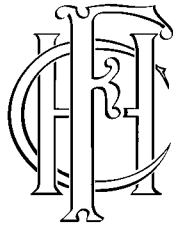


THE FRICK COLLECTION

ANNUAL REPORT JULY 2012 – JUNE 2013





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Piero della Francesca (1411/13–1492), detail of *Virgin and Child Enthroned with Four Angels*, c. 1460–70, oil (and tempera?) on wood transferred to fabric on panel, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts; photograph by Michael Agee

The Frick Collection Board of Trustees

As of June 30, 2013

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Letter from the Chairman and the Director

Margot Bogert & Ian Wardropper

The Frick Collection continues to evolve and grow, but we never lose sight of our mission to offer our members and visitors the best possible experience. We continue to present thought-provoking exhibitions, expand our programs, and provide the oasis for contemplative reflection that has become our hallmark. We stand today on a very solid and healthy foundation thanks to the efforts of a remarkably talented staff, the guidance of a dynamic Board of Trustees, and the loyal support of our members. We celebrated the achievements of two departing senior staff members, while anticipating the new ideas and fresh approaches their successors will bring to the institution.

The 2012 Autumn Dinner honored Henry Arnhold, a distinguished civic leader and a long-time supporter of the institution. Mr. Arnhold is a passionate collector of Meissen porcelain and a well-known authority in the field, and we are delighted that he has promised a significant gift of Meissen to the Frick. (A selection of pieces from this promised gift was featured in the inaugural exhibition of the museum's new Portico Gallery, in 2011.) The annual black-tie event raised nearly \$1.1 million to support programs at both the Collection and the Library, including education initiatives. Our second largest annual fundraiser, the Young Fellows Ball, drew six hundred guests and raised nearly \$270,000 for the museum's education program. The party's theme, Dance of Time, was

inspired by the special exhibition *Precision and Splendor: Clocks and Watches at The Frick Collection*.

We continue to build our Board, and this year we added three new Trustees: Ayesha Bulchandani-Mathrani, Michael J. Horvitz, and Sidney R. Knafel. All have been major supporters of the institution and have given generously of their time and resources to a range of programs. Ayesha Bulchandani-Mathrani strongly believes in the Frick's capacity to inspire and to educate and has emerged as a proponent of the institution through a combination of committee and event involvement. Michael Horvitz's experience on civic and museum boards is extensive and varied, and Sid Knafel has led a diverse group of companies involved in finance and communications in addition to supporting educational and philanthropic causes. These individuals bring to the institution broad leadership experience that will help us carry forward the Frick's mission.

In June we bid farewell to Colin B. Bailey, who assumed the position of Director of Museums at the Fine Arts Museums of San Francisco. Colin joined the Frick in 2000 as Chief Curator and was named Peter Jay Sharp Chief Curator in 2007, Associate Director in 2008, and Deputy Director in 2011. During his tenure, the Curatorial Department carried out an ambitious program of more than sixty exhibitions on a wide range of subjects and media. In addition, Colin organized the

long-term loan to the Frick of more than twenty objects. The Frick acquired twenty-eight works for the permanent collection in the last twelve years, and many of these were the result of his efforts. Perhaps Colin's most indelible contribution to the Frick was the development of the Curatorial staff. He inaugurated positions including a full-time Chief Conservator, Associate Conservator, Senior Curator, Curator, Associate Curator of Decorative Arts, and Assistant Curator. We are grateful to him for his many contributions to the institution, all of which will have a lasting impact.

This year we also said good-bye to Lynne Rutkin, our Deputy Director for External Affairs. Lynne joined the Frick in 2006 and subsequently helped to raise more than \$7 million annually to support exhibitions, conservation activities, education programs, the Library, concerts, and other initiatives. A comparison of revenue generated during fiscal year 2006, before her arrival, and fiscal year 2012 shows an 80 percent increase in funds raised. Owing in large part to her efforts, we have endowed the positions of Chief Curator and Curator of Decorative Arts, and we are close to our goal of endowing the Chief Conservator's post. We were also successful in matching a challenge grant from The Andrew W. Mellon Foundation to endow the Anne L. Poulet Curatorial Fellows, renamed (from the Andrew W. Mellon Fellows) in honor of our Director Emerita. Under Lynne's guidance the institution has revitalized its membership program, and this year saw our membership reach an all-time high of more than 5,000 supporters. Lynne assembled a superb team in the

Development Department, which will carry on her work. We are fortunate to have benefited from her expertise and leadership.

Late in the year, we were pleased to welcome Tia Chapman to the Frick, who succeeds Lynne as Deputy Director for External Affairs. Tia was previously the Director of Major Gifts at the Metropolitan Opera.

