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Board of Trustees

As of June 30, 2018

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Letter from the Director

Ian Wardropper

It is time to reflect on another year at The Frick Collection, full of acclaimed exhibitions, first-class educational programming, memorable special events, and important news about the future of our institution. At the center of our work remains the commitment to conserve and showcase the permanent collection and promote the study and understanding of art and its history.

This year, we shared the news of our plans for the institution’s renovation and expansion, the first comprehensive upgrade since the museum opened to the public in 1935. One of our top priorities is to maintain the signature tranquil atmosphere of Henry Clay Frick’s home, which so many from around the world have come to love. With a focus on preserving that which has always set the Frick apart, we are undertaking this project to renovate and enhance our historic buildings to ensure the institution’s vibrancy for years to come. The project—designed by Selldorf Architects and scheduled to break ground late in 2020—will update infrastructure, improve accessibility, and create a dedicated education center, an acoustically superior auditorium for our critically acclaimed concert and lecture series, state-of-the-art conservation labs, and additional gallery space to display more of the permanent collection. The first-floor galleries will remain unchanged and, for the first time, the mansion’s second floor will be open to the public. Following the project’s completion, the 70th Street Garden will be fully restored to honor Russell Page’s original vision. In June, plans for the project were approved by the New York City Landmarks Preservation Commission.

In partnership with The Metropolitan Museum of Art and the Whitney Museum of American Art, we also announced plans to temporarily move a selection of works from the permanent collection to the Breuer building on Madison Avenue (the former home of the Whitney) during the planned period of construction and renovation. This collaboration will enable the Frick to continue to offer access to its collection, library resources, and education programs. The move is anticipated to occur sometime in 2020, pending public approval of the project.

Premiering in the summer of 2017 and on view in the Portico Gallery for a year, Fired by Passion: Masterpieces of Du Paquier Porcelain from the Sullivan Collection celebrated a generous gift of fourteen Du Paquier porcelain pieces donated to the Frick by Paul Sullivan and Trustee Melinda Martin Sullivan. The exhibition, organized by Curator of Decorative Arts Charlotte Vignon, focused on the rivalry between the Du Paquier and Royal Meissen manufactories during the mid-eighteenth century and featured more than forty objects. In October, we showcased two paintings by Paolo Veronese. The paintings, which were shown in the United States for the first time in their history, were recently restored. Presented by Peter Jay Sharp Chief Curator Xavier F. Salomon, Veronese in Murano: Two Venetian Masterpieces Restored explored the meaning and history of these magnificent allegorical works, which usually reside in a small chapel in Murano. Opening soon after, Murillo: The Self-Portraits reunited, for the first time since the eighteenth century, the only known self-portraits by celebrated Spanish painter Bartolomé Esteban Murillo. Co-curated by Xavier F. Salomon and Letizia Treves, Curator of Later Italian, Spanish, and French Seventeenth-Century Paintings at the National Gallery, this show displayed sixteen accompanying works, including renderings of other sitters by the artist. In January, continuing our focus on the Spanish Golden Age, we presented Zurbarán’s Jacob and His Twelve Sons: Paintings from Auckland Castle. Shown in the museum’s East Gallery, the series of thirteen life-size paintings depicted the “Blessings of Jacob” from the Book of Genesis, with each portrait depicting a prophecy laid out by Jacob on his deathbed for the Twelve Tribes of Israel. Opening in May, our final exhibition for the fiscal year, Canova’s George Washington, told the story of Antonio Canova’s only American commission, a full-length sculpture of the United States’ first president. Although the final marble was lost in a fire in the North Carolina statehouse in 1831, the life-sized plaster model survives. Together with preparatory drawings and terracotta models, the plaster brought to life Canova’s creative process.

In April 2018, Xavier and I traveled to Rome with a group of patrons for the annual Director’s Trip, which this year highlighted Canova’s George Washington and Luigi Valadier: Splendor in Eighteenth-Century Rome (fall 2018). We enjoyed excursions around the city to view many of Canova’s and Valadier’s works, along with visits to the former studios of both artists.
The Frick’s Education Department continued its important work of promoting and nurturing the study of fine arts. This year, the department increased the number of its community partnerships to sixteen, broadening the diversity of the Frick’s audience. With more than 9,500 attendees, First Fridays built on its legacy of providing stellar educational programming to residents of the outer boroughs. Other education highlights of the year included College Night, Salon Evenings, an Interfaith Panel, and the Summer Portraiture Institute for high school students. By creating additional arts education programs for the public, the Frick Art Reference Library experienced a 15 percent increase in visitorship and a 28 percent increase in new researchers. Building on its innovative digital initiatives, the library continued its partnerships with Stanford University, Hunter College, and the CUNY Cultural Corps.

All of this work has been supported by our loyal donors, members, and, most of all, our dedicated Trustees. In June 2017, Elizabeth M. Eveillard was elected Chair of the Frick’s Board of Trustees, replacing Margot Bogert, who retired after eleven years in the role. Betty, a Trustee since 2015, is a graduate of Smith College and Harvard Business School and worked for more than thirty years as an investment banker. She brings with her years of executive board experience, including formerly serving as Chair of the Board of Trustees of Smith College and as Chair of the Glimmerglass Opera. Already, just a year into her tenure, she has had a tremendously positive impact. Additionally, we welcomed two new members to the board: Christian Keesee and Victoria Lea Smith. I am thrilled to have them involved and trust that their expertise and leadership will be a great asset.

At the annual Autumn Dinner on October 16, 2017, we honored Margot, the first individual outside of the Frick family to serve as Board Chair. Margot’s longtime support of our programs and exhibitions has had a lasting impact on the institution, and she remains an active Trustee. The dinner in her honor raised nearly $1.2 million, a fitting tribute to such a steadfast leader.

The theme of the Young Fellows Ball, on March 15, 2018, was “Virtue and Vice,” which took as its inspiration the work of Paolo Veronese—specifically his painting in the permanent collection The Choice between Virtue and Vice. The event, in partnership with ESCADA, raised almost $270,000, providing valuable support for the Education Department and the Frick Art Reference Library. On May 30, 2018, we opened the Frick’s Fifth Avenue Garden for the much-anticipated Spring Garden Party. Eight hundred guests gathered beneath the magnolia trees to enjoy jazz music and dancing. It was a truly special evening celebrating the generosity of our Fellows and Young Fellows.

As we move into this important phase of the Frick’s evolution, I wish to acknowledge the members, visitors, donors, and community partners who have enabled the Frick to thrive for more than eighty years. We are ever grateful for your patronage and are thrilled to embark on this new chapter with your continuing support. Thank you.
The Curatorial Department remains committed to upholding the central mission of The Frick Collection; we strive to preserve and study the permanent collection, mount dynamic exhibitions, produce scholarly publications, and present thought-provoking programming. This year, we organized seven ambitious exhibitions, made several significant acquisitions, and piloted various programs for the public. I am pleased to share in this letter all of our activities, accomplishments, and initiatives.

