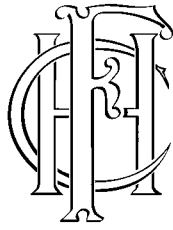


# THE FRICK COLLECTION

ANNUAL REPORT JULY 2011—JUNE 2012





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**Pierre-Auguste Renoir** (1841–1919), *Dance at Bougival* (detail), 1883, oil on canvas,  
Museum of Fine Arts, Boston, Boston Picture Fund

# The Frick Collection Board of Trustees

*As of June 30, 2012*

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## Report from the Chairman and the Director

Margot Bogert & Ian Wardropper

As most of you know, this year marked a new chapter for The Frick Collection. In October 2011 Ian Wardropper became the institution's eighth director following the retirement of Anne L. Poulet, who stepped down in September after eight years of service.

The past fiscal year has been an exceptionally strong one: with nearly 330,000 visitors, the museum surpassed its historic attendance record, which previously had been set in 2000. Yet even with this record-breaking figure, the galleries never felt crowded, as ticketing policies for special exhibitions and the efforts of our outstanding security and visitor services staff maintained the quality of our viewers' experience. Driven by our robust exhibition schedule, membership is now at an all-time high, up 24 percent from last year. During the past twelve months, more than 1,600 new supporters joined the Frick; this compares with 968 new memberships during the same twelve-month period last year. This year's Autumn Dinner—which honored Anne L. Poulet—was an unqualified success, raising \$1.1 million. Revenues from private and corporate entertaining events continue to bounce back after the economic crash of 2008, and support from the Director's Circle, our Visiting Committees, and the Annual Fund is as strong as ever. In addition, the Museum Shop generated revenues of \$1.3 million, close to its 2005–6 record. All of

these successes helped to change an anticipated deficit into a modest surplus.

This year we added two new Trustees to the Board: Charles M. Royce and Antonio Weiss. Mr. Royce has been a supporter of the Frick for many years, and we are thrilled to see his leadership role expand. He brings to this group of distinguished individuals a long-standing focus on the preservation of historic properties as well as a professional background in finance, and we are confident that his perspective will prove very useful in our stewardship and care of the Frick's landmarked buildings. Antonio Weiss is Global Head of Investment Banking for Lazard, one of the world's preeminent financial advisory firms. For more than twenty-five years he was active in the literary world, first as an editor of *The Paris Review* and subsequently as a board member and its publisher. We look forward to working with them both.

This year's special exhibitions included many superb loans from museums around the world, beautifully reflecting the Frick's permanent collection and drawing much deserved attention to some of our finest works. We are pleased to report that all our special exhibitions of the past twelve months were fully funded by outside grants. The year's biggest shows—*Picasso's Drawings, 1890–1921: Reinventing Tradition* and *Renoir, Impressionism, and Full-Length Painting*—were both critical and popular successes, attracting new audiences and bringing loyal

members back into our galleries. Our two summer exhibitions, also very well received, featured the works of the Renaissance sculptor Pier Jacopo Alari de Bonacolsi, known as Antico, and Johann Christian Neuber, one of Dresden's most famous goldsmiths. The Antico exhibition, first shown at the National Gallery of Art, in Washington, D.C., was voted the best small exhibition of 2011 by the Association of Art Museum Curators, which also named Colin B. Bailey's *Fragonard's Progress of Love at The Frick Collection* the year's outstanding book based on a permanent collection. Receiving top honors in two out of the eight categories of a peer-reviewed national award is a clear indication that our Curatorial Department operates at the highest level.

The Portico Gallery, which has given us a beautiful new light-filled space—the first to be added to the museum in nearly thirty-five years—opened in December 2011 to admiring reviews. Its design was recognized by the Friends of the Upper East Side Historic Districts, who honored Davis Brody Bond, the architectural firm responsible for the addition, with the Transformation Award. The firm's work on the project was also recognized by the American Institute of Architects with its New York Chapter Architecture Merit Award. The gallery's inaugural show, *White Gold: Highlights from the Arnhold Collection of Meissen Porcelain*, featured pieces selected from the promised gift of Henry H. Arnhold, whose foundation generously underwrote the costs of the gallery's construction.

In February the Frick began to webcast selected lectures live in order to alleviate

the problem of “standing-room only” in the Music Room; the recordings were subsequently posted on our Web site and on the Frick’s channel on FORA.tv. We have surpassed more than 13,000 viewers, who have either watched the live webcast or have subsequently viewed the archived version. Such was the success of this new program that we have decided to extend it into the coming year.

An expanded version of Google’s virtual tour of the museum, which included the newly opened Portico Gallery, was launched in April as part of Google’s ArtProject. This new version enabled us to highlight much more of our permanent collection, including objects from our superb holdings of decorative arts and sculpture. The Frick’s Information Technology and New Media Department collaborated with the Curatorial Department to produce a number of videos that focused on various aspects of the Renoir exhibition, which could be viewed by visitors in our Multimedia Room or at home online. And, for the first time, we offered an iPad app that could be downloaded for free through our Web site and viewed both in the galleries and off site. This App presented detailed information about Johann Christian Neuber’s masterpiece, the famed Breteuil Table, which was featured in our summer exhibition of his works. Each of these programs has helped to extend the Frick’s reach beyond our walls and provided deeper levels of information to our audiences.

Since joining the Frick in 2010 as the Andrew W. Mellon Chief Librarian, Stephen Bury has made raising the profile of the

Library a priority, introducing its services and ever-growing resources to a new generation of researchers through outreach initiatives including blog posts and other social networking media. These efforts have paid off: in the last quarter, first-time visitors were up 37 percent from last year. The Library continues to be a leader in digitization projects with support from the National Endowment for the Humanities and private foundations such as The Andrew W. Mellon Foundation and the Samuel H. Kress Foundation. Increasingly, the materials that the Library collects are in digital, rather than printed, format. There is no standard way to collect these materials, however, particularly those that are available online only temporarily. This past year we submitted a proposal to the Mellon Foundation for funding to explore this subject and to find solutions to tackle this challenging issue; we are pleased to report that Mellon generously responded with a \$50,000 grant. You can read more about the Library’s activities on page 8.