After the record attendance of 2011–12, we thought that the pace would slow down this year, assuming that an exhibition program with fewer bold-face names might not draw the same crowds we had experienced with our Picasso and Renoir exhibitions. This turned out not to be the case. Clearly, the reputation that the Frick has built for the high quality of its exhibitions combined with the excellence of its programs and permanent collection keeps visitors returning again and again. Owing to wonderful reviews in the press, little-known artists such as Antico and Johann Christian Neuber drew large crowds during the typically quiet summer months, and three

exhibitions in the spring—*Precision and Splendor: Clocks and Watches at The Frick Collection*; *Piero della Francesca in America*; and *The Impressionist Line from Degas to Toulouse-Lautrec: Drawings and Prints from the Clark*—proved to be immensely popular with the public. *Precision and Splendor*, the second show mounted in our recently constructed Portico Gallery, demonstrated the ways this new space expands our range and adds vitality to our increasingly important exhibition program. In May we saw the highest attendance ever for that month, and this year's attendance—more than 325,000 visitors—was close to last year's record number.

We are pleased to report that all of our special exhibitions of the past twelve months were fully funded by outside grants. *Piero della Francesca in America* deserves special mention, as it was born out of our Curatorial Fellows program, a program designed to encourage and promote the next generation of museum curators. Although a small show in terms of the number of works displayed

(only seven), it was a huge popular and critical success. For the first time in the institution's history, the exhibition catalogue sold out a month before the end of the show. With a generous gift from the participants of the Director's Trip to Italy (fittingly called "Piero and His World"), we were able to reprint the catalogue, which arrived before the exhibition's conclusion.

Educational programs launched initiatives that brought new audiences to the Frick. Teen Night attracted New York City high school students to our galleries; The Ayesha Bulchandani-Mathrani Internship Program established our first paid internships; and Degas's *Dances* contextualized Edgar Degas' *Rehearsal* through a novel theatrical and dance performance.

As we look back, we are grateful to friends and supporters who have made the successes of the past twelve months possible. With your continued support, we look forward to exciting projects and initiatives in the years to come.



Report of the Senior Curator and Acting Chief Curator

Susan Grace Galassi

The Curatorial Department continues to mount diverse exhibitions, with subjects this year ranging from the Renaissance altarpiece panels of Piero della Francesca to the fin-de-siècle lithographs of Toulouse-Lautrec. The way our visitors experience these exhibitions and the permanent collection remains a priority, as reflected in our ever-expanding roster of educational programs. Coupled with our mission to share artworks with the public is our continuing commitment to care for the Frick's collection of paintings, sculptures, and decorative art objects and to preserve the galleries in which they are displayed.

On October 2, 2012, the Frick opened the exhibition *Mantegna to Matisse: Master Drawings from the Courtauld Gallery*, which ran through January 27, 2013. This exhibition marked the first time that so many of the principal drawings in the Courtauld's renowned collection—one of Britain's most important—have been made available for loan. The show offered a survey of extraordinary draftsmanship from the late Middle Ages to the early twentieth century, including works by Leonardo, Dürer, Michelangelo, Rubens, Rembrandt, Goya, and Picasso. We were very pleased to have the exhibition included in the magazine *Apollo's* top ten exhibitions of 2012. Colin B. Bailey, the

Frick's former Deputy Director and Peter Jay Sharp Chief Curator, organized the exhibition with Stephanie Buck, curator at The Courtauld Gallery, London, where the exhibition was installed before traveling to the Frick. Assistant Curator Margaret Iacono served as a liaison between the institutions. A fully illustrated catalogue with entries by the curatorial staffs of the Frick and the Courtauld accompanied the exhibition.

From October 30, 2012, through January 20, 2013, the Frick presented Vincent van Gogh's *Portrait of a Peasant (Patience Escalier)* as part of our ongoing reciprocal loan program with the Norton Simon Museum, in Pasadena, California. Painted in the summer of 1888 during Van Gogh's highly productive fifteen-month stay in Arles, in southern France, the portrait captures the weathered features of Patience Escalier, a gardener and former oxherd. Karen Rosenberg of the *New York Times* responded to the work's highly charged brushwork and vivid palette, remarking that the portrait "scorches and shocks its neighbors . . . with its blazing colors and celebration of hard labor, not to mention its subject's feral gaze." The presentation, which I organized, marked the first time in forty years that the work had been lent. The exhibition was accompanied by two educational videos: the first presented new research on the painting, while a second, scripted by Research Assistant Joanna Sheers, highlighted technical information from a recent examination conducted by conservators at the J. Paul Getty Museum, in Los Angeles.

Precision and Splendor: Clocks and Watches at The Frick Collection debuted on

January 23, 2013, and will remain on view in the Portico Gallery through March 9, 2014. The exhibition provides visitors with the opportunity to view twenty-five clocks and watches from the 1999 bequest of New York collector Winthrop Kellogg Edey. The stylistic and technical developments of timepieces are illustrated by remarkable examples from Germany, France, and Switzerland, dating from the sixteenth through the early nineteenth century. Also included in this presentation are five eighteenth-century French clocks on loan from Horace Wood Brock, of Boston. The exhibition was organized by Charlotte Vignon, Associate Curator of Decorative Arts.