The new fiscal year saw the final weeks of two remarkable exhibitions. Divine Encounter: Rembrandt’s Abraham and the Angels, a display in the Cabinet Gallery, closed on August 20, 2017. The show was organized around Rembrandt’s extraordinary painting Abraham Entertaining the Angels, on loan from a private collection. Juxtaposed with related prints, drawings, and a copper plate, the diminutive work shed light on Rembrandt’s exploration of the nature of divine presence across media. The exhibition marked the conclusion of Joanna Sheers Seidenstein’s successful two-year Anne L. Poulet Curatorial Fellowship.

Our summer 2017 exhibition program officially finished on September 10, 2017, with the closing of The Pursuit of Immortality: Masterpieces from the Scher Collection of Portrait Medals. The exhibition celebrated the promised gift of Renaissance medals from the collection of Stephen K. Scher and Janie Woo Scher, the most comprehensive and significant private collection of portrait medals in the world. In an effort to introduce viewers to the lesser-known medium, we offered a rich roster of programs to engage the public. In September, we were particularly delighted to present two sold-out performances of George Balanchine’s Apollo in the Music Room, featuring a cast of dancers from the New York City Ballet and American Ballet Theatre. The evenings ended in the galleries with an after-hours viewing of the special exhibition.

On October 24, 2017, we opened Veronese in Murano: Two Venetian Renaissance Masterpieces Restored, which featured two rarely seen and newly conserved paintings by the celebrated artist Paolo Veronese. On view for the very first time outside of Venice, these works were on display in the Oval Room, within sight of two monumental canvases by Veronese, acquired by Henry Clay Frick in 1912. I wrote a fully illustrated catalogue, with contributions from Maichol Clemente and Claudia Vittori, documenting the history of the paintings, as well as the extensive conservation treatment undertaken to return them to their original splendor. Theodore Rabb of The Art Newspaper called the works “vivid and elegant.” Following their presentation at the Frick, they traveled to the New Orleans Museum of Art.

In celebration of the 400th anniversary of the birth of Bartolomé Esteban Murillo, we presented Murillo: The Self-Portraits, which showcased the artist’s portraiture, the least studied genre of his work. I organized the exhibition together with Letizia Treves, a curator at the National Gallery, London. The exhibition reunited the only two known self-portraits by the artist, one of which was acquired by the Frick in 2014 through a generous gift from Trustee Mrs. Henry Clay Frick II. Shown together for the first time since the eighteenth century, the two self-portraits were displayed alongside sixteen other works lent by private and public collections in Europe and the United States. The exhibition was on view from November 1, 2017, to February 11, 2018.

In conjunction with the exhibition, I gave four lectures as part of a new series, “Spanish Paintings at the Frick,” which highlighted our select but superb holdings of nine works by Spanish masters. A new model for lectures at the Frick, the series encouraged repeat visits, expanded membership, and generated more than $7,000 in revenue.

We inaugurated the New Year on January 31, 2018, with Zurbarán’s Jacob and His Twelve Sons: Paintings from Auckland Castle, which remained on view through April 22. Organized in collaboration with the Auckland Project, County Durham, England, and the Meadows Museum, Dallas (where it had been on view during the fall of 2017), the exhibition featured thirteen paintings depicting larger-than-life-size figures from the Old Testament. Senior Curator Susan Galassi organized the exhibition at the Frick and contributed to the accompanying catalogue.

To further elucidate these paintings, we organized the public program “Jacob and His Twelve Sons: An Interfaith Perspective,”
which brought together a panel of faith leaders to discuss the story of Jacob, as told in Christian, Islamic, and Judaic traditions. The highly successful free event, which was fully subscribed weeks in advance and had a waiting list of more than one hundred, provided a unique forum for the discussion of art, history, and religion.

On May 23, 2018, we shifted our focus from painting to sculpture with the exhibition Canova’s George Washington. The show told the story of the commission and creation of Antonio Canova’s full-length statue of the first American president, a story that ends tragically with the destruction by fire of the monumental sculpture only ten years after its unveiling in the State House in Raleigh, North Carolina. Deemed “smashing” by New York Times art critic Jason Farago, the exhibition featured a full-sized plaster model of George Washington, along with related preparatory sketches, engravings, and drawings. I wrote the accompanying catalogue along with Guido Beltramini, Director of the Palladio Museum, Vicenza, and Mario Guderzo, Director of the Gypsotheca e Museo Antonio Canova, Possagno. Following its run at the Frick, the exhibition traveled to the Museo Canova.

On display in the Portico Gallery throughout the fiscal year was Fired by Passion: Masterpieces of Du Paquier Porcelain from the Sullivan Collection, which featured forty pieces of Du Paquier porcelain, fourteen of which have been generously gifted to the museum by Paul Sullivan and Trustee Melinda Martin Sullivan. Organized by Charlotte Vignon, Curator of Decorative Arts, the exhibition focused on the whimsical and inventive porcelain pieces produced by the Du Paquier manufactory in Vienna during the eighteenth century. The show was on view June 8, 2017, through August 12, 2018.

In addition to managing an extensive exhibition program, the Curatorial Department, supported by Director Ian Wardropper and the Board of Trustees, acquired several important works for the museum. In December 2017, we were elated to announce the acquisition of François Gérard’s magnificent portrait of Prince Camillo Borghese. The Frick also purchased an extraordinary vase of rosso appennino marble with gilt-silver decorations by the eighteenth-century silversmith Luigi Valadier, which perfectly complements the museum’s holdings of the artist’s contemporary, Pierre Gouthière. We were incredibly grateful to receive Frits Thaulow’s Winter in Norway thanks to the generosity of Carol Neumann. In September 2017, we received a promised gift of seventy-five objects of French faience porcelain from the collection of Sidney R. Knafel, the largest and most comprehensive of its kind.

We further supplemented the permanent collection with several special long-term loans, including Anne-Louis Girodet de Roussy-Trioson’s View of Vesuvius from Naples (Mr. and Mrs. Jeremiah M. Bogert); Francis Cotes’s pendant portraits of Sir Griffith Boynton, 6th Baronet, and his wife (Mrs. Henry Clay Frick II); a Sèvres porcelain pot-pourri vase and cover (private collection); Simone Martini’s Christ on the Cross between the Virgin and Saint John (The Phillips Family Collection); and Francesco Guardi’s View of the Villa Loredan at Paese (private collection).

This year, we published the first book in the Frick Diptych Series, which is designed to illuminate a single work of art from the permanent collection by pairing an in-depth essay by a curator with a contribution from a contemporary cultural figure. The inaugural book featured an essay I wrote on Hans Holbein’s portrait of the humanist scholar, author, and statesman Sir Thomas More. It was complemented by a literary piece by Hilary Mantel, whose novel Wolf Hall was awarded the Man Booker Prize in 2009.

Our skilled conservation staff continues to meticulously care for objects in the permanent collection, exhibition loans, and the historic Frick home. They also undertake important new research. This year, much of Chief Conservator Joseph Godla’s work involved preparing for the proposed expansion and renovation project, including working with colleagues both inside and outside of the institution to design the new conservation lab, X-ray room, and art preparation spaces, as well as upgrading and renovating existing lighting and skylights.