The Education Department continues to increase the number and the scope of its activities. Its distinguished head, Rika Burnham, this year won the PROSE Award for her book *Teaching in the Art Museum: Interpretation as Experience*. In addition to organizing a superb lecture program, she and her department oversee guided school visits and offer an increasingly wide variety of programs designed to engage students, scholars, and the general public.

The Frick’s travel program continues to expand and engage new supporters from around the world. In May we accompanied

a group of patrons to France, where we began with visits to some of Paris’s most beautiful museums. The group continued on to Aix-en-Provence to the Musée Granet and the Atelier Cézanne. From our base in Cap-Ferrat, we toured the Villa-Musée Fragonard in Grasse, the Villa Ephrussi de Rothschild, and the new Musée Bonnard in Le Cannet, among other sites. Over the years, the travel program has become an important way to strengthen relationships with existing donors while simultaneously reaching out to new friends.

Between October and April, the Frick presented ten concerts as part of its Sunday concert series. The season included piano soloists, quartets, a violin soloist, a harpsichordist, a mezzo-soprano, and a baroque ensemble. There were seven New York recital debuts by artists from Britain, Croatia, Iran, Germany, and Spain. All performances were taped by WQXR Radio for future broadcast and webcast. In addition, the Frick partnered with Close Encounters with Music to offer two special events featuring cellist Yehuda Hanani and other artists.

None of the activities mentioned here would be possible without the generosity of our loyal friends, whose memberships, gifts, and bequests help us to fund so many vital programs. We are also deeply grateful to the foundations, corporations, and government agencies that continue to support the institution and its mission. By nearly all measures the Frick has had a dynamic year and, as we look ahead, we are excited about the opportunity to collaborate as we guide the Collection and Library to new levels of success.



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

Colin B. Bailey

The past year has been a particularly noteworthy one for the Curatorial Department. Our programs received considerable acclaim from critics, scholars, and—perhaps most importantly—our visitors. We presented exhibitions on topics as diverse as Picasso’s drawings, Meissen porcelain, Renoir’s full-length paintings, Renaissance bronzes by Antico, and snuffboxes and diplomatic gifts by the eighteenth-century goldsmith Johann Christian Neuber.

In mid-December the Frick opened the Portico Gallery, dedicated to the display of decorative arts and sculpture. The gallery’s inaugural exhibition, *White Gold: Highlights from the Arnhold Collection of Meissen Porcelain*, featured seventy pieces produced during the early years of the Royal Meissen Manufactory, all selected from Henry Arnhold’s promised gift of 130 objects. It included red stoneware, chinoiserie-style porcelain, Japanese and Japanese-inspired wares, and Meissen porcelain decorated by independent decorators known as Hausmaler. An eighteenth-century vase created by the Royal Manufactory of Sèvres also graces the gallery. Acquired in honor of outgoing Director Anne L. Poulet, who retired in September 2011, it was purchased by the Trustees with a partial gift from Alexis and Nicolas Kugel and is the first piece

of Sèvres in hard-paste porcelain to enter the Collection. Joining these porcelains are two eighteenth-century sculptures by Jean-Antoine Houdon. Ken Johnson of *The New York Times* christened the new gallery “a jewel box for translucent treasures.”

*Picasso’s Drawings, 1890–1921: Reinventing Tradition*, on view from October 4, 2011, through January 8, 2012, presented more than sixty drawings by Pablo Picasso from the first thirty years of his career and explored his reinvention of Western and non-Western traditions. In her *New York Times* review, Roberta Smith called it “enormously inspiring.” Senior Curator Susan Grace Galassi and independent scholar Marilyn McCully organized the show with Andrew Robison, the Andrew W. Mellon Senior Curator of Prints and Drawings at the National Gallery of Art in Washington, D.C., where the exhibition was installed following the Frick presentation. A fully illustrated catalogue and informational video accompanied the exhibition.

*Renoir, Impressionism, and Full-Length Painting* debuted on February 7 with nine iconic paintings by Pierre-Auguste Renoir, offering the first comprehensive study of the artist’s engagement with the full-length format in the decade that saw the emergence of a fully formed Impressionist aesthetic. The project, which I organized, was inspired by the Frick’s *Promenade* of 1875–76 and explored Renoir’s portraits and subject pictures of this type from the mid-1870s to mid-1880s. *The Burlington Magazine* lauded the accompanying catalogue as “a mix of art history, social history, and conservation research, [which] should become a standard source in the field of Impressionist studies.”

Web site material, a video, and a study day further examined themes raised by the exhibition, which ran until May 13.

Also in May, *Antico: The Golden Age of Renaissance Bronzes* premiered in New York. (The show opened at the National Gallery of Art, Washington, D.C.) The exhibition comprised almost three-quarters of the extant oeuvre of Renaissance sculptor Pier Jacopo Alari de Bonacolsi, who earned the nickname Antico for his expertise in producing replicas of ancient Greek and Roman art. This retrospective was organized by the Frick’s Curator Denise Allen together with Eleonora Luciano, of the National Gallery of Art, and Claudia Kryza-Gersch, from the Kunsthistorisches Museum, Vienna. It was accompanied by a fully illustrated catalogue. Louise Nicholson’s *Apollo* review noted that the “exhibition, with its excellent accompanying monograph, restores Antico to his rightful place at a tipping point in Renaissance art.” The show ran from May 1 through July 29, with a study day held on July 30.