The Frick was the sole venue for *The Impressionist Line from Degas to Toulouse-Lautrec: Drawings and Prints from the Clark*, which was on view from March 12 through June 16, 2013. This exhibition presented a selection of exceptional nineteenth-century French drawings and prints from the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. Included were sheets by Millet, Courbet, Degas, Manet, Gauguin, and Toulouse-Lautrec. Ranging widely in subject matter and technique, the works offered what Karen Wilkin of the *Wall Street Journal* described as a "survey of the history of adventurous nineteenth-century art in Paris." I co-organized the show with Colin B. Bailey in collaboration with Jay A. Clarke, curator at the Clark, who edited the exhibition catalogue.

One of the Frick's former Andrew W. Mellon Curatorial Fellows, Nathaniel Silver, was the guest curator of *Piero della Francesca in America*, the first show in this country

dedicated to the Renaissance master. Curator Denise Allen supervised the project. It brought together six of the eight surviving panels from Piero's famed altarpiece for the Church of Sant'Agostino—four panels from the Frick's permanent collection, one lent by the Museu Nacional de Arte Antiga, Lisbon, and one from the National Gallery of Art in Washington, D.C. The panels were joined by Piero's meditative *Virgin and Child Enthroned with Four Angels*, from the Sterling and Francine Clark Art Institute. The exhibition inspired an enthusiastic response from both the public and the press, with Peter Schjeldahl of *The New Yorker* praising Piero as an artist "loftily apart, defying comparison." The exhibition was on view from February 12 through May 19, 2013, with several study days held during the show's presentation. The exhibition catalogue included essays by Nathaniel Silver, as well as Piero scholars Machtelt Israëls and James R. Banker.

In September we were pleased to receive *Grapes with Insects on a Marble Top*, a rare still-life painting on marble executed about 1791–95 by Gerard van Spaendonck, who is known for his masterful depictions of flowers and botanical specimens. The painting was the generous gift of Asbjorn R. Lunde and provides a harmonious complement to an important group of French still lifes and natural studies in the Collection: *Still Life with Plums* by Jean-Siméon Chardin, *Trompe l'Oeil* by Jean-Étienne Liotard, and *Plum Branches Intertwined*, a recently acquired drawing by Pierre-Joseph Redouté, who was a student of Van Spaendonck's. Curatorial Assistant Katie Steiner's extensive research

on Van Spaendonck's still lifes sheds new light on this exciting acquisition.

Long-term loans provide unique opportunities for visitors to enjoy works that might not otherwise be on view in New York, and they also serve as intriguing counterpoints to the permanent collection. We were fortunate to receive the loan of Joachim Wtewael's *Adam and Eve* of 1610–15, which joined us courtesy of an anonymous private collector. Four objects were lent by collector Horace Wood Brock: a Louis XVI fall-front desk by Jean-Henri Riesener, a Sèvres Louis XVI mounted vase, a long-case regulator clock by Balthazar Lieutaud, and a Sèvres Louis XV potpourri vase with Louis XVI gilt-bronze mounts. These exquisite objects may be seen among the Frick's extensive holdings of eighteenth-century French furniture and decorative arts. Other objects on loan are Jean-Antoine Houdon's *La Grive Morte* (Horvitz Collection); Giovanni Bologna's wax sculpture *Astrology* (The Quentin Foundation); a pair of silver basins and fountains by Lewin Dedecke and Johann Wilhelm Voigt I (private collection); and a Meissen porcelain *Great Bustard* (The Arnhold Collection). Paintings on long-term loan include Antoine Watteau's *La Surprise* (private collection); Simone Martini's *Christ on the Cross between the Virgin and Saint John* (Phillips Family Collection); Francesco Guardi's *View of the Giudecca Canal and the Zattere, Venice* (private collection); and a pair of late fifteenth-century paintings on loan from the Mari-Cha Collection: *The Departure of the Argonauts* by Pietro del Donzello and *The Argonauts in Colchis* by Bartolomeo di Giovanni.

For the past year, the Conservation Department, under the supervision of Joseph Godla, Chief Conservator, has been involved with the installation of LED lighting in the mansion's Dining Room. Designed by Steven Weintraub of Art Preservation Services, the LED lights are fitted inside traditional picture light casings, in keeping with the historical character of the room. These state-of-the-art lights are not only energy efficient but provide bright, even illumination of the portraits by Gainsborough, Hoppner, and Romney that grace the walls of the gallery.

Goya's large-scale painting *The Forge* traveled to the The Metropolitan Museum of Art for technical study by the Met's conservators Dorothy Mahon and Michael Gallagher. The painting underwent x-radiography and infrared reflectography, and several experts in the field of Spanish painting visited the conservation studio to closely examine the work. I presented the findings of this technical study at a round-table discussion on Goya that was held at the Musée du Louvre in April. *The Forge* has since been returned to the East Gallery, where it may be enjoyed alongside the Collection's other works by Goya.

In preparation for the exhibition *Precision and Splendor: Clocks and Watches at The Frick Collection*, it was necessary to treat several timepieces in the Collection, many of which had not been on view in more than a decade. Chief Conservator Joseph Godla and Associate Conservator Julia Day undertook the refurbishment of fourteen clocks, two of which—Clodion's *Dance of Time* and the Weber table clock—required extensive treatment. Thanks to their careful attention,

the clocks and watches look splendid in the light-filled Portico Gallery.