Various works underwent technical analysis and/or conservation treatment this year. Julia Day, Associate Conservator, completed treatment of the terracotta portrait bust of Helen Clay Frick by Malvina Hoffman, which was given to the museum in 2016 by Lillian and Derek Ostergard in honor of Margo Donahue dePeyster. The bust is now installed in the Reading Room of the Frick Art Reference Library. Day also oversaw the X-radiography of all the enamel objects in the collection and completed technical examinations of numerous works by Bertoldo di Giovanni in anticipation of the upcoming exhibition Bertoldo
di Giovanni: The Renaissance of Sculpture in Medici Florence (September 18, 2019, through January 12, 2020). We are enormously grateful to colleagues beyond the Frick, particularly the paintings conservators and conservation scientists at The Metropolitan Museum of Art, where Fra Filippo Lippi’s Annunciation and Vermeer’s Mistress and Maid underwent technical analysis, and where Gérard’s portrait of Prince Camillo Borghese was also restored.

On October 30, 2017, the Conservation Department hosted a study day on the patinas of bronze sculpture, which attracted scholars and conservation scientists from across the United States and Europe. The study day explored the complicated technical analyses of organic surfaces in order to inform the future conservation and preservation of Renaissance bronzes.

The Education Department, under the direction of Rika Burnham, continues to create public programs that support creativity, performance, and artistic practice, and remains devoted to fostering audience inclusion. In total, we presented 1,145 programs this year, serving more than 27,000 visitors. Nearly 10,000 individuals attended ten First Friday evenings, and more than half of those surveyed at each event were first-time visitors to the museum.

We debuted three new programs during the Pay-What-You-Wish hours, held on Wednesday afternoons from 2:00 to 6:00 p.m.: Small Talks, Conversation Starters, and Draw-What-You-Wish. Designed specifically for drop-in attendees, these programs encourage visitors to engage with the permanent collection and special exhibitions in myriad ways. Our commitment to scholarship was well represented through our free lecture series, which included Christopher Le Brun’s “Now Turn the Page: The Role of Poetry in Painting” (Artists, Poets, and Writers Series) and “Reimagining New York City’s Monuments,” with Darren Walker, President of the Ford Foundation, in conversation with Rachel Himes, Assistant Museum Educator (Samuel H. Kress Lecture in Museum Education). We also welcomed and engaged the Frick’s youngest visitors. More than 2,600 students from the New York metropolitan area, across the country, and abroad visited the museum as part of the Guided School Visits program.

Several new colleagues joined the Curatorial Department this year. David Pullins came on board as Assistant Curator and Alexander Noelle was named the 2017–19 Anne L. Poulet Curatorial Fellow. Hannah Sisk became Assistant Registrar and we also welcomed Emma Holter as Administrative Assistant in the Office of the Chief Curator. All have made excellent additions to the department.

I am immensely proud of my staff. Through an enduring commitment to their work at The Frick Collection, they elevate the quality of our exhibitions, programs, and publications. I look forward to the year ahead with great anticipation, as I am certain it will be as exhilarating as the last.
The Frick Art Reference Library continues to bridge the digital and physical spheres, both within its walls and through international collaborations. Our leadership in the field is reflected in the library’s recognition as one of the world’s top art historical research centers. In July 2017, at the National Gallery of Ireland, Dublin, I gave the keynote address at the ARLIS/UK and Ireland conference on the future of art librarianship. The invitation testifies to the innovative work of my team at the Frick Art Reference Library, particularly during the past few years. Our most ambitious projects during the 2017–18 fiscal year include web and PDF archiving, mass digitization, expanded scholarly programming, and the activities of the Digital Art History Lab. At the same time, we continue to make exciting and important enhancements to our physical holdings, often with rare or unique items. The library’s e-newsletter keeps a growing international audience informed about our services, while here in New York we have developed a series of tours and presentations for Frick museum members and library users that provide a variety of physical encounters with the library’s rich collections.

As the library’s activities evolve both digitally and physically, our role is increasingly to create common ground between the two worlds. One way to achieve this is by introducing to our more physically grounded researchers the benefits and capabilities of what digitization can offer. To those more digitally inclined, we demonstrate how physical objects complement the virtual, as well as what might be missing or misrepresented in the digital universe.

The success of pharos, an international digital-photoarchive consortium initiated by the Frick Art Reference Library, was recognized by Apollo magazine, which shortlisted the project for its 2017 Digital Innovation Award. Fourteen institutions—among them the Courtauld Institute of Art, the Warburg Institute Library, and I Tatti, the Harvard University Center for Italian Renaissance Studies—have joined forces to produce a research platform that provides access to more than 25 million works of art. pharos is hosted by the J. Paul Getty Museum website, at images.pharosartresearch.org.

We began another fruitful collaboration in December 2017, when the Photoarchive Department undertook a pilot project with Stanford University’s Statistics Department to apply Artificial Intelligence and machine-learning techniques to the automatic assignment of classification headings and subject tags to hundreds of thousands of digitized photographs of paintings, drawings, and sculpture. This project was the focal point of a spring symposium, “Searching through Seeing: Optimizing Computer Vision Technology for the Arts,” which the Digital Art History Lab hosted at the Frick on April 12 and 13, 2018. The symposium brought together computer scientists, art historians, technology business leaders, and funders to identify the technology and funding required for expanding image-based searching as a tool and building a usable image-search platform with multiple applications in the arts. Professors X. Y. Han and Vardan Papyan of Stanford University presented their preliminary experiments with deep neural networks—a type of machine learning—on a dataset of twenty-eight thousand American portraits from the library’s photoarchive. The results were impressive: when a curated dataset of images bears reliable classification headings or labels, automatic classifiers can achieve a 95 percent accuracy rate. Enthusiastic participants described the two-day symposium as “groundbreaking” and “fascinating.” It was funded by a generous grant from HPC Germany GmbH and the Hasso Plattner Institute.

In addition to the aforementioned symposium, the Digital Art History Lab hosted its fifth lecture on October 17, 2017: Paul Jaskot, Professor of Art History and Director of the Wired! Lab at Duke University, presented the talk “Using Digital Humanities to Understand the Architecture of the Holocaust.”

The ongoing grant project to digitize mounted photographs of European paintings and drawings in the library’s vast photoarchive collection continues to progress. Generously funded by The Andrew W. Mellon Foundation, the project began in January 2017 and will continue through December 2019. The library chose Picturae, a digitization studio in Jersey City, to carry out the work offsite. By the end of February 2018, Picturae had completed an inventory and barcoded nearly five thousand boxes of photographs...
and documentation, which represents more than 245,000 works of art. These materials are now being processed in New Jersey. In addition to digitally capturing typewritten information on the front, back, and inside pages of each archival item, Picturae will provide the library with a separate cropped image of each photograph, generating a total of more than 760,000 digital captures. At the project’s end, the digital records will be available to peer institutions and the public through the library’s online catalog and digital collections portal. Led by Luciano Johnson and George Koelle, the Digital Lab has worked closely with Picturae on image quality, having thus far approved 20,443 image files.