*Gold, Jasper, and Carnelian: Johann Christian Neuber at the Saxon Court* opened on May 30. Neuber, one of Dresden’s most famous goldsmiths and the court jeweler to Elector Friedrich Augustus III, specialized in creating small gold boxes, chatelaines, and watchcases decorated with semiprecious stones. Although these objects remain prized treasures in both public and private collections, they had never before been shown together in a monographic exhibition. Roberta Smith declared in the *The New York Times* that the “sumptuous array is the sleeper of the summer season.” The

exhibition was co-organized by the Grünes Gewölbe of the Staatliche Kunstsammlungen Dresden, Galerie J. Kugel, Paris, and The Frick Collection, where it was coordinated by Director Ian Wardropper and Associate Curator of Decorative Arts Charlotte Vignon.

Last year the Frick received a generous bequest of ten drawings from former Director Charles A. Ryskamp (1928–2010) that complement the permanent collection's focus on landscape and figural subjects favored by Henry Clay Frick. *A Passion for Drawings: Charles Ryskamp's Bequest to The Frick Collection* was on display from February 14 through April 8 in the Cabinet, a space created by Dr. Ryskamp during his tenure as Director from 1987 to 1997. The installation was organized by Curatorial Assistants Katie Steiner and Nicholas Wise.

We also had the good fortune to receive a double-sided drawing attributed to Domenico Beccafumi dating to the early decades of the sixteenth century. Offered as a gift by Trustee Barbara Fleischman in my honor, it features a red-chalk study of a male head on the recto and a pen-and-ink sketch of a palace façade on the verso. Research on the drawing, pertaining particularly to its attribution, is ongoing.

The loans of exceptional objects enliven our collection and add to the quality of our visitors' experience. Antoine Watteau's *Surprise* of 1718–19, a recently rediscovered masterpiece by the artist, joins us courtesy of an anonymous private collector. Other paintings on long-term loan include 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*; and a pair of late fifteenth-century Florentine paintings from The Mari-Cha Collection, *The Departure of the Argonauts* by Pietro del Donzello and *The Argonauts in Colchis* by Bartolomeo di Giovanni. Other objects on loan to the Frick are Jean-Antoine Houdon's marble relief *La Grive Morte* (Horvitz Collection); Giovanni Bologna's sculpture *Astrology* (The Quentin Foundation); a Meissen porcelain *Great Bustard* (Henry Arnhold Collection); and, from an anonymous lender, two silver fountains by Lewin Dedecke and Johan Wilhelm Voigt I and two silver basins by Lewin Dedecke.

Joining the array of publications produced by Frick staff members this past year was my monographic study *Fragonard's Progress of Love at The Frick Collection*, which offered new insights and information about our Fragonard panels and the creation of the Fragonard Room. The subject is dear to my heart and one with which I had been engaged for several years.

For much of the past year, Assistant Objects Conservator Julia Day treated *Diana*, Houdon's full-scale sculpture, which is now installed at the west end of the Portico Gallery. The newly cleaned terracotta is a thrilling sight when observed from outside the museum through the new gallery's floor-to-ceiling windows. Julia also reworked thirty-year-old repairs on Verrocchio's *Bust of a Young Woman* prior to its loan to the Bode-Museum in Berlin and The Metropolitan Museum of Art for the exhibition *The Renaissance Portrait from Donatello to Bellini*.

The Enamels Room reopened in November following a yearlong refurbishment that

included the fabrication of new enclosures suitable for housing the Frick's collection of Limoges enamels. This complex project preserved the bronze-and-curved-glass façades of the original 1935 display cases, while incorporating new energy-efficient LED fixtures and a state-of-the-art system to maintain a stable environment. All of the enamels in the current display were also treated. The Library Gallery likewise underwent a minor renovation before the opening of the new Portico space.

William Hogarth's portrait of *Miss Mary Edwards* (1742) underwent conservation treatment at The Metropolitan Museum of Art, where the painting was cleaned, inpainted, and revarnished before being returned to the East Gallery.

Just as important as the enhancement and care of our permanent collection is our mission to ensure its accessibility. This past year the Education Department presented 1,050 events and programs for nearly 23,000 visitors to the museum, a 13 percent increase in program participation from last year.

The Frick's series of free lectures was enjoyed by nearly 3,000 attendees this year. For the first time selected lectures were webcast live, drawing thousands of additional viewers. The eight webcast lectures—including those related to the Renoir and Antico exhibitions, as well as the third annual Samuel H. Kress Lecture in Museum Education—have been archived and are available for viewing on the Frick's Web site and on its channel on FORA.tv.

The Frick's first College Night took place on September 30, 2011. More than four hundred students enjoyed gallery talks and

sketching and learned about the Frick's education programming, fellowships, internships, and the Frick Art Reference Library's many resources. As part of an effort to reach undergraduate and graduate audiences, The Frick Connection presented evening courses for college students, recent graduates, and educators, while Cool Classes for Hot Nights targeted high school and university students. Nearly three hundred students participated in these two new programs.

Other highlights of our education program included three Friday nights when the museum was opened free to the public from 6:00 to 9:00 p.m. These special extended hours celebrated our exhibitions through lectures, talks, sketching, and performances. A total of 2,271 people attended. We also welcomed more than 2,600 middle and high school students through the Guided School Visit program and continued to offer free after-school and weekend courses for students in grades 5 through 12.

We welcomed Patrick King into the department as a Senior Preparator in Conservation, and Emerson Bowyer, a Ph.D. student at Columbia University, became our newest Andrew W. Mellon Curatorial Fellow.

I am extremely proud of my staff for their dedication and expertise. As I write this letter, we are deeply engaged in producing a host of exciting new exhibitions, programs, and activities for the coming year. We look forward to sharing them with you.





## Report of the Andrew W. Mellon Chief Librarian

Stephen Bury

The Frick Art Reference Library met its objectives and exceeded its targets for the second year of its strategic plan, which was implemented in 2010. In the area of collecting born-digital material (content that exists only in a digital format), we were successful in securing a \$50,000 grant from the Andrew W. Mellon Foundation that will enable the Frick and its two New York Art Resources Consortium partners (the libraries of the Brooklyn Museum and The Museum of Modern Art) to explore the born-digital in our specialist areas, to determine when the “tipping point” to digital-only might happen, to review the best methods of harvesting and archiving Web sites, and to investigate the technical infrastructure we will need for the future. The project will conclude in January 2013.