Our efforts to preserve the collection are matched by our commitment to making it accessible to the public. This year, under the direction of Rika Burnham, the Education Department offered 1,088 events and programs for more than 21,000 visitors. The increasingly varied education offerings provide innumerable opportunities for the public to engage with works of art.

The Frick's series of free lectures was attended by more than 1,800 people this year. We continued to broadcast these lectures on our FORA.tv channel, which has become increasingly popular for those unable to attend the lectures in person. An international roster of speakers illuminated aspects of our Courtauld, Piero, Van Gogh, and Clark exhibitions.

The Frick's first Teen Night was held on September 27, allowing more than 120 teenagers to explore the permanent collection, sketch in the galleries, and participate in gallery conversations. The Education Department continued other programs for young art enthusiasts, such as The Frick Connection, a series of evening courses during the academic year, and Cool Classes for Hot Nights, targeted at high school and

college students spending their summers in New York. These two programs alone attracted nearly five hundred students, more than a fifty percent increase from last year. We also welcomed nearly two thousand middle and high school students through our Guided School Visits program. Museum visitors of all ages continued to enjoy special sketching events in the galleries on Wednesdays and Sundays.

One highlight of this year's education program was Degas Dances, a special dance performance inspired by Edgar Degas's *The Rehearsal* from our permanent collection. This event explored the world of late nineteenth-century French ballet through excerpts of dance and commentary that provided an art historical and cultural context.

In December our Editor in Chief Elaine Koss retired after ten years of service at the Frick, during which time she oversaw an impressive array of publications. Michaelyn Mitchell, a longtime editor at the American Federation of Arts, joined our staff as the new Editor in Chief. We were also pleased to welcome Jeongho Park, a doctoral candidate at the Institute of Fine Arts, New York University, as our first Anne L. Poulet Curatorial Fellow.

This year we bid farewell to Colin B. Bailey,

Deputy Director and Peter Jay Sharp Chief Curator, who led the Curatorial Department for more than twelve years. Under Colin's direction, the Frick mounted a remarkable number of exhibitions on wide-ranging topics, including monographic shows on artists such as Memling, Saint-Aubin, Renoir, and Rembrandt, as well as presentations of masterpieces from institutions around the world, among them the Norton Simon Museum, the Courtauld Gallery, and the Dulwich Picture Gallery. This active exhibition schedule was complemented by a robust series of publications—more than forty in all—produced during his tenure. A prolific writer himself, Colin's *Building The Frick Collection* (2006) and *Fragonard's Progress of Love* (2011) will remain definitive texts for many years to come.

These diverse and ambitious projects would not have been possible without the expansion of our department, and during his years at the Frick, Colin established several key positions, among them Chief Conservator, Senior Curator, and Associate Curator of Decorative Arts. His collegial spirit, impeccable scholarship, and enthusiasm for the Frick will be missed. We wish him well in his new endeavor as Director of Museums at the Fine Arts Museums of San Francisco.



Report of the Andrew W. Mellon Chief Librarian

Stephen J. Bury

In June, when I traveled to the Deutsches Historisches Museum in Berlin, I had to cross a control barrier set up by the crew filming George Clooney's *Monuments Men*, which tells the story of the group of curators, art historians, and academics who banded together during World War II to help save Europe's great art treasures from destruction during bombing raids. Earlier in the spring, I had helped the film production company research the very maps and listings used by the *Monuments Men*, many of which were created using the resources of the Frick Art Reference Library. I had been in Berlin to give a lecture at the symposium "From Wunderkammer to e-resource" and to present the John Jacob Astor Award in Library and Information Science to my Frick colleague, Deborah Kempe, Chief of Collections Management and Access. This interesting and satisfying week exemplifies the historic and contemporary importance of the Frick Art Reference Library, and of the professionalism and dedication of its staff, both past and present.

The Library continues to advance on the digital front. This year, sponsored by a grant from the National Endowment for the Humanities, we digitized our collection of American campaign photographs from 1922 to 1967. A grant from the Metropolitan New

York Library Council enabled us to digitize exhibition catalogues from New York institutions that were published during the Gilded Age, and we were awarded a new grant to fund "Gilding the Gilded Age," an effort to digitize decorative arts auction catalogues. This project, a collaboration with the Hearst Archive at Long Island University, is now well underway. We submitted the first tranche of digitized auction catalogues to Brill's Art Sales Catalogues Online.

On January 29 and 30, The Library hosted a colloquium supported by the Samuel H. Kress Foundation. Discussions resulted in the establishment of the International Digital Photo Archive Consortium, which will attempt to digitize a collective corpus of 31.5 million images and associated metadata held by the Frick and our numerous partners, among them The National Gallery of Art, the Getty Research Institute, The Courtauld Institute, Netherlands Art History Institute (RKD), and the Institut national d'histoire de l'art, Paris. We also participated in the Online Computer Library Center (OCLC) Art Museum Libraries initiative, which determined that the holdings of the Frick Art Reference Library contain 27 percent unique items—a figure much higher than that of any other surveyed institution. In the Worldcat database, which discloses the contents of 74,029 world libraries, there were no other libraries in possession of these distinct holdings. We are using this information to inform our security, digitization, and interlibrary loan policies.

