, from Mme Rolande Miquel, consists of research notes and materials on French nineteenth-century landscape painters, once belonging to the scholar Pierre Miquel.

The Library also acquired a small archive of materials relating to the American painter Walter Gay, which complements the collecting strengths of the Frick Art Reference Library and is relevant to the history of the Frick. It includes a manuscript and typescript diary of Gay's wife, Matilda, covering thirty years beginning in 1904. The friends

and acquaintances mentioned include John Singer Sargent, Edith Wharton, Henry James, Bernard Berenson, Elsie de Wolfe, Henry Clay Frick, and Library founder Helen Clay Frick.

The Helen Clay Frick Foundation renewed its support of the Library's care of the Helen Clay Frick Family Archive with a \$100,000 grant, which will enable us to continue the process of creating finding aids and conserving and digitizing materials from the archive. There are now online finding aids for more than 63 percent of the archives, which have been housed at the Library since 2001.

The Center for the History of Collecting continues to foster the burgeoning field of collecting history by offering fellowships and seminars, hosting symposia and study days, and creating tools to access primary documents generated by art collectors and dealers. In September, the Center presented *Going for Baroque: Americans Collect Italian Paintings of the 17th and 18th Centuries*, a two-day symposium made possible by the Robert H. Smith Family Foundation. The Center's symposium in May, *The Americas Revealed: Collecting Colonial and Modern Latin American Art in the United States*, included interviews with prominent collectors Richard and Roberta Huber and Patricia Phelps de Cisneros. Other highlights of the Center's calendar include a lecture by celebrated ceramicist and author Edmund de Waal, sponsored by Gagosian Gallery; a panel discussion moderated by Center Director Inge Reist featuring J. Tomilson Hill, Jock Reynolds, and Richard Feigen; and a reception at Sotheby's to award Jennifer Farrell and five coauthors the Sotheby's Book

Prize for *Get There First, Decide Promptly: The Richard Brown Baker Collection of Post-War Art*. The Center's third publication, *Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals*, was released in June, and oral histories with Alfred Taubman and Jordan Schnitzer were completed. Finally, together with the Center for Italian Modern Art, we organized the first New York-area art history fellows network and held a successful event in June.

The Library's many achievements were the result of the efforts of a talented and dedicated staff working across departments. It is a privilege for me to be their Chief Librarian.

## Museum Acquisitions

*The Great Bustard*, 1732, Meissen porcelain, modeled by Johann Gottlieb Kirchner (1706–after 1737), gift of Henry H. Arnhold, 2013

Pierre-Jean David d'Angers (1788–1856), *L'Abbè de Lamennais*, 1831, bronze, gift of Johnathan Kagan and Ute Wartenberg Kagan in honor of Walter A. Eberstadt, 2013

Pierre-Jean David d'Angers (1788–1856), *L'Abbè de Lamennais*, 1831, wax on slate, gift of Johnathan Kagan and Ute Wartenberg Kagan in honor of Walter A. Eberstadt, 2013

Antoine Vollon (1833–1900), *View of Dieppe Harbor*, 1873, watercolor and graphite on laid paper, gift of Carol Forman Tabler in memory of Mr. and Mrs. Alexander A. Forman III, 2014

## Notable Library Acquisitions

### Gifts

Collection of approximately 460 letters written to and by nineteenth-century French landscape painters, many relating to Antoine Vollon; gift of Carol Forman Tabler

Research notes and materials related to nineteenth-century French landscape painters, compiled by the French art historian Pierre Miquel; gift of Mme Rolande Miquel

700 photographs of Italian paintings and frescoes; gift of The Robert Lehman Collection, The Metropolitan Museum of Art

24 linear feet of photographs of paintings, drawings, and sculpture; gift of the Department of the Art of Europe, Museum of Fine Arts, Boston

224 photographs of European drawings; gift of Wildenstein & Company, through Eliot Rowlands

275 photographs of paintings and drawings by twentieth-century American artists; gift of Laurence Casper