We have, in the meantime, assembled a varied portfolio of digitization projects. These include grants from the National Endowment for the Humanities to digitize our American Campaigns Photographs and from the Metropolitan New York Library Council to digitize our Gilded Age exhibition catalogs. With the support of the Helen Clay Frick Foundation, we are involved in a virtual reunification project with the University of Pittsburgh for the Carnegie-Frick correspondence, which brings together in one place

digitized copies of the holdings of each institution. In addition, we have embarked on commercial digitization projects with both the Brill publishing house and Kirtas Technologies. We are also partners in the Getty Research Portal, a multilingual catalog providing global access to digitized art history texts in the public domain. In support of this strategy, the emphasis on staff development has been on building skills for electronic archiving, digitization, and digital preservation.

This year the Library’s catalog, FRESKO, had 34,865 visitors, and we handled a record 1,099 email reference requests. Even as our Web traffic increases, so, too, does physical use of the Library, with a record 1,792 researchers served and 1,000 new registrations (up 15.3 percent from last year).

The Photoarchive has continued its efforts to increase awareness and use of its collections through marketing, presentations, and advocacy, while at the same time planning for the future. We have obtained a grant from the Samuel H. Kress Foundation to underwrite a symposium to be hosted by the Frick in January 2013 at which representatives from other major international photoarchives will discuss collaboration of our digitization efforts. With the help of the Information Technology and New Media Department, the Photoarchive launched an image server, which allows linking to photographs directly from the library catalog (Arcade) entry. This has proven to be a very popular feature with the public: in the first nine months of operation there were 5,284 visitors from 91 countries, who accessed 49,395 images.

The desire to restore the Library to its 1935 appearance (but with a twenty-first-century

infrastructure) took a step forward with the restoration of the original configuration of the Small Reading Room and the conversion of the Conference Room back into a staff area. Cleaning of the stone walls of the Library’s lobby has been planned for the summer. Behind the scenes, the stacks reconfiguration project has reached its final phase, condensing stacks to make room for an enlarged archival staff and processing area on the Library’s first floor. This is necessary, as the Library has begun to acquire the papers of American collectors.

The Center for the History of Collecting was the recipient of several grants and gifts during the past year. The Samuel H. Kress Foundation and the Leon Levy Foundation renewed their support of the senior and junior research fellowship program; an unrestricted donation of \$100,000 was made in honor of the Center’s Director, Inge Reist; and the Billy Rose Foundation made a \$20,000 grant toward the running of the Center and its programs.

The Center’s book-prize jury awarded the 2011 Sotheby’s Prize for a Distinguished Publication on the History of Collecting in America to Mary L. Levkoff for her illuminating *Hearst the Collector*. In March the Center presented *The Dragon and the Chrysanthemum: Collecting Chinese and Japanese Art in America*, a symposium organized in collaboration with the Rockefeller Archive Center and the Japanese Art Dealers Association. The two-day symposium was held during New York City’s weeklong celebration of Asian art, bringing a new audience to the Frick. The keynote address, given by Maxwell Hearn, can be viewed online along

with presentations made by the other speakers, the first time a Center symposium was recorded and made available on YouTube.

The Library continues to contribute to and support Collection programs and activities. The Archives began a survey of electronic records held by all departments as a preliminary step for setting up an electronic archive. Part one of a multimedia interview of Edgar Munhall, who served as the Collection's Chief Curator from 1965 to 2000, was successfully completed as part of the Archives' program to document the history of the institution. The interview was conducted by Senior Curator Susan Grace Galassi. In addition, a number of finding aids were added to the Frick's Web site to guide

researchers to various collections housed in the Archives, including papers and documents pertaining to the construction and furnishing of the Frick family mansion at One East 70th Street. Another important collection now accessible with a finding aid is that of the Bignou Gallery in Paris. The Archives hold thirty-three photo albums from the gallery, dating from the 1930s and 1940s, which are indispensable to those conducting World War II-era provenance research.

To reach new audiences and to promote Library services, members of the Public Services Department took part in the museum's College Night, Renoir Night, and Summer Night.

During the past year the Library initiated two projects with its two NYARC partners: the "Shared Print" or serials de-duplication project and "Hidden Collections," which assesses the extent of un- or undercataloged materials held by the three institutions. For the Frick leg of this second project, two volunteers have been cataloging a treasure trove of small exhibition catalogs, contributing to the book departmental record of 7,362 cataloged items.

Thanks to the professionalism and enthusiasm of its staff, the Frick Art Reference Library remains high in the firmament of international art librarianship. I am proud to lead this remarkable team.

## Museum Acquisitions

*Vase Japon*, 1774, Royal Manufactory of Sèvres, France, painted and gilded hard-paste porcelain with silver-gilt mounts; purchased by the Trustees in honor of Anne L. Poulet, with a partial gift from Alexis and Nicolas Kugel, 2011

Circle of Domenico Beccafumi (1486–1551), *Head of a Man* (recto) and *Sketch of a Palace Façade with Seated Putti* (verso), c. 1512–14, red chalk on paper (recto) and pen and brown ink and black chalk (verso); gift of Barbara Fleischman in honor of Colin B. Bailey, 2011

## Notable Library Acquisitions

### Gifts

Constance Mary Rowe (Sister Mary of the Compassion) artist's archive; gift of Clifford Brooks

Letter of 1875 from Vicomte Henri Delaborde, Secretary of the Academie des Beaux-Arts, to William Bouguereau, congratulating him on his appointment to the Academie; gift of James Straub

Photographs, academic papers, and documentation of collecting; bequest and partial gift of the Dr. Alfred Moir Estate