The Andrew W. Mellon "Reframing Collections for a Digital Age" project concluded with recommendations for the web

archiving of born-digital art resources. The Foundation accepted our prospectus and proposal to implement these recommendations. Meanwhile, two paid Institute of Museum and Library Services interns completed a review of the problems involved in archiving the Web sites, which we already link to through our library catalog, Arcade.

Library staff members continue to be active in social networking, using blogs (Research News, Discoveries in the Photoarchive, NYARC), Historypin, Pinterest, and Twitter to publicize digitized content from the Archive and Photoarchive in order to reach a broader public. The Library's outreach, however, is not confined to the virtual, and plans are underway to offer ongoing Saturday tours of the Reading Room.

One goal of our digital expansion is to promote the use of our physical materials and resources. This year, we loaned three exhibition catalogues of works by the artist George Sabbagh (dating from 1917, 1925, and 1951) to the international touring exhibition *Le Théoreme de Néfertiti*, which opened on November 17, 2012, at Mathaf: Arab Museum of Modern Art, Doha, then traveled to the Institut du monde arabe, Paris. Additionally, we lent a catalogue of a 1923 exhibition at the Grand Central Galleries to the National Transit Museum for the centennial celebration of Grand Central Terminal.

The Library continued to update its physical space. The stonework in the lobby was cleaned, and a semicircular reception desk was installed. The archivists, who had been scattered over three floors, were consolidated in a new space with improved storage and security, on the first floor.

The Center for the History of Collecting had another strong year. Since 2007, when the Center was founded, Inge Reist has served as its Director as well as the Library's Chief of Research Collections and Programs, a position that included, among other responsibilities, heading the Photoarchive Department. In January, Inge passed the Photoarchive mantle to colleague Kerry Sullivan so that she could take the Center onto its next phase. Under Inge's direction and with the support of Frick Trustees Walter A. Eberstadt and Antonio Weiss, the Center hosted a sold-out symposium in March, "Money for the Most

Exquisite Things: Bankers and Collecting from the Medici to the Rockefellers." Owing to high demand, the sessions were webcast.

In conjunction with the Centro de Estudios Europa Hispanica, Madrid, and the Center for Spain in America, the Center published *Collecting Spanish Art: Spain's Golden Age and America's Gilded Age*. The Center gratefully received funding from the Samuel Kress Foundation, the Leon Levy Foundation, the Billy Rose Foundation, The Robert H. Smith Family Foundation, and anonymous donors. Continuing a project that was begun in 2011, the Center collected

additional oral histories of collectors, including Eli and Edythe Broad, which were created and transcribed in a partnership with the Archives of American Art. The Center also participated in the updating of The Frick Collection Web site and created its own research section.

I think you will agree that the Library has had a very exciting year. With the support of colleagues we have successfully implemented many innovations, which, as we move forward, will allow us to better serve the public, contribute to the study of art history, and support the work of The Frick Collection.

Museum Acquisitions

Francis Cotes (1726–1770),
The Hon. Booth Grey, 1764, oil on canvas;
gift of Robert K. Johnson, 2012

Gerard van Spaendonck (1746–1822),
Grapes with Insects on a Marble Top,
c. 1791–95, oil on marble; gift of
Asbjorn R. Lunde

Notable Library Acquisitions

Gifts

E. Alfred Jones, *Catalogue of the Gutmann
collection of plate now the property of
J. Pierpont Morgan, esquire*, London, 1907;
gift of The Morgan Library & Museum

Nigel Morgan and Stella Panayotova, eds.,
*Illuminated Manuscripts in Cambridge:
A Catalogue of Western Book Illumination in
the Fitzwilliam Museum and the Cambridge
Colleges*, London, 2009; gift of Janine Luke
in honor of Melvin R. Seiden

*Palais de San Donato: catalogue des objets
d'art et d'ameublement, tableaux*, Florence,
1880; gift of Colin B. Bailey

Max Seidel, *Padre e figlio: Nicola e Giovanni
Pisano*, Venice, 2012; gift of Robert H. and
Clarice Smith

Lieve Watteuw, Catherine Reynolds,
and Jan Stock, *Catalogue of Illuminated
Manuscripts, Museum Plantin-Moretus,
Antwerp*, Leuven, Belgium, 2013; gift of the
Museum Plantin-Moretus in memory of
Mel Seiden

Purchases

Catalogue de dessins anciens, Paris, 1842;
purchased through the Patrick A. Gerschel
Fund in memory of André Meyer

*Catalogue de tableaux des trois écoles . . .
qui seront vendus les 28, 29 et 30
[September 1818] . . . par le ministère de . . .
Henry, etc.*, Paris, 1818; purchased through
the Gould Fund