It was a productive year for the Center for the History of Collecting, and we are grateful to the Billy Rose Foundation for its support of a number of the Center’s programs. In collaboration with the Philadelphia Museum of Art, the Center hosted the symposium “Have to Have It: Philadelphians Collect 1850–1930” in the City of Brotherly Love on November 3 and 4, 2017.

The Center’s 2017 Book Prize was awarded to Making It Modern: The Folk Art Collection of Elie and Viola Nadelman, edited by Margaret K. Hofer and Roberta J. M. Olson. The award presentation was followed by a reception on January 11, 2018. In other publication news, on March 29, the Center and the Curatorial Department held a reception to celebrate four publications on Spanish, Spanish Colonial, and Latin American art: Murillo: The Self-Portraits (written by Xavier F. Salomon and Letizia Treves); Zurbarán’s “Jacob and His Twelve Sons”: Paintings from Auckland Castle (written by Susan Grace Galassi); El Greco Comes to America: The Discovery of a Modern Old Master (edited by Inge Reist and José Luis Colomer); and The Americas Revealed: Collecting Spanish Colonial and Modern Latin American Art in the United States (edited by Edward J. Sullivan).

On May 11 and 12, 2018, the Center hosted the symposium “150 Years of Collecting Impressionist Art: From the Avant-Garde to the Mainstream.” Renowned art historian Rick Brettell was the keynote speaker. The Edith O’Donnell Institute of the University of Texas, Dallas, co-organized the event, which was also supported by Christie’s and Northern Trust.

This impressive breadth of offerings and initiatives underscores the library’s ultimate purpose: to support research. I am delighted to report that, during the fiscal year 2017–18, the library saw a 36 percent increase in new onsite researchers. We attribute this significant rise largely to our expanded programming, including online tutorials on how to use electronic resources, workshops on provenance research, a seasonal book club, and other offerings designed to familiarize the public with the library’s wealth of resources and services.

As a fitting homage to the library’s approaching centennial, the Reading Room now displays the recent gift of Lillian and Derek Ostergard, in honor of Margo Donahue dePeyster: a plaster bust by Malvina Cornell Hoffman of Helen Clay Frick, the founder of the Frick Art Reference Library. I am pleased to think that, while Miss Frick could never have anticipated all the technological advances that the library’s first century would bring, she would approve of our fidelity to her vision.
Museum Acquisitions

Baron François Gérard, Portrait of Camillo Borghese, ca. 1810, oil on canvas, purchased by The Frick Collection, 2017

Frits Thaulow, Winter in Norway, ca. 1895, oil on canvas, gift of Carol Neumann, 2017

Luigi Valadier, Vase, ca. 1770s, rosso appennino marble and gilt silver, purchased by The Frick Collection, 2017

Exhibitions

The Pursuit of Immortality: Masterpieces from the Scher Collection of Portrait Medals
May 9 through September 10, 2017

Divine Encounter: Rembrandt’s Abraham and the Angels
May 26 through August 20, 2017

Fired by Passion: Masterpieces of Du Paquier Porcelain from the Sullivan Collection
June 8, 2017, through August 12, 2018

Veronese in Murano: Two Venetian Renaissance Masterpieces Restored
October 24, 2017, through March 25, 2018

Murillo: The Self-Portraits
November 1, 2017, through February 11, 2018

Zurbarán’s Jacob and His Twelve Sons: Paintings from Auckland Castle
January 31 through April 22, 2018

Canaletto’s George Washington
May 23 through September 23, 2018

Public Programming

Publications

Murillo: The Self-Portraits, by Xavier F. Salomon and Letizia Treves; The Frick Collection in association with Yale University Press, 2017

Veronese in Murano: Two Venetian Renaissance Masterpieces Restored, by Xavier F. Salomon, with Maichol Clemente and Claudia Vittori; The Frick Collection, 2017

Canaletto’s George Washington, by Xavier F. Salomon, with Guido Beltramini and Mario Guderzo; The Frick Collection in association with D Giles Ltd., 2018

Holbein’s Sir Thomas More, by Hilary Mantel and Xavier F. Salomon; The Frick Collection in association with D Giles Ltd., 2018
**Lectures**

**October 18, 2017**
*Artists, Poets, and Writers Lecture Series*

*“Now Turn the Page: The Role of Poetry in Painting”*
Christopher Le Brun, President, Royal Academy of Arts, London

**October 25, 2017**

*“Paolo Veronese and Francesco degli Arbori’s Chapel in Murano”*
Xavier F. Salomon, Peter Jay Sharp Chief Curator, The Frick Collection

**November 1, 2017**

*“Murillo: The Shared Passion of Nineteenth-Century French and British Collectors”*
Véronique Gerard Powell, Associate Professor, Université Paris-Sorbonne

**November 12, 2017**

*“Spanish Paintings at the Frick: Murillo”*
Xavier F. Salomon, Peter Jay Sharp Chief Curator, The Frick Collection

**November 15, 2017**

*“Murillo’s Self-Portraits”*
Xavier F. Salomon, Peter Jay Sharp Chief Curator, The Frick Collection

**December 10, 2017**

*“Spanish Paintings at the Frick: El Greco”*
Xavier F. Salomon, Peter Jay Sharp Chief Curator, The Frick Collection

**January 14, 2018**

*“Spanish Paintings at the Frick: Velázquez”*
Xavier F. Salomon, Peter Jay Sharp Chief Curator, The Frick Collection

**January 24, 2018**

*Alex Gordon Lecture in the History of Art*

*“Paintings Made in Friendship: Murillo and Justino de Neve”*
Gabriele Finaldi, Director, National Gallery, London

**January 31, 2018**

*“Philippe de Montebello in Conversation with Jonathan Ruffer”*
Philippe de Montebello, Chairman, Hispanic Society Museum & Library, and Jonathan Ruffer, Chair, The Auckland Project

**February 11, 2018**

*“Spanish Paintings at the Frick: Goya”*
Xavier F. Salomon, Peter Jay Sharp Chief Curator, The Frick Collection

**March 7, 2018**

*“A Secret and Most Excellent Art: The Porcelain of Du Paquier”*
Meredith Chilton, former Chief Curator, Gardiner Museum, Toronto

**March 28, 2018**

*“Painting Jacob and His Twelve Sons: The Artist and His Studio”*
Claire Barry, Director of Conservation, Kimbell Art Museum, Fort Worth

**April 4, 2018**

*“Zurbarán and the Americas”*
Adam Jasienski, Assistant Professor of Art History, Meadows School of the Arts, Southern Methodist University, Dallas

**April 15, 2018**

*“Jacob and His Twelve Sons: An Interfaith Perspective”*
Rabbi Noam E. Marans, Director of Interreligious and Intergroup Relations, American Jewish Committee; Reverend John A. Kamas, Pastor, St. Jean Baptiste Roman Catholic Church; Hussein Rashid, Professor, Barnard College; moderated by Lucy Jane Lang, Special Counsel for Policy and Projects and Executive Director, Manhattan DA Academy