*Man become guilty, or, The corruption of nature by sinne: according to St. Augustines sense*, London, 1650. Translation by Henry Carey, 2nd Earl of Monmouth, inscription by his daughter Anne, Countess of Clanbrassil; gift of the Maine Historical Society

Sara Goudar, *Remarques sur les Anecdotes de Madame la Comtesse Dubarri*, Amsterdam, 1777; gift of Colin B. Bailey

### Purchases

Joseph Bonomi, *Perspective Without a Master*, manuscript, c. 1859–61

*Walter Gay Archive*, manuscript material, photographs, and artifacts documenting the life of the American painter Walter Gay (1856–1937), including the original manuscript diary of Gay's wife, Matilda, 1904–20

*Memorandum of Oil Paintings etc.*, manuscript detailing the art acquisitions of Sir John Mark of Manchester (1832–1909)

*Catalogue of about 100 Copper Plates All Engraved by Mr. Meyer*, London, July 28–30, 1829. Auction catalogue of bankruptcy sale (including the artist's studio furniture and equipment) of Henry Meyer (1782/3–1847)

*Catalogue of the first exhibition of the works of living artists, at the gallery of the Society for the Encouragement of the Fine Arts, Quiet Street, Bath*, 1836–37; purchased in honor of Charles Ryskamp

*Catalogue of the Valuable Collection of Prints and Drawings of Henry H. Hope Esq.*, Leigh and Sotheby, London, March 18, 1813

*Vincent van Gogh Sketchbooks: a facsimile of the artist's sketchbooks in the collection of the Van Gogh Museum*, London, 2013; purchased through the generous support of The Florence Gould Foundation

# Public Programming

## Exhibitions

*Precision and Splendor:  
Clocks and Watches at The Frick Collection*  
January 23, 2013, through March 9, 2014

*David d'Angers: Making the  
Modern Monument*  
September 17 through December 8, 2013

*Vermeer, Rembrandt, and Hals:  
Masterpieces of Dutch Painting from  
the Mauritshuis*  
October 22, 2013, through January 19, 2014

*Renaissance and Baroque Bronzes from  
the Hill Collection*  
January 28 through June 15, 2014

*Enlightenment and Beauty: Sculptures  
by Houdon and Clodion*  
April 1, 2014, through April 5, 2015

*The Poetry of Parmigianino's "Schiava Turca"*  
May 13 through July 20, 2014

## Lectures

September 18, 2013  
"Sculpting History: David d'Angers and  
the Romantic Monument"  
Emerson Bowyer, Guest Curator,  
The Frick Collection

October 9, 2013  
"Vital Signs: The Art of David d'Angers"  
Dorothy Johnson, Roy J. Carver Professor  
of Art History, The University of Iowa

October 16, 2013  
"Clocks, Politics, and Changing Times"  
Kevin K. Birth, Professor, Department  
of Anthropology, Queens College,  
City University of New York

October 23, 2013  
"Royal Picture Gallery Mauritshuis: Past,  
Present, and Future"  
Emilie Gordenker, Director, Royal Picture  
Gallery Mauritshuis, The Hague

October 29, 2013  
*Artists, Poets, and Writers Lecture*  
"The Dutch Tradition of Portraiture:  
A Dialogue"  
Rineke Dijkstra, photographer, and Hans  
den Hartog Jager, art critic and historian

November 6, 2013  
"Behind the Scenes of Everyday Life:  
Dutch Genre Painting"  
Edwin Buijsen, Head of Collections, Royal  
Picture Gallery Mauritshuis, The Hague

December 4, 2013  
"The Making of an Icon: How the *Girl  
with a Pearl Earring* Gained Its Fame"  
Arthur Wheelock, Curator of Northern  
Baroque Paintings, National Gallery of Art,  
Washington, D. C.