*Catalogue de livres anciens et modernes, dessins et estampes provenant des collections de feu M. Jules de le Court et de feu M. Ch.-M. Maus. 2e partie*, Brussels, 1907; gift of Pierre Sanchez

*Catalogue des estampes de l'école française du XVIIIe siècle: Pièces imprimées en noir et en couleur, almanachs, pièces historiques sur les moeurs et costumes, portraits composant la collection de M. Octave de Behague*, Paris, 1877; gift of Pierre Sanchez

### Purchases

Samuel Woodburn, autograph correspondence regarding the sale of Michelangelo and Raphael drawings from the Sir Thomas Lawrence collection, London, 1831–36; purchased through the Bernice Davidson Fund

*Album salon: Revista ibero-americana de literatura y arte*, Barcelona, 1897–1907

*A catalogue of a valuable and extensive collection of ancient and modern prints, the property of a nobleman of high rank [Duke of Buckingham]*, London, 1834

*A catalogue of the extensive collections of engravings, framed and glazed prints . . . the property of Mr. W. B. Cooke*, London, 1830

Erede Mayer di Padova, *Scelta collezione di stampe: dalla metà del secolo XV sino a tutto il XVIII: Proposta agli amatori della incisione*, Padua, 1837; purchased through the Stam Fund

Professor Ikrath [introduction], *Ausstellung 10 Jahre: Kunstgewerbe u. Aktkurse an der Bundesgewerbeschule*. Ausstellungsraum des Oberösterreichischen Kunstvereins, 1932; purchased through the Howard Phipps Jr. Fund

*Katalog der zweiundzwanzigsten Ausstellung des Künstlerbundes Hagen*, Vienna, 1907; purchased through the Samuel Sachs II Fund

*Pechstein-Ausstellung in der Staatsoper: (Admiralspalast) am Bahnhof*, Berlin, 1946; purchased through the Heinemann Fund

*Ray: An Art Miscellany*, London, 1926–27; purchased through the Heinemann Fund

*Vystavka kartin lievykh techenii: Katalog*, Petrograd, 1915; purchased through the Heinemann Fund

# Public Programming

## Exhibitions

*In a New Light:*

*Bellini's St. Francis in the Desert*  
May 22 through August 28, 2011

*Turkish Taste at the Court of Marie-Antoinette*

June 7 through September 11, 2011

*Picasso's Drawings, 1890–1921: Reinventing Tradition*

October 4, 2011, through January 8, 2012

*White Gold: Highlights from the Arnhold Collection of Meissen Porcelain*

December 13, 2011, through January 6, 2013

*Renoir, Impressionism, and Full-Length Painting*

February 7 through May 13, 2012

*A Passion for Drawings: Charles Ryskamp's Bequest to The Frick Collection*

February 14 through April 8, 2012

*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

## Lectures

July 27, 2011

*East Meets West at the Court of Marie-Antoinette*

Charlotte Vignon, Associate Curator of Decorative Arts, The Frick Collection

September 14, 2011

*Fragonard's Progress of Love: A Site-Specific Installation?*

Colin B. Bailey, Associate Director and Peter Jay Sharp Chief Curator, The Frick Collection

September 21, 2011

*Collecting Art during the Italian Renaissance: Rome, Florence, and Mantua*

Stephen K. Scher, art historian

September 28, 2011

*Painting as a Pastime: Winston Churchill, the Statesman as Artist*

Sir David Cannadine, Whitney J. Oates Senior Research Scholar and Lecturer, Department of History, Princeton University

October 5, 2011

*Picasso in Fontainebleau*

Marilyn McCully, independent scholar

November 2, 2011

*Picasso, His Father, and the End of Illusion*

Natasha Staller, Professor of the History of Art, Amherst College

November 16, 2011

*Picasso as Thief:*

*The Case of Purloined Drawings*

Andrew Robison, Andrew W. Mellon Senior Curator of Prints and Drawings, National Gallery of Art, Washington, D.C.

December 14, 2011

*Picasso's Contingent Cubism*

Jeffrey Weiss, Adjunct Professor of Fine Arts, Institute of Fine Arts, New York University

January 7, 2012

*Picasso Early and Late*

Susan Grace Galassi, Senior Curator, The Frick Collection

January 25, 2012

*Porcelain for the Portico:*

*A New Installation at the Frick*

Jeffrey Munger, Curator, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art

February 8, 2012

*Renoir's Wall Power:*

*Painting Large as an Impressionist*

Colin B. Bailey, Deputy Director and Peter Jay Sharp Chief Curator, The Frick Collection

February 15, 2012

*Charles Ryskamp: A Life in Arts and Letters*  
Matthew Hargraves, Associate Curator for Collections Research, Yale Center for British Art

## Lectures *(Continued)*

February 22, 2012

*Fashioning the Mistress*

Gloria Groom, David and Mary Winton Green Curator of Nineteenth-Century European Painting and Sculpture, The Art Institute of Chicago

March 7, 2012

*Renoir and the Woman of Paris*

Anne Distel, independent scholar

March 28, 2012

The Alex Gordon Lecture in the History of Art

*Renoir and the Democracy of Fashion*

Aileen Ribeiro, Professor Emeritus, Courtauld Institute of Art, London

April 4, 2012

*Renoir's Wall Power:*

*Painting Large as an Impressionist*

Colin B. Bailey, Deputy Director and Peter Jay Sharp Chief Curator, The Frick Collection

April 25, 2012

The Artists, Poets, and Writers Lecture Series

*Pen and Palette:*

*Painters in Balzac, Zola, and Proust*

Anka Muhlstein, author

*This lecture series is made possible by the Drue Heinz Trust.*

May 2, 2012

*Antico: A Pioneer of Renaissance Sculpture*

Claudia Kryza-Gersch, Curator, Kunsthistorisches Museum, Vienna  
*This lecture was made possible by the Robert H. Smith Family Foundation.*