**May 2, 2018**

*“The Old Gamester: General John Burgoyne”*
Andrew J. O’Shaughnessy, Vice President, Thomas Jefferson Foundation

**June 8, 2018**

*Samuel H. Kress Lecture in Museum Education*

*“Reimagining New York City’s Monuments”*
Darren Walker, President, Ford Foundation

**June 13, 2018**

*“Displays of Power: Canova’s Sculptures of Greatness”*
Christina Ferando, Dean, Jonathan Edwards College, Yale University

**June 20, 2018**

*“Facing Washington: The Classical Tradition”*
Susan P. Schoelwer, Robert H. Smith Senior Curator, George Washington’s Mount Vernon
Symposia

September 8, 2017
“Full Circle: The Medal in Art History”
A Symposium in Honor of Stephen K. Scher

October 27, 2017
“Furniture and the Domestic Interior: 1500 to 1915”

November 3 & 4, 2017
“Have to Have It: Philadelphians Collect, 1850–1930”
Presented by the Center for the History of Collecting, Frick Art Reference Library, and the Philadelphia Museum of Art

April 5, 2018
“Wider Worlds: Art and Audience under the Spanish Crown”

April 12, 2018
“Searching through Seeing: Optimizing Computer Vision Technology for the Arts”
Presented by the Digital Art History Lab, Frick Art Reference Library

April 27 & 28, 2018
"A Symposium on the History of Art"
Presented by The Frick Collection and the Institute of Fine Arts, New York University

May 11 & 12, 2018
“150 Years of Collecting Impressionist Art: From the Avant-Garde to the Mainstream”
Presented by the Center for the History of Collecting, Frick Art Reference Library, and the Edith O’Donnell Institute of Art History, University of Texas, Dallas

Salon Evenings

September 7 & 9, 2017
“Apollo”

Free Public Evenings

First Fridays
July 7, 2017
August 4, 2017
October 6, 2017
November 3, 2017
December 1, 2017
February 2, 2018
March 2, 2018
April 6, 2018
May 4, 2018
June 1, 2018

College Night
September 15, 2017

Teen Night
March 9, 2018

Concerts

October 8, 2017
Paavali Jumpannen, piano

October 22, 2017
Boris Andrianov, cello, and Dimitri Illarionov, guitar

November 19, 2017
Van Kuijk Quartet, in New York debut

December 3, 2017
London Handel Players, violin, flute, cello, harpsichord

January 21, 2018
Camerata RCO, two violins, viola, cello, double bass, clarinet, horn, bassoon

February 11, 2018
Julius Berger, cello, with Christoph Hammer, piano

March 11, 2018
Forma Antiqva, baroque guitar, theorbo, harpsichord, countertenor, in New York debut

March 25, 2018
Lukas Geniušas, piano, in New York recital debut

April 8, 2018
Mozart Piano Quartet

April 29, 2018
Tamara Mumford, mezzo-soprano, with Adam Nielsen, piano
## Statement of Financial Position

**June 30, 2018, and 2017**

<table>
<thead>
<tr>
<th>Assets</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$32,901,567</td>
<td>$29,174,407</td>
</tr>
<tr>
<td>Cash pending investment</td>
<td>—</td>
<td>8,500,000</td>
</tr>
<tr>
<td>Contributions receivable, net</td>
<td>14,245,223</td>
<td>15,142,029</td>
</tr>
<tr>
<td>Inventory</td>
<td>886,831</td>
<td>865,444</td>
</tr>
<tr>
<td>Prepaid expenses, receivables, and other assets</td>
<td>1,676,467</td>
<td>1,425,294</td>
</tr>
<tr>
<td>Investments in securities</td>
<td>339,909,264</td>
<td>323,330,135</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>30,553,998</td>
<td>24,089,951</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$420,173,350</strong></td>
<td><strong>$402,527,260</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable, accrued expenses, and deferred income</td>
<td>3,623,590</td>
<td>4,221,666</td>
</tr>
<tr>
<td>Loan payable</td>
<td>7,000,000</td>
<td>—</td>
</tr>
<tr>
<td>Accrued postretirement health and other benefits</td>
<td>7,248,226</td>
<td>7,241,855</td>
</tr>
<tr>
<td>Accrued pension benefits</td>
<td>3,412,556</td>
<td>2,459,798</td>
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<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>21,284,372</strong></td>
<td><strong>13,923,319</strong></td>
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</table>

<table>
<thead>
<tr>
<th>Net assets</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>289,613,415</td>
<td>278,959,640</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>69,029,406</td>
<td>69,398,144</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>40,246,157</td>
<td>40,246,157</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>398,888,978</strong></td>
<td><strong>388,603,941</strong></td>
</tr>
</tbody>
</table>

| Total liabilities and net assets           | **$420,173,350** | **$402,527,260** |

### Note 1

For purposes of brevity, the June 30, 2018, financial information presented here is excerpted from our audited financial statements as prepared by the independent accounting firm of PKF O'Connor Davies, LLP, which rendered an unmodified opinion as to those statements’ conformance with generally accepted accounting principles. This excerpted information does not include the Statement of Cash Flows or the footnotes, which are integral to a full presentation of the Collection’s financial position. The complete report of the independent auditors is available by writing to the development office of The Frick Collection.

### Note 2: Measure of Operations

Operations include all revenues and expenses that are an integral part of the Frick’s programs and supporting activities. The measure of operations includes investment income equal to the 4.5% spending rate (see Note 3) and excludes investment return in excess of, or less than, the spending rate. The measure of operations also excludes permanently restricted contributions; purchase and sale of museum and library collection items; unsolicited, unrestricted contributions of $50,000 or more (which are designated by the board for contributions to the Campaign for the Frick: Honoring the Past and Enhancing the Future); depreciation of property and equipment; pension and postretirement plan adjustments; and releases of net assets from restrictions related to non-operating items.

### Note 3: Spending Rate

The Frick Collection manages its pooled investments on a total return basis. To preserve the investments’ long-term purchasing power, the Collection makes available to be spent each year a percentage of the investment portfolio’s average market value for the twelve quarters ending the March prior to the beginning of the fiscal year (the spending rate). The spending rate was 4.5% for fiscal years 2018 and 2017. Although long-term in nature, this policy may be modified over time to reflect economic, market, and investment changes.
Statement of Activities
June 30, 2018 (with comparative totals for the year ended June 30, 2017)

Unrestricted | Total
--- | ---
**Board Designated** | **General** | **Temporarily Restricted** | **Permanently Restricted** | **2018** | **2017**
--- | --- | --- | --- | --- | ---

**Operating support and revenues**

Net investment return – 4.5% spending policy

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<table>
<thead>
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<tbody>
<tr>
<td></td>
<td>$141,129,867</td>
<td>—</td>
<td>$141,129,867</td>
<td>$ —</td>
<td>$141,129,867</td>
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</table>

Other interest income

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<tbody>
<tr>
<td></td>
<td>57,184</td>
<td>—</td>
<td>57,184</td>
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Admission fees