January 22, 2014  
"Author Talk: Neil Harris, *Capital Culture*"  
Neil Harris, Preston and Sterling Morton  
Professor Emeritus in the Departments  
of History and Art History, University  
of Chicago

January 29, 2014  
"Why Multiplicity? On the Production of  
Small Bronzes in the Italian Renaissance"  
Claudia Kryza-Gersch, art historian

February 5, 2014  
"Renaissance and Baroque Bronzes from  
the Hill Collection"  
David Ekserdjian, Professor of Art History,  
University of Leicester

March 26, 2014  
"The Small Bronze and the Legacy of  
Leonardo in Florence"  
Michael Cole, Professor of Italian  
Renaissance and Baroque Art, Department  
of Art History and Archaeology,  
Columbia University

April 3, 2014  
"The Sculpture of Houdon and Clodion:  
Reflections of Antiquity"  
Anne L. Poulet, Director Emerita,  
The Frick Collection

## Lectures *(Continued)*

April 24, 2014

*Artists, Poets, and Writers Lecture*

“Jeff Koons on Sculpture”

Jeff Koons, artist

April 30, 2014

“Velázquez: Master and Masterpieces”

Jonathan Brown, Carroll and Milton Petrie  
Professor of Fine Arts, Institute of Fine Arts,  
New York University

May 14, 2014

“A Portrait and Its Mysteries:

Parmigianino’s *Schiava Turca*”

Aimee Ng, Guest Curator, The Frick  
Collection

May 21, 2014

“Court Portraiture in the Age of  
Isabella d’Este”

Andrea Bayer, Curator, Department of  
European Paintings, The Metropolitan  
Museum of Art

June 12, 2014

*Samuel H. Kress Lecture in  
Museum Education*

“Painted Presence”

Michael Ann Holly, Starr Director  
Emeritus of the Research and Academic  
Program, The Sterling and Francine Clark  
Art Institute, Williamstown, Massachusetts

## Free Public Evenings

July 19, 2013

Summer Night

In celebration of the special exhibition  
*Precision and Splendor: Clocks and Watches  
at The Frick Collection*

September 27, 2013

Teen Night

October 4, 2013  
College Night

March 21, 2014

Spring Night

In celebration of the special exhibition  
*Renaissance and Baroque Bronzes from  
the Hill Collection*

June 27, 2014

Summer Night

In celebration of the special exhibition  
*The Poetry of Parmigianino’s “Schiava Turca”*

## Symposia

September 20 & 21, 2013

“Going for Baroque: Americans Collect  
Italian Paintings of the 17th and 18th  
Centuries”

Presented by the Center for the History  
of Collecting

April 25 & 26, 2014

“A Symposium on the History of Art”

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

May 16 & 17, 2014

“The Americas Revealed: Collecting  
Colonial and Modern Latin American Art  
in the United States”

Presented by the Center for the History  
of Collecting



## Publications

*David d'Angers: Making the Modern Monument*, by Emerson Bowyer with Jacques de Caso, 2013

*The Frick Collection Handbook of Paintings*, fifth printing, in association with Scala Arts Publishers, Inc., 2014

*Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals*, edited by Esmée Quodbach, in association with Pennsylvania State University Press, 2014. *The book is the first of the series "The Frick Collection Studies in the History of Art Collecting in America."*

*The Poetry of Parmigianino's "Schiava Turca,"* by Aimee Ng with a foreword by David Ekserdjian, 2014

## Concerts

October 6, 2013  
Anna Vinnitskaya, piano,  
in New York debut

October 27, 2013  
Maurice Steger, recorder, in New York  
debut, with Phoebe Carrai, baroque cello,  
and Ignacio Prego, harpsichord