[Carl Gustaf Tessin Collection] *Catalogue
d'une collection de tableaux et portraits, . . .
Vente . . . dans la Grande Sale d'Assemblée de
l'Académie Royale de Peinture et de Sculpture
à Stockholm*, Parts I & II, Stockholm, 1785

*Catalogue of an exhibition of paintings
by Thomas Keyse now exhibiting at
Bermondsey Spa*, London, 1799

Imperatorskii Ermitazh, *Livret de la Galerie
Impériale de l'Ermitage de Saint-Petersbourg:
contenant l'explication des tableaux qui
la composent, avec de courtes notices sur
les autres objets d'art ou de curiosité qui y
sont exposés*, St. Petersburg, 1838

Le memento universal Da Costa, Paris,
1947–48; purchased through
The Heinemann Fund in memory of
Dr. Rudolf J. Heinemann

Michael Wenzel, *Die Gemälde der
Herzog August Bibliothek Wolfenbüttel:
Bestandskatalog*, Wiesbaden, 2012;
purchased in honor of Howard Phipps Jr.

Public Programming

Exhibitions

White Gold: Highlights from the Arnhold Collection of Meissen Porcelain
December 13, 2011, through January 6, 2013

Antico: The Golden Age of Renaissance Bronzes
May 1 through July 29, 2012

Gold, Jasper, and Carnelian: Johann Christian Neuber at the Saxon Court
May 30 through August 19, 2012

Mantegna to Matisse: Master Drawings from The Courtauld Gallery
October 2, 2012, through January 27, 2013

Vincent van Gogh's "Portrait of a Peasant" from the Norton Simon Museum
October 30, 2012, through January 20, 2013

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

Piero della Francesca in America
February 12 through May 19, 2013

The Impressionist Line from Degas to Toulouse-Lautrec: Drawings and Prints from the Clark
March 12 through June 16, 2013

Lectures

July 28, 2012
"Antico and Exhibitions"
Denise Allen, Curator, The Frick Collection

October 3, 2012
"Dürer's Ambitions as a Young Draftsman"
Stephanie Buck, Martin Halusa Curator of Drawings, The Courtauld Gallery, London

October 17, 2012
"Leonardo's Mary Magdalene: An Ideal of Painting and the Power of Love"
Luke Syson, Iris and B. Gerald Cantor Curator in Charge, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art, New York

November 7, 2012
"The Essence of Earthiness: Van Gogh's Peasants"
Judy Sund, Professor of Modern European Art and Art of the Americas, Graduate Center of the City University of New York

November 28, 2012
"Turner and the Love of Art"
David H. Solkin, Walter H. Annenberg Professor of the History of Art, Dean and Deputy Director, The Courtauld Institute of Art, London

December 12, 2012
"Surprise, Surprise! Recently Rediscovered Paintings by Antoine Watteau"
Alan Wintermute, Senior Specialist of Old Master Paintings and Drawings, Christie's, New York

January 16, 2013
"Patience Escalier: Peasant à la Japonaise"
Cornelia Homburg, independent art historian

January 26, 2013
"Thinking with the Hand: Six Centuries of Drawings"
Jack Flam, Distinguished Professor Emeritus of Art and Art History, Brooklyn College and the Graduate Center of the City University of New York

January 30, 2013
"Portrait as Trophy: Three Imperial Busts by Leone Leoni"
Jonathan Marsden, Director of the Royal Collection, London

February 13, 2013
"Piero at Home"
Machtelt Israëls, Researcher, History of Renaissance and Early Modern Art, University of Amsterdam

March 13, 2013
"The Impressionist Line"
Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

Lectures *(Continued)*

March 20, 2013

“Three Geniuses and a Franciscan Friar”
James R. Banker, Professor Emeritus,
Department of History, North Carolina
State University

April 10, 2013

“Snapshot: Painters and the Invention
of the Kodak Camera”
Elizabeth W. Easton, Director, Center
for Curatorial Leadership

April 17, 2013

Alex Gordon Lecture in the History of Art
“The Tapestry of Time”
William J. H. Andrewes, museum
consultant and sundial maker

May 1, 2013

“Piero’s Landscapes”
Scott Nethersole, Lecturer, The Courtauld
Institute of Art, London

May 18, 2013

“From Borgo San Sepolcro to the East Coast”
Nathaniel Silver, Guest Curator, The Frick
Collection

May 29, 2013

“‘The Listening Eye’: Paul Gauguin’s
Primitive Tales”
June Hargrove, Professor, Nineteenth-
Century European Painting and
Sculpture, Department of Art History and
Archaeology, University of Maryland

June 7, 2013

*The Samuel H. Kress Lecture in Museum
Education*

“Initiatives Online”

Teresa Lai, Manager of Online Publications,
The Metropolitan Museum of Art,
New York

June 12, 2013

“Degas and the Crisis of Modern
Draftsmanship”
Richard Kendall, Curator at Large,
Sterling and Francine Clark Art Institute,
Williamstown, Massachusetts