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Membership

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<tr>
<td></td>
<td>2,691,477</td>
<td>—</td>
<td>2,691,477</td>
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<td>2,691,477</td>
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</table>

Bookstore sales & miscellaneous

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<td></td>
<td>991,963</td>
<td>—</td>
<td>991,963</td>
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Contributions

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<td>5,131,470</td>
<td>—</td>
<td>5,131,470</td>
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</table>

Net assets released from restrictions

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<tr>
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<td>2,877,027</td>
<td>—</td>
<td>2,877,027</td>
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</table>

Total operating support and revenues

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<tbody>
<tr>
<td></td>
<td>26,504,191</td>
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<td>26,504,191</td>
<td>—</td>
<td>26,504,191</td>
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</table>

**Operating expenses**

Museum programs

Operations

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<tbody>
<tr>
<td></td>
<td>2,836,340</td>
<td>—</td>
<td>2,836,340</td>
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<td>2,836,340</td>
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</tbody>
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Special exhibitions, concerts and lectures

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<tbody>
<tr>
<td></td>
<td>1,812,698</td>
<td>—</td>
<td>1,812,698</td>
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<td>1,812,698</td>
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</tbody>
</table>

Bookstore, including cost of sales

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<tbody>
<tr>
<td></td>
<td>1,449,585</td>
<td>—</td>
<td>1,449,585</td>
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Total museum programs

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<tbody>
<tr>
<td></td>
<td>5,994,401</td>
<td>—</td>
<td>5,994,401</td>
<td>—</td>
<td>5,994,401</td>
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</tbody>
</table>

Library programs

Operations

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<tr>
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Special programs

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<tbody>
<tr>
<td></td>
<td>434,293</td>
<td>—</td>
<td>434,293</td>
<td>—</td>
<td>434,293</td>
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</table>

Total library programs

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<tbody>
<tr>
<td></td>
<td>17,093,024</td>
<td>—</td>
<td>17,093,024</td>
<td>—</td>
<td>17,093,024</td>
</tr>
</tbody>
</table>

Supporting services

General and administrative

<p>| | | | | | |</p>
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</thead>
<tbody>
<tr>
<td></td>
<td>9,145,010</td>
<td>216,170</td>
<td>9,361,180</td>
<td>—</td>
<td>9,361,180</td>
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</tbody>
</table>

Fundraising

<p>| | | | | | |</p>
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<tbody>
<tr>
<td></td>
<td>2,956,021</td>
<td>—</td>
<td>2,956,021</td>
<td>—</td>
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Total supporting services

<p>| | | | | | |</p>
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</thead>
<tbody>
<tr>
<td></td>
<td>12,101,031</td>
<td>216,170</td>
<td>12,317,201</td>
<td>—</td>
<td>12,317,201</td>
</tr>
</tbody>
</table>

Total operating expenses

<p>| | | | | | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td></td>
<td>29,194,055</td>
<td>216,170</td>
<td>29,410,225</td>
<td>—</td>
<td>29,410,225</td>
</tr>
</tbody>
</table>

Excess of operating support and revenues over operating expenses

<p>| | | | | | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td></td>
<td>$187,163</td>
<td>(216,170)</td>
<td>(29,007)</td>
<td>(1,082,173)</td>
<td>—</td>
</tr>
</tbody>
</table>

Non-operating support and revenues

Contributions

<p>| | | | | | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td></td>
<td>—</td>
<td>6,208</td>
<td>6,208</td>
<td>6,259,712</td>
<td>—</td>
</tr>
</tbody>
</table>

Depreciation

<p>| | | | | | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td></td>
<td>—</td>
<td>(1,703,383)</td>
<td>(1,703,383)</td>
<td>—</td>
<td>(1,703,383)</td>
</tr>
</tbody>
</table>

Net investment return designated for long-term investment

<p>| | | | | | |</p>
<table>
<thead>
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</thead>
<tbody>
<tr>
<td></td>
<td>—</td>
<td>11,556,869</td>
<td>11,556,869</td>
<td>3,002,974</td>
<td>—</td>
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</tbody>
</table>

Pension and postretirement benefit plan

ASC 715 liability adjustments

<p>| | | | | | |</p>
<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(452,708)</td>
<td>—</td>
<td>(452,708)</td>
<td>—</td>
<td>(452,708)</td>
</tr>
</tbody>
</table>

Net assets released from restrictions for purchase of collection items

<p>| | | | | | |</p>
<table>
<thead>
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</thead>
<tbody>
<tr>
<td></td>
<td>—</td>
<td>(7,133,455)</td>
<td>(7,133,455)</td>
<td>(140,000)</td>
<td>—</td>
</tr>
</tbody>
</table>

Net assets released from restrictions for Capital Campaign capital purchases

<p>| | | | | | |</p>
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<tbody>
<tr>
<td></td>
<td>—</td>
<td>7,040,359</td>
<td>7,040,359</td>
<td>(7,040,359)</td>
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</tr>
</tbody>
</table>

Net assets released from restrictions

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</thead>
<tbody>
<tr>
<td></td>
<td>—</td>
<td>1,368,892</td>
<td>1,368,892</td>
<td>(1,368,892)</td>
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</tr>
</tbody>
</table>

Total non-operating support revenue and expenses

<p>| | | | | | |</p>
<table>
<thead>
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</thead>
<tbody>
<tr>
<td></td>
<td>(452,708)</td>
<td>11,155,490</td>
<td>10,682,782</td>
<td>713,435</td>
<td>—</td>
</tr>
</tbody>
</table>

Change in net assets

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<tbody>
<tr>
<td></td>
<td>(265,545)</td>
<td>10,919,320</td>
<td>10,653,775</td>
<td>(168,738)</td>
<td>—</td>
</tr>
</tbody>
</table>

Net Assets

Beginning of year

<p>| | | | | | |</p>
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<tbody>
<tr>
<td></td>
<td>$8,542,437</td>
<td>$270,417,203</td>
<td>$278,959,640</td>
<td>$69,198,144</td>
<td>$40,246,157</td>
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End of year

<p>| | | | | | |</p>
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<tbody>
<tr>
<td></td>
<td>$8,275,892</td>
<td>$281,336,523</td>
<td>$289,613,415</td>
<td>$69,029,406</td>
<td>$40,246,157</td>
</tr>
</tbody>
</table>
Gifts and Grants

We deeply appreciate the generosity of the individuals, foundations, and corporations that made contributions during the past fiscal year, July 1, 2017, to June 30, 2018. These gifts and grants provide vital general operating funds as well as support for a range of projects, including special exhibitions and publications, education programs, library acquisitions, conservation equipment and materials, and services to scholars.