May 5, 2012

*Up and Down the Garden Path:*

*Secrets of La Promenade Revealed*

Colin B. Bailey, Deputy Director and Peter Jay Sharp Chief Curator, The Frick Collection, and Charlotte Hale, Conservator, Department of Paintings Conservation, The Metropolitan Museum of Art

May 11, 2012

The Samuel H. Kress Lecture in Museum Education

*Museum Education and Progressive Values in the Digital Age*

Wendy Woon, Edward John Noble Deputy Director for Education, The Museum of Modern Art

May 16, 2012

*Pesellino:*

*Master Painter of Renaissance Florence*

Nathaniel Silver, Andrew W. Mellon Curatorial Fellow, The Frick Collection

June 13, 2012

*Antico in Mantua: Friends and Foes*

Eleonora Luciano, Associate Curator of Sculpture and Decorative Arts, National Gallery of Art, Washington, D.C.  
*This lecture was made possible by the Robert H. Smith Family Foundation.*

June 27, 2012

*Natural Wonders Set in Gold:*

*The Art of Johann Christian Neuber*

Wolfram Koepppe, Marina Kellen French Curator, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art

## Free Public Evenings

July 22, 2011

*Summer Night*

In celebration of the special exhibitions

*Turkish Taste in the Court of*

*Marie-Antoinette* and *In a New Light:*

*Bellini's St. Francis in the Desert*

April 27, 2012

*Renoir Night*

In celebration of the special exhibition

*Renoir, Impressionism, and*

*Full-Length Painting*

June 8, 2012

*Summer Night*

In celebration of the special exhibitions

*Antico: The Golden Age of Renaissance*

*Bronzes and Gold, Jasper, and Carnelian:*

*Johann Christian Neuber at the Saxon Court*

## Symposia

March 15 & 16, 2012

*The Dragon and the Chrysanthemum:*

*Collecting Chinese and Japanese Art*  
*in America*

Presented at The Frick Collection by  
the Center for the History of Collecting  
and the Rockefeller Archive Center with  
additional support from the Japanese Art  
Dealers Association.

April 20 & 21, 2012

*A Symposium on the History of Art*

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

## Publications

Colin B. Bailey, *Fragonard's Progress of Love*  
*at The Frick Collection*, in association with  
D. Giles Ltd., 2011

Susan Galassi with Marilyn McCully,  
*Picasso's Drawings 1890–1921:*  
*Reinventing Tradition*, in association  
with Yale University Press, 2011

Colin B. Bailey, *Renoir, Impressionism,*  
*and Full-Length Painting*, in association  
with Yale University Press, 2012

## Concerts

October 2, 2011  
Moscow String Quartet

October 4, 2011  
*Special Concert Event*  
James Tocco, piano; Yehuda Hanani, cello;  
Shmuel Ashkenasi, violin; and Nurit Pacht,  
violin. Presented in partnership with  
Close Encounters with Music.

October 30, 2011  
Martin Helmchen, piano, in New York  
recital debut

November 13, 2011  
The Aulos Ensemble

December 4, 2011  
Renata Pokupić, mezzo-soprano,  
in New York recital debut, with  
Roger Vignoles, piano

January 15, 2012  
Cuarteto Quiroga, in New York debut

January 29, 2012  
London Handel Players, in New York debut

February 19, 2012  
Adaskin String Trio with Tom Gallant, oboe

March 18, 2012  
Benjamin Grosvenor, piano, in New York  
recital debut

March 27, 2012  
*Special Concert Event*  
Eliot Fisk, guitar, and Yehuda Hanani,  
cello. Presented in partnership with  
Close Encounters with Music.

April 1, 2012  
Mahan Esfahani, harpsichord, in New York  
recital debut

April 22, 2012  
Anthony Marwood, violin, in New York  
recital debut, with Aleksandar Madžar,  
piano

# Statement of Financial Position

June 30, 2012, and 2011

	2012	2011
<i>Assets</i>		
Cash and cash equivalents	\$ 1,009,680	\$ 2,724,198
Contributions receivable	4,128,483	5,720,583
Due from broker for securities sold	237,188	889,067
Inventory	686,712	629,262
Prepaid expenses, receivables, and other assets	790,050	722,273
Prepaid pension benefits	—	825,328
Investments in securities	242,521,240	255,280,258
Investments in real estate, at cost	342,794	3,237,177
Property and equipment, net	20,912,867	19,126,344
<b>Total assets</b>	<b>\$ 270,629,014</b>	<b>\$ 289,154,490</b>
<i>Liabilities</i>		
Accounts payable, accrued expenses, and deferred income	2,241,070	3,485,263
Accrued postretirement health and other benefits	6,585,483	6,526,045
Accrued pension benefits	1,659,656	—
<b>Total liabilities</b>	<b>10,486,209</b>	<b>10,011,308</b>
<i>Net assets</i>		
Unrestricted	210,871,863	227,393,457
Temporarily restricted	10,947,292	13,683,058
Permanently restricted	38,323,650	38,066,667
<b>Total net assets</b>	<b>260,142,805</b>	<b>279,143,182</b>
<b>Total liabilities and net assets</b>	<b>\$ 270,629,014</b>	<b>\$ 289,154,490</b>

## Note 1

For purposes of brevity, the June 30, 2012, financial information presented here is excerpted from our audited financial statements as prepared by the independent accounting firm of O'Connor Davies, LLP, which rendered an unqualified opinion as to those statements' conformance with generally accepted accounting principles. This excerpted information does not include the Statement of Cash Flows or the footnotes, which are integral to a full presentation of the Collection's financial position. A complete Report of the Independent Auditors is available by writing to the development office of The Frick Collection.

## Note 2: Measure of Operations

Operations include all revenues and expenses that are an integral part of its programs and supporting activities. The measure of operations includes investment income equal to the 4.50% 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 2012 and 2011.