Free Public Evenings

September 27, 2012

Teen Night

October 5, 2012

College Night

In celebration of the special exhibition
*Mantegna to Matisse: Master Drawings from
The Courtauld Gallery*

May 17, 2013

Spring Night

In celebration of the special exhibitions
*Precision and Splendor: Clocks and Watches
at The Frick Collection, Piero della Francesca
in America, and The Impressionist Line from
Degas to Toulouse-Lautrec: Drawings and
Prints from the Clark*

Symposia

March 1 & 2, 2013

*Money for the Most Exquisite Things:
Bankers and Collecting from the Medici to
the Rockefellers*

Presented by the Center for the History of
Collecting, Frick Art Reference Library

April 19 & 20, 2013

A Symposium on the History of Art

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

May 4, 2013

*Local Heroes: Artists and the
Importance of Place*

Presented by The Frick Collection

Publications

The Frick Collection: Handbook of Paintings,
published in association with Scala
Publishers, 2012

*Master Drawings from The Courtauld
Gallery*, published in association with The
Courtauld Gallery and Paul Holberton
Publishing, 2012

Nathaniel Silver, James Banker, and
Machtelt Israëls, *Piero della Francesca
in America*, 2012

Concerts

October 14, 2012

Boris Andrianov, cello, in New York debut,
with Alexander Kobrin, piano

November 11, 2012

Toby Spence, tenor, in New York recital
debut, with Kevin Murphy, piano

December 2, 2012

Roland Pöntinen, piano,
in New York recital debut

January 20, 2013

Utrecht String Quartet in New York debut

February 10, 2013

Seattle Baroque Soloists: violin, cello, lute,
and harpsichord

March 10, 2013

Vilde Frang, violin, in New York recital
debut, with Michail Lifits, piano

March 24, 2013

Janina Fialkowska, piano

April 14, 2013

Bennewitz String Quartet in New York
debut

April 28, 2013

Smetana Piano Trio

Statement of Financial Position

June 30, 2013, and 2012

	2013	2012
<i>Assets</i>		
Cash and cash equivalents	\$ 808,937	\$ 1,009,680
Contributions receivable	3,046,309	4,128,483
Due from broker for securities sold	101,282	297,258
Inventory	774,956	686,712
Prepaid expenses, receivables, and other assets	1,165,828	790,050
Prepaid pension benefits	2,011,947	—
Investments in securities	274,625,707	242,521,240
Investments in real estate, at cost	—	342,794
Property and equipment, net	20,380,850	20,912,867
Total assets	\$ 302,915,816	\$ 270,689,084
<i>Liabilities</i>		
Accounts payable, accrued expenses, and deferred income	2,315,044	2,301,140
Accrued postretirement health and other benefits	6,715,462	6,585,483
Accrued pension benefits	—	1,659,656
Total liabilities	9,030,506	10,546,279
<i>Net assets</i>		
Unrestricted	239,807,903	210,871,863
Temporarily restricted	14,520,114	10,947,292
Permanently restricted	39,557,293	38,323,650
Total net assets	293,885,310	260,142,805
Total liabilities and net assets	\$ 302,915,816	\$ 270,689,084

Note 1

For purposes of brevity, the June 30, 2013, financial information presented here 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 below) 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 2013 and 2012.

Statement of Activities

June 30, 2013 (with comparative totals for the year ended June 30, 2012)