$1,000,000 and above
Mr. and Mrs. Jeremiah M. Bogert
Mr. and Mrs. Jean-Marie Eveillard
Aso O. Tavitian
Anonymous

$250,000 to $999,999
The Honorable and Mrs. W. L. Lyons Brown
Barbara G. Fleischman
Mr. and Mrs. Michael J. Horvitz, Donor
Advised Fund of the Jewish Federation of Cleveland
Jo Carole and Ronald S. Lauder
Duncan A. MacGuigan Estate
The Andrew W. Mellon Foundation
Mr. and Mrs. Stephen A. Schwarzman
Anonymous, in memory of
Melvin R. Seiden

$100,000 to $249,999
Mr. and Mrs. Peter P. Blanchard III
Ayesha Bulchandani
Mrs. Daniel Cowin
The Helen Clay Frick Foundation
Sidney R. Knafel and Londa Weisman
Stavros Niarchos Foundation
Dr. and Mrs. James S. Reibel
Mr. and Mrs. Charles M. Royce
Mr. and Mrs. Juan A. Sabater
The Selz Foundation
Robert H. Smith Family Foundation
Textor Family Foundation

$50,000 to $99,999
Arnhold Foundation
Mr. and Mrs. Richard Bott
Nicola Bulgari
Dior
The families of George and Michael Eberstadt, in memory of Vera and Walter Eberstadt
Mr. and Mrs. Thomas Edelman
Fiduciary Trust Company International
Mr. and Mrs. David B. Ford
Marina Kellen French
Mrs. Henry Clay Frick II
Agnes Gund
Mr. and Mrs. J. Tomilson Hill III
Mr. and Mrs. Franklin W. Hobbs
The Christian Humann Foundation
The Robert K. Johnson Foundation
Christian Keesee Charitable Trust
Sally and Howard Lepow
David M. Leuschen Charitable Foundation
Joy Levitt
Leon Levy Foundation
Manolo Blahnik International
Howard S. Marks and Nancy Marks
Monika McLenan
Mr. and Mrs. Arturo Melosi
Fabrizio Moretti
Mr. and Mrs. George Needham
Northern Trust
Rochelle and Mark H. Rosenberg
Sana H. Sabbagh
Mr. and Mrs. Stanley DeForest Scott
Melinda and Paul Sullivan
Mr. and Mrs. J. Fife Symington IV
Tilden Park Capital Management LP
Vortex Foundation
$25,000 to $49,999

Irene Roosevelt Aitken
Helen-Mae† and Seymour Askin
The David Berg Foundation
Luciano and Giancarla Berti
The Alexander Bodini Foundation
Gilbert and Idiko Butler
Chris Carleton Fund
Dr. Tai-Heng Cheng and Cole Harrell
Barbara E. Dau
The Gladys Krieble Delmas Foundation
Escada
Tony and Judy Evnin
Kathleen and Martin Feldstein
Jerald Dillon Fessenden
Francis Finlay
Rachel Fleishman and Paul Andrejkovics
The Helen Clay Frick Foundation at the suggestion of Helen Clay Chace
Marc Haas Foundation
Hasso Plattner Institute
Alexandra Caroline Kittle
Samuel H. Kress Foundation
Robert Lehman Foundation
James C. Marlas and Marie Nugent-Head Marlas
Fabrizio Moretti
Arnold and Hilda Neis
New York University
Mr. and Mrs. Howard Phipps Jr.
Robilant + Voena
Mr. and Mrs. John R. Robinson
Billy Rose Foundation
Beatrice Santo Domingo
Louisa Stude Sarofim
Lise Scott and D. Ronald Daniel
Mrs. Constantine Sidamon-Eristoff

$10,000 to $24,999

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David Pullins
Assistant Curator

Archives & Records Management

Sally Brazil
Chief, Archives & Records Management
Susan Chore
Marian Clarke
Julie Ludwig
Associate Archivists

Capital Projects

Joseph Shatoff
Deputy Director & Chief Operating Officer
Anna Boatwright
Senior Project Manager
Carolyn Straub
Associate Director for Capital Projects

Curatorial Department

Xavier F. Salomon
Peter Jay Sharp Chief Curator
Persephone Allen
Assistant Educator for Lectures and Programs
Adrian Anderson
Galleries Technician
Hilary Becker
Associate Editor
Michael Bodycomb
Head of Photography & Digital Imaging
Rika Burnham
Head of Education
Julia Day
Associate Conservator
Alessandra Di Croce (p.t.)
Research Assistant
Diane Farynyk
Chief Registrar & Exhibitions Manager
Arthur Fowler
Preparator and Decorative Painter
Allison Galea
Registrar
Joseph Godla
Chief Conservator
Caitlin Henningsen
Associate Museum Educator for Academic Programs
Rachel Himes
Vincent Tolentino
Education Assistants
Emma Holter
Administrative Assistant, Office of the Chief Curator
Margaret Iacono
Associate Research Curator
Patrick King
Head of Art Preparation and Installation
Adrienne Lei
Manager of Education & Public Programs
Rebecca Leonard
Gemma McElroy
Geoffrey Ripert
Curatorial Assistants
Jessica Lui
Assistant Registrar
John McKissick
Samuel H. Kress Fellow in Museum Education
Michaelyn Mitchell
Editor in Chief
Aimee Ng
Associate Curator
Jenna Nugent
Assistant to the Chief Curator
David Pullins
Assistant Curator
Gianna Puzzo  
*Administrative Assistant for Conservation*

Hannah Sisk  
*Registrar Assistant*

Charlotte Vignon  
*Curator of Decorative Arts*

Emma Capron  
Alexander Noelle  
*Anne L. Poulet Curatorial Fellows*

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**External Affairs**

Tia F. Chapman  
*Deputy Director for External Affairs*

Joyce Bodig (p.t.)  
*Concerts Coordinator*

Rebecca Brooke  
*Head of Publications*

Karaugh Brown  
*Associate Director for Individual Giving*

Libby Collinge  
*Head of Research & Prospect Strategy*

Elizabeth Daly  
*Community Relations Manager*

Maevie Dare  
*Special Events Assistant*

Helen M. Freeman  
*Membership Manager*

Melissa Goodman  
*Manager of Special Events*

Ella Kinsman  
*Research Assistant*

Genevra Le Voci  
*Senior Manager of Corporate and Foundation Relations*

Alexis Light  
*Senior Manager of Media Relations & Marketing*

Isabel Losada  
*Membership Coordinator*

David W. Martin  
*Associate Director of Leadership Gifts & Special Campaigns*

Rowan Moody  
*Membership Manager, Appeals & Special Projects*

Alison Peknay  
*Media Relations & Marketing Assistant*

Heidi Rosenau  
*Associate Director of Media Relations & Marketing*

Emily Sneideman  
Kristi Welch  
*Membership Desk Assistants (p.t.)*

Susie Sofranko  
*Special Campaign Coordinator*

Don Swanson (p.t.)  
*Graphic Designer*

Colleen Tierney  
*Head of Special Events*

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**Frick Art Reference Library**

Stephen Bury  
*Andrew W. Mellon Chief Librarian*

Elizabeth Graham  
*Administrative Assistant to the Chief Librarian*

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**Frick Art Reference Library Collection Development & Access**

Deborah Kempe  
*Chief, Collection Development & Access*

Sonia Agnew  
Scott Calhoun  
Mary Seem  
*Acquisitions & Cataloging Associates*

Charles Basman  
*Assistant Controller*

Cynthia Biber (p.t.)  
Jesse Sadia  
Amy Schwarz (p.t.)  
*Cataloging Associates*
Mark Bresnan  
*Head, Bibliographic Records*