# Statement of Activities

June 30, 2012 (with comparative totals for the year ended June 30, 2011)

	Unrestricted			Temporarily Restricted	Permanently Restricted	Total	
	General	Board Designated	Total			2012	2011
<b>Operating support and revenues</b>							
Spending from endowment	\$ 9,843,015	\$ —	\$ 9,843,015	\$ —	\$ —	\$ 9,843,015	\$ 10,318,986
Other investment income	24,481	(8,014)	16,467	6,777	—	23,244	7,255
Contributions	3,524,199	—	3,524,199	2,516,746	—	6,040,945	8,189,158
Admission fees	4,065,554	—	4,065,554	—	—	4,065,554	3,182,746
Membership	1,550,609	—	1,550,609	—	—	1,550,609	1,275,993
Bookstore sales and miscellaneous	1,373,852	—	1,373,852	—	—	1,373,852	1,239,405
	20,381,710	(8,014)	20,373,696	2,523,523	—	22,897,219	24,213,543
Net assets released from restrictions	2,076,088	—	2,076,088	(2,076,088)	—	—	—
<b>Total operating support and revenues</b>	<b>22,457,798</b>	<b>(8,014)</b>	<b>22,449,784</b>	<b>447,435</b>	<b>—</b>	<b>22,897,219</b>	<b>24,213,543</b>
<b>Operating expenses</b>							
<i>Museum programs</i>							
Operations	5,683,564	—	5,683,564	—	—	5,683,564	5,422,825
Special exhibitions, concerts, and lectures	1,467,795	—	1,467,795	—	—	1,467,795	885,247
Bookstore, including cost of sales	1,303,400	—	1,303,400	—	—	1,303,400	1,117,667
<b>Total museum programs</b>	<b>8,454,759</b>	<b>—</b>	<b>8,454,759</b>	<b>—</b>	<b>—</b>	<b>8,454,759</b>	<b>7,425,739</b>
<i>Library programs</i>							
Operations	3,930,719	—	3,930,719	—	—	3,930,719	3,831,375
Special programs	563,944	—	563,944	—	—	563,944	609,947
<b>Total library programs</b>	<b>4,494,663</b>	<b>—</b>	<b>4,494,663</b>	<b>—</b>	<b>—</b>	<b>4,494,663</b>	<b>4,441,322</b>
<b>Total Programs</b>	<b>12,949,422</b>	<b>—</b>	<b>12,949,422</b>	<b>—</b>	<b>—</b>	<b>12,949,422</b>	<b>11,867,061</b>
<i>Supporting services</i>							
General and administrative	7,580,508	—	7,580,508	—	—	7,580,508	7,566,475
Fundraising	1,546,210	—	1,546,210	—	—	1,546,210	1,463,513
<b>Total supporting services</b>	<b>9,126,718</b>	<b>—</b>	<b>9,126,718</b>	<b>—</b>	<b>—</b>	<b>9,126,718</b>	<b>9,029,988</b>
<b>Total operating expenses</b>	<b>22,076,140</b>	<b>—</b>	<b>22,076,140</b>	<b>—</b>	<b>—</b>	<b>22,076,140</b>	<b>20,897,049</b>
<b>Excess of operating support and revenues over operating expenses</b>	<b>381,658</b>	<b>(8,014)</b>	<b>373,644</b>	<b>447,435</b>	<b>—</b>	<b>821,079</b>	<b>3,316,494</b>
<b>Non-operating changes to net assets</b>							
Contributions	—	691,020	691,020	—	256,983	948,003	4,390,105
Depreciation	—	(1,616,265)	(1,616,265)	—	—	(1,616,265)	(1,511,398)
Museum acquisition	(235,298)	—	(235,298)	—	—	(235,298)	—
Designated assets used for acquisition	235,298	(235,298)	—	—	—	—	—
Gain on sale of non-operating asset	—	2,543,331	2,543,331	—	—	2,543,331	—
Net investment return designated for long-term investment	—	(17,830,048)	(17,830,048)	(883,115)	—	(18,713,163)	37,892,085
FAS 158 benefit adjustments	(2,748,064)	—	(2,748,064)	—	—	(2,748,064)	2,300,647
Net assets released from restrictions for investment and construction	—	2,300,086	2,300,086	(2,300,086)	—	—	—
<b>Total non-operating support revenue and expenses</b>	<b>(2,748,064)</b>	<b>(14,147,174)</b>	<b>(16,895,238)</b>	<b>(3,183,201)</b>	<b>256,983</b>	<b>(19,821,456)</b>	<b>43,071,439</b>
<b>Change in net assets</b>	<b>(2,366,406)</b>	<b>(14,155,188)</b>	<b>(16,521,594)</b>	<b>(2,735,766)</b>	<b>256,983</b>	<b>(19,000,377)</b>	<b>46,387,933</b>
<b>Net assets</b>							
Beginning of year	\$ 6,147,607	\$ 221,245,850	\$ 227,393,457	\$ 13,683,058	\$ 38,066,667	\$ 279,143,182	\$ 232,755,249
End of year	\$ 3,781,201	\$ 207,090,662	\$ 210,871,863	\$ 10,947,292	\$ 38,323,650	\$ 260,142,805	\$ 279,143,182

## 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, 2011, to June 30, 2012. 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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Alison Hillier

*Special Events Associate*

Elizabeth Hurlbut  
*Assistant to the Deputy Director for  
External Affairs*

Genevra Le Voci  
*Administrative Assistant for Development*

Alexis Light  
*Manager of Media Relations & Marketing*

Heidi Rosenau  
*Head of Media Relations & Marketing*

Colleen Tierney  
*Head of Special Events*

### *Retail & Visitor Services*

Kate Gerlough  
*Head of Retail & Visitor Services*

Nancy McGeorge  
Alexander Percy  
*Coordinators for Retail & Visitor Services*

Rujeanne Bleemer

Janice Dugan

Yvette Edelhart

Yania Escoto

Coral Groh

Julia Lee Hong

Ann Jaffe

Daryl Joseph

Justinne Lake-Jedzinak

Xiang Lin

Naoko Ota

Katie Patch

Olga Reinoso

Katherine Rohn

Emily Sanchez

Monica Sands  
Paul Shoemaker  
Yana Suponitskaya  
Susan Tabor  
Sulahy Taveras  
*Retail & Visitor Services Staff (p.t.)*