	Unrestricted			Temporarily Restricted	Permanently Restricted	Total	
	General	Board Designated	Total			2013	2012
Operating Support and Revenues							
Spending from endowment	\$ 10,342,302	\$ —	\$ 10,342,302	\$ —	\$ —	\$ 10,342,302	\$ 9,843,015
Other capital gain	12,025	—	12,025	—	—	12,025	23,244
Admission fees	4,023,893	—	4,023,893	—	—	4,023,893	4,065,554
Membership	1,779,186	—	1,779,186	—	—	1,779,186	1,550,609
Bookstore sales and miscellaneous	1,284,531	—	1,284,531	—	—	1,284,531	1,373,852
Contributions	3,536,534	—	3,536,534	2,754,683	—	6,291,217	6,040,945
	20,978,471	—	20,978,471	2,754,683	—	23,733,154	22,897,219
Net assets released from restrictions	2,647,828	—	2,647,828	(2,647,828)	—	—	—
Total operating support and revenues	23,626,299	—	23,626,299	106,855	—	23,733,154	22,897,219
Operating Expenses							
<i>Museum programs</i>							
Operations	6,045,062	—	6,045,062	—	—	6,045,062	5,683,564
Special exhibitions, concerts, and lectures	1,558,963	—	1,558,963	—	—	1,558,963	1,467,795
Bookstore, including cost of sales	1,287,598	—	1,287,598	—	—	1,287,598	1,303,400
Total museum programs	8,891,623	—	8,891,623	—	—	8,891,623	8,454,759
<i>Library programs</i>							
Operations	4,194,190	—	4,194,190	—	—	4,194,190	3,930,719
Special programs	479,776	—	479,776	—	—	479,776	563,944
Total library programs	4,673,966	—	4,673,966	—	—	4,673,966	4,494,663
Total Programs	13,565,589	—	13,565,589	—	—	13,565,589	12,949,422
<i>Supporting services</i>							
General and administrative	7,976,509	—	7,976,509	—	—	7,976,509	7,580,508
Fundraising	1,708,742	—	1,708,742	—	—	1,708,742	1,546,210
Total supporting services	9,685,251	—	9,685,251	—	—	9,685,251	9,126,718
Total operating expenses	23,250,840	—	23,250,840	—	—	23,250,840	22,076,140
Excess of operating support and revenues over operating expenses	375,459	—	375,459	106,855	—	482,314	821,079
Non-operating changes to net assets							
Contributions	—	98,068	98,068	—	1,233,643	1,331,711	948,003
Depreciation	—	(1,719,040)	(1,719,040)	—	—	(1,719,040)	(1,616,265)
Acquisition of collection item	—	—	—	—	—	—	(235,298)
Gain on sale of non-operating asset	—	1,470,668	1,470,668	—	—	1,470,668	2,543,331
Net investment return designated for long-term investment	—	25,361,953	25,361,953	4,549,314	—	29,911,267	(18,713,163)
FAS 158 benefit adjustments	2,265,585	—	2,265,585	—	—	2,265,585	(2,748,064)
Net assets released from restrictions	—	1,083,347	1,083,347	(1,083,347)	—	—	—
Total non-operating changes	2,265,585	26,294,996	28,560,581	3,456,967	1,233,643	33,260,191	(19,821,456)
Change in net assets	2,641,044	26,294,996	28,936,040	3,572,822	1,233,643	33,742,505	(19,000,377)
Net assets							
Beginning of year	\$ 3,781,201	\$ 207,090,662	\$ 210,871,863	\$ 10,947,292	\$ 38,323,650	\$ 260,142,805	\$ 279,143,182
End of year	\$ 6,422,245	\$ 233,385,658	\$ 239,807,903	\$ 14,520,114	\$ 39,557,293	\$ 293,885,310	\$ 260,142,805

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, 2012, to June 30, 2013. 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.

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As of June 30, 2013

Stephen Bury
Andrew W. Mellon Chief Librarian

Sophia Walter
Library Administrator

Public Services Department

Suzannah Massen
Chief, Public Services

Lorenzo De Los Angeles
Reference Clerk/Technician

Shana Fung
Reference Associate

Eliza Heitzman (p.t.)
Keisha Hernandez
Receptionists

Elizabeth Lane
Assistant Reference Librarian

Anthony Redding
Ariana Shirvani
Senior Page/Technicians

Ian Titus
Manager of Pages

James Mercer
Hugh O'Kelly
Amy Schwarz
Page/Technicians (p.t.)

Conservation Department

Don Swanson
*Chief, Collections Preservation
& Graphic Designer*

Alexander Bero
Melanie Martin
Assistant Conservators

Michelle Corporan
Stacks Maintenance Assistant (p.t.)

Donald David
Digital Specialist

Felix Esquivel
Pinky Fung
Mary Seem (p.t.)
Conservation Assistants

Luciano Johnson
Digital Preservation Librarian

George Koelle
Digital Photographer

Sarah Quick (p.t.)
Cris Sunwoo
Susan Young (p.t.)
Digital Technicians

Dean Smith
Stack and Off-Site Storage Manager

Book Department

Deborah Kempe
Chief, Collections Management & Access

Charles Basman
Cynthia W. Biber (p.t.)
Cataloging Assistants

Mark Bresnan
Head, Bibliographic Records

Scott Calhoun
F. Eric Fabianich
Christopher Peppel
Acquisitions & Cataloging Associates

Rodica Tanjala Krauss
Head, Cataloging Projects

Christina Peter
Head, Acquisitions

Jesse Sadia (*Auction Sale Catalogues*)
Amy Schwarz (*Periodicals; p.t.*)
Cataloging Associates

Sara Holladay
Electronic Resources Librarian (p.t.)

Louise Masarof
Assistant Cataloger (p.t.)

Victoria Pilato
Metro Digitization Project Coordinator (p.t.)

Photoarchive Department

Inge Reist

Chief, Research Collections & Programs

Anastasia Levadas

Digital Photoarchive Coordinator

John McQuaid

Assistant Photoarchivist

Kerri Pfister

Photoarchive Assistant

Ellen Prokop

Associate Photoarchivist

Louisa Wood Ruby

Head, Photoarchive Research

Hanna Siesel

Photoarchive Associate

Kerry Sullivan

Head, Photoarchive Records

Valeria Kondratiev

Margaret Rose

Photoarchive Assistants (p.t.)

Archives & Records Management Department

Sally Brazil

Chief, Archives & Records Management

Susan Chore

Julie Ludwig

Associate Archivists

Shannon Yule

Assistant Archivist

Center for the History of Collecting

Inge Reist

Director

Samantha Deutch

Esmée Quodbach (p.t.)

Assistant Directors