November 10, 2013  
Meccorre Quartet, in New York debut

December 8, 2013  
Augustin Hadelich, violin, and  
Charles Owen, piano

January 12, 2014  
David Geringas, solo cello

February 9, 2014  
Wolfgang Holzmair, baritone, with  
Russell Ryan, piano

March 2, 2014  
Fauré Piano Quartett

March 16, 2014  
Olivier Cavé, piano, in New York  
debut

April 6, 2014  
Minguet Quartett, in New York debut

May 4, 2014  
Trio Settecento, violin, viola da gamba,  
and harpsichord

# Statement of Financial Position

June 30, 2014, and 2013

	2014	2013
<i>Assets</i>		
Cash and cash equivalents	\$ 1,435,734	\$ 808,937
Contributions receivable, net	8,022,766	3,046,309
Due from broker for securities sold	425,279	101,282
Inventory	712,895	774,956
Other prepaid expenses, receivables, and other assets	741,533	1,165,828
Prepaid pension benefits	3,031,017	2,011,947
Investments in securities	324,275,948	274,625,707
Property and equipment, net	19,756,915	20,380,850
<b>Total assets</b>	<b>\$ 358,402,087</b>	<b>\$ 302,915,816</b>
<i>Liabilities</i>		
Accounts payable, accrued expenses, and deferred income	2,766,500	2,315,044
Accrued postretirement health and other benefits	7,601,755	6,715,462
<b>Total liabilities</b>	<b>10,368,255</b>	<b>9,030,506</b>
<i>Net assets</i>		
Unrestricted	282,105,912	239,807,903
Temporarily restricted	25,752,813	14,520,114
Permanently restricted	40,175,107	39,557,293
<b>Total net assets</b>	<b>348,033,832</b>	<b>293,885,310</b>
<b>Total liabilities and net assets</b>	<b>\$ 358,402,087</b>	<b>\$ 302,915,816</b>

## Note 1

For purposes of brevity, the June 30, 2014, 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 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. 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 4.50% 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 \$50,000 or more (which are Board designated for long-term investment as funds functioning as endowment); depreciation of property and equipment; 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. The spending rate was 4.50% for fiscal years 2014 and 2013.

# Statement of Activities

June 30, 2014 (with comparative totals for the year ended June 30, 2013)