### *Information Technology & New Media Department*

Floyd Sweeting III  
*Head, Information Technology & New Media*

Lisa Candage  
*New Media Specialist*

Valery Chen  
*Front End Web Developer*

Vivian Gill  
*Web & New Media Manager*

David Lin  
*Network Administrator  
& Help Desk Coordinator*

Brian Nichols  
*Manager of Information Technology*

Sean Troxell  
*Help Desk & Audio Visual Technician*

Brian Williams  
*Help Desk & Network Analyst*

### *Operations Department*

Dennis Sweeney  
*Head of Operations*

#### *Engineering Division*

Joseph Corsello  
*Chief Engineer*

Colm McCormac  
*Assistant Chief Engineer*

Alexander Brand  
Charles W. Bulanowski

John Kowalski

Bill Marji

Mikhail Shusterman

Jack Wu  
*Engineers*

Conrad Lewis  
*Electrician*

#### *Maintenance Division*

Donaldo Godinez  
*Painter*

### *Housekeeping Division*

Mireya Alcain  
*Supervisor of Housekeeping*

Ronald Moliere  
*Assistant Housekeeping Supervisor*

Marie Brann  
Angela Escoto  
Jairo Rodriguez Garcia  
Kalu Gaviria  
Dhondup Gonpo  
Berthie Lazare  
Jairo Loaiza  
Hector Mena  
Juan Pereyra  
Jose Sanchez  
*Housekeepers*

### *Kitchen Division*

Joseph Teresa  
*Executive Chef & Kitchen Manager*

Wendy Barco  
*Cook*

Christopher Hermann  
*Sous Chef*

Theana Bernadotte  
Xavier Randall  
*Kitchen Assistants*

Adam Willson (p.t.)  
*Dishwasher*

### *Horticulture Division*

Galen Lee  
*Horticulturist & Special Events Designer*

### *Security Division*

Dominic Phillip  
*Security Manager*

Daniel Charles  
*Assistant Security Manager*

Tamara Browne  
Antoine Smallwood  
*Security Sergeants*

Matawakilou Maliki  
Delroy Slater  
Shivekarran Ray Tillack  
*Security Supervisors*

Angelique Armstead  
Peter Asare  
Gloria Blanc  
Daniel Campbell  
Kwanesha Davis  
Lesly Desmangles  
Rafael Escoto  
Borgia Espinal  
Leroy Evans  
Mara Gjelij  
Shakiem Griffin  
Ettienne Grillasca  
Ana Gutierrez  
Devaindranauth Jamunaprasad  
Herve Jean-Baptiste  
Billy Jean-Elysee  
Gabriel Jodorkovsky  
Clifton Jones  
Marlene Joseph  
Joanel Legiste  
Joseph Levasseur  
Guerline Louisdor  
Jean Mayard  
Riviere Moreau  
Anthony Neverson  
Ameela Padarat  
Rambarakh Ramkirath  
Michelle Sanzo  
Emeafa Senaya-Kuwornu  
Dolip Shiwratan  
James Smith  
Moteelall Sona  
Richard Spencer  
Avelardita Taveras  
Heilys Valentines  
Pearl Weekes  
Valentine Williams  
*Security Guards*



# *Frick Art Reference Library Staff*

As of June 30, 2012

Stephen Bury  
*Andrew W. Mellon Chief Librarian*

Sophia Walter  
*Library Administrator*

## *Public Services Department*

Suzannah Massen  
*Chief, Public Services*

Arielle Dorlester  
*Reference Associate*

Elizabeth Lane  
*Assistant Reference Librarian*

Lorenzo De Los Angeles  
*Reference Clerk/Technician*

Ian Titus  
*Manager of Pages*

Anthony Redding  
Ariana Shirvani  
*Senior Page/Technicians*

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

Keisha Hernandez  
*Receptionist*

## *Conservation Department*

Don Swanson  
*Chief, Collections Preservation  
& Graphic Designer*

Donald David  
*Manager of Digital & Reprographic Services*

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

Luciano Johnson  
*Digital Projects Manager*

George Koelle  
*Assistant Graphic Designer  
& Digital Specialist*

Melanie Martin  
*Assistant Conservator*

Kelli Piotrowski  
*Conservator*

Dean Smith  
*Stack Reconfiguration Manager*

Cris Sunwoo  
*Digital Lab Technician*

Elijah Taylor (p.t.)  
*Stacks Maintenance Assistant*

Susan Young (p.t.)  
*Scanning Technician*

## *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  
*Acquisitions & Cataloging Associates*

Erin Elliott (p.t.)  
*Assistant Cataloger*

Sara Holladay (p.t.)  
*Electronic Resources Librarian*

Rodica Tanjala Krauss  
*Head, Cataloging Projects*

Sean Leahy (p.t.)  
*Digitization Manager*

Christopher Peppel  
*Acquisitions & Cataloging Assistant*

Christina Peter  
*Head, Acquisitions*

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

## *Photoarchive Department*

Inge Reist

*Chief, Research Collections & Programs*

Anastasia Levadas

*Digital Photoarchive Coordinator*

Jessica McDonald

*Photoarchive Associate*

John McQuaid

*Assistant Photoarchivist*

Ellen Prokop

*Associate Photoarchivist*

Louisa Wood Ruby

*Head, Photoarchive Research*

Hanna Siesel

*Photoarchive Assistant*

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 Francisco-Deutch

*Manager of Research & Programs*

Esmée Quodbach (p.t.)

*Assistant Director*