	Unrestricted			Temporarily Restricted	Permanently Restricted	Total	
	General	Board Designated	Total			2014	2013
<b>Operating Support and Revenues</b>							
Spending from endowment	\$ 10,977,501	\$ —	\$ 10,977,501	\$ —	\$ —	\$ 10,977,501	\$ 10,342,302
Other capital gain	8,916	—	8,916	—	—	8,916	12,025
Admission fees	5,182,563	—	5,182,563	—	—	5,182,563	4,023,893
Membership	3,610,764	—	3,610,764	—	—	3,610,764	1,779,186
Bookstore sales and miscellaneous	1,887,919	—	1,887,919	—	—	1,887,919	1,284,531
Contributions	3,706,458	—	3,706,458	8,847,623	—	12,554,081	6,291,217
	25,374,121	—	25,374,121	8,847,623	—	34,221,744	23,733,154
Net assets released from restrictions	2,924,589	—	2,924,589	(2,924,589)	—	—	—
<b>Total operating support and revenues</b>	<b>28,298,710</b>	<b>—</b>	<b>28,298,710</b>	<b>5,923,034</b>	<b>—</b>	<b>34,221,744</b>	<b>23,733,154</b>
<b>Operating Expenses</b>							
<i>Museum programs</i>							
Operations	6,484,223	—	6,484,223	—	—	6,484,223	6,045,062
Special exhibitions, concerts, and lectures	1,937,756	—	1,937,756	—	—	1,937,756	1,558,963
Bookstore, including cost of sales	1,858,503	—	1,858,503	—	—	1,858,503	1,287,598
<b>Total museum programs</b>	<b>10,280,482</b>	<b>—</b>	<b>10,280,482</b>	<b>—</b>	<b>—</b>	<b>10,280,482</b>	<b>8,891,623</b>
<i>Library programs</i>							
Operations	4,600,604	—	4,600,604	—	—	4,600,604	4,194,190
Special programs	284,571	—	284,571	—	—	284,571	479,776
<b>Total library programs</b>	<b>4,885,175</b>	<b>—</b>	<b>4,885,175</b>	<b>—</b>	<b>—</b>	<b>4,885,175</b>	<b>4,673,966</b>
<b>Total programs</b>	<b>15,165,657</b>	<b>—</b>	<b>15,165,657</b>	<b>—</b>	<b>—</b>	<b>15,165,657</b>	<b>13,565,589</b>
<i>Supporting services</i>							
General and administrative	8,689,047	—	8,689,047	—	—	8,689,047	7,976,509
Fundraising	2,054,711	—	2,054,711	—	—	2,054,711	1,708,742
<b>Total supporting services</b>	<b>10,743,758</b>	<b>—</b>	<b>10,743,758</b>	<b>—</b>	<b>—</b>	<b>10,743,758</b>	<b>9,685,251</b>
<b>Total operating expenses</b>	<b>25,909,415</b>	<b>—</b>	<b>25,909,415</b>	<b>—</b>	<b>—</b>	<b>25,909,415</b>	<b>23,250,840</b>
<b>Excess of operating support and revenues over operating expenses</b>	<b>2,389,295</b>	<b>—</b>	<b>2,389,295</b>	<b>5,923,034</b>	<b>—</b>	<b>8,312,329</b>	<b>482,314</b>
<b>Non-operating changes to net assets</b>							
Contributions	—	40,000	40,000	—	702,814	742,814	1,331,711
Bad debt expense	—	—	—	—	(85,000)	(85,000)	—
Depreciation	—	(1,741,076)	(1,741,076)	—	—	(1,741,076)	(1,719,040)
Gain on sale of non-operating asset	—	—	—	—	—	—	1,470,668
Net investment return designated for long-term investment	—	38,927,316	38,927,316	6,701,516	—	45,628,832	29,911,267
Pension and postretirement benefit plan liability adjustment	1,290,623	—	1,290,623	—	—	1,290,623	2,265,585
Net assets released from restrictions	—	1,391,851	1,391,851	(1,391,851)	—	—	—
<b>Total non-operating changes</b>	<b>1,290,623</b>	<b>38,618,091</b>	<b>39,908,714</b>	<b>5,309,665</b>	<b>617,814</b>	<b>45,836,193</b>	<b>33,260,191</b>
<b>Change in net assets</b>	<b>3,679,918</b>	<b>38,618,091</b>	<b>42,298,009</b>	<b>11,232,699</b>	<b>617,814</b>	<b>54,148,522</b>	<b>33,742,505</b>
<b>Net Assets</b>							
<b>Beginning of year</b>	<b>\$ 6,422,245</b>	<b>\$ 233,385,658</b>	<b>\$ 239,807,903</b>	<b>\$ 14,520,114</b>	<b>\$ 39,557,293</b>	<b>\$ 293,885,310</b>	<b>\$ 260,142,805</b>
<b>End of year</b>	<b>\$ 10,102,163</b>	<b>\$ 272,003,749</b>	<b>\$ 282,105,912</b>	<b>\$ 25,752,813</b>	<b>\$ 40,175,107</b>	<b>\$ 348,033,832</b>	<b>\$ 293,885,310</b>

## 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, 2013, to June 30, 2014. These gifts and grants provide vitally needed general operating funds as well as support for a range of important projects, including special exhibitions and publications, the education program, 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 [www.frick.org](http://www.frick.org).

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*✎ The Frick Collection makes every effort to list donor names as requested. Please direct corrections to Helen Freeman at 212.547.0709.*

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As of June 30, 2014

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*Executive Assistant to the Director*

Blanca del Castillo

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*Registrar & Exhibition Manager*

Anna Finley

*Education Assistant*

Susan Grace Galassi

*Senior Curator*

Allison Galea

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*Special Events Manager*

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*Administrative Assistant*

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*Special Campaign and  
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Vivian Gill  
*Creative Director for Digital Media*

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*Database Administrator*

Sean Troxell  
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Brian Williams  
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*Sous Chef*

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As of June 30, 2014

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Sophia Walter  
*Library Administrator*

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*Chief, Public Services*

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*Reference Clerk/Technician*

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Pinky Fung  
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*Digital Preservation Librarian*

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Amy Schwarz (*Periodicals; p.t.*)  
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Margaret Rose

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Kerri Pfister

*Photoarchive Assistant*

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Louisa Wood Ruby

*Head, Photoarchive Research*

Hanna Siesel

*Photoarchive Associate*

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Susan Chore

Julie Ludwig

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Shannon Yule

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Samantha Deutch

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