Megan De Armond  
*Assistant Metadata Librarian for Digital Resources*

Sumitra Duncan  
*Head, Web Archiving Program*

Stefanie Hew (p.t.)  
*Web Archiving Technician*

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

Rodica Tanjala Krauss  
*Head, Cataloging Projects*

Ryan Mendenhall (p.t.)  
*Assistant Cataloger*

Marina Obsatz  
*Riyo Perry*

Luciano Johnson  
*Chief of Collections Preservation*

Donald David  
*Digital Specialist*

Alyse Delaney (p.t.)  
*Assistant Photoarchivists*

Cris Sunwoo  
*Digital Technicians*

Felix Esquivel  
*Assistant Conservators*

Pinky Fung  
*Photographer & Media Designer*

George Koelle  
*Digitization Technician*

Sara Magin (p.t.)  
*Conservation Assistants (p.t.)*

Melanie Martin  
*Conservator*

Chaltin Pagan  
*Assistant Digital Projects Librarian*

Dean Smith  
*Assistant Digital Preservation Librarian*

Suz Massen  
*Chief, Public Services*

Tomas Aviles  
*Reid Cashour*

Gabriella Lacza  
*Selena Lim*

Amy Schwarz  
*Page/Technicians (p.t.)*

Ralph Baylor  
*Associate Librarian for Public Services*

Lorenzo De Los Angeles  
*Reference Clerk/Technician*

Eugenie Fortier (p.t.)  
*Reference Associate*

Minyi Michelle Kim  
*Off-Site & Book Stacks Coordinator*

Lissette Nunez  
*Senior Page/Technician*

Ameela Padarat  
*Receptionist/Interlibrary Loan Assistant*

Anthony Redding  
*Assistant Manager of Pages*

Giana Ricci  
*Assistant Librarian for Public Services*

Sara Sheer (p.t.)  
*Library Assistant*

Ian Titus  
*Manager of Pages*
Frick Art Reference Library
Research

Louisa Wood Ruby
Head of Research

Samantha Deutch
Assistant Director, Center for the History of Collecting

Ellen Prokop
Associate Head of Research

Esmée Quodbach (p.t.)
Assistant Director & Editor in Chief, Center for the History of Collecting

Human Resources

Dana Spencer Winfield
Chief Human Resources Officer

Christine Arias
Assistant Manager for Human Resources

Philip Laudo
Kiara Wright
Human Resources Assistants (p.t.)

Clarice Norman
Payroll Administrator

Legal Department

Alison Lonshein
General Counsel & Assistant Secretary

Kayli Callahan
Administrative Assistant to General Counsel

Operations

Dennis Sweeney
Head of Operations

Bexsy Rodriguez
Executive Assistant for Operations

Culinary Division

Joseph Teresa
Executive Chef & Kitchen Manager

Isabelle Azankposso
Kitchen Assistant

Christopher Hermann
Sous Chef

Thomas Serpico
Cook

Alejandro Saiz Vicario
Line Cook

Yvelise Araujo De Medina
Josefina Bonaparte De Hyman
Dishwashers (p.t.)

Engineering Division

Colm McCormac
Chief Operating Engineer

Anthony Green
Yerfry Guzman
Jack Wu
Engineers

Conrad Lewis
Electrician

Bill Marji
Assistant Chief Engineer

Horticulture Division

Galen Lee
Horticulturist & Special Events Designer
Housekeeping Division

Mireya Alcain
Manager of Housekeeping

Ronald Moliere
Assistant Manager of Housekeeping

Marie Brann
Horace Campbell
Barrington Carr
Angela Escoto
Kalu Gaviria
Dhondup Gonpo
Berthie Lazare
Jairo Loaiza
Luis Mendez Feliz
Juan Pereyra
Jairo Rodríguez García
Housekeepers

Security Division

Dominic Phillip

Haydn Clement
Shakiem Griffin
Martin White

Matawakilou Maliki
Delroy Slater
Shivekarran Ray Tillack

Antoine Smallwood
Assistant Security Manager

Yasmin Ali-Victor
Peter Asare
Gloria Blanc
Phillip Bogie (p.t.)
Dwayne Boreland
Tamara Browne (p.t.)
Daniel Campbell
Mercin Chery
Franchesca De la Rosa
Leroy Evans
Shon Felton
Emil Garcia Martinez
Cassie Gonzales
Ettienne Grillasca
Patrick Guerrier
Philip Hunt
Clifton Jones
Marlene Joseph
Guerline Louisdor
Jean Mayard
Adrian Moore
Derek Ramdeo
Rambarakh Ramkirath (p.t.)

Pablo Sanchez
Steve Sanders
Michelle Sanzo
Emeafa Senaya-Kuwornu
Dolip Shiwratan
Deosarran Sinanan
James Smith
Richard Smith
Richard Spencer
Cathy St. Hilaire
Avelardita Taveras
Delano Thomas-Simpson
Jawann Toomer (p.t.)
Hiplito Veloz Clase
Asha Walker
Stephen Warne (p.t.)
Pearl Weekes
Junior West
Alana Winbush

Security Guards
Retail & Visitor Services

Kate Gerlough
*Head of Retail & Visitor Services*

Penelope Currier
*Assistant to the Head of Retail & Visitor Services*

Kit Goldstein Grant
*Retail & Visitor Services Associate*

Nancy McGeorge
*Coordinator for Retail & Visitor Services*

Tommy Mishima
*Museum Shop Inventory Coordinator*

Troy Arnold
Emily Bergerson
Rujeanne Bleemer
Janice Dugan
Emma Duggan
Sara Fanning
Eleanor Garner
Alexander Hennessey
Ann Jaffe
Tyler Jones
Justinne Lake-Jedzinak
Paul Lee
Nicole Lockley
Elisabeth McKee
Carley Merriman
Katherine Miller
Sofia Montrone
Gordon Nelson
Naoko Ota
Meg Pierson
Arianna Pincay
Bianca Rosembert
Monica Sands
Rachel Schwartz
Lori Signer
Susan Tabor
Benjamin Zitin
*Retail & Visitor Services Staff (p.t.)*

Technology & Digital Media

Vivian Gill
*Associate Director of Digital*

Brian Nichols
*Associate Director of Information Technology*

Floyd Sweeting III
*Associate Director for Information Systems & Media*

Jordan Balaber
Ethan Barness
Aditi Iyer Kolodny
Gaines Legare
David Morneau
Sienna Prater
*Audio/Visual Associates (p.t.)*

Valery Chen
*Front End Web Developer*

Lisa Goble
*Media Producer*

David Lin
*Network Administrator & Help Desk Manager*

Thomas Luo
Di Wu
*Help Desk & Desktop Support Assistants*

Ansa Noreen (p.t.)
*Digital Media Assistant*

Amanda Orchanian
*Web Content Strategist*

Courtney Toumey
*Database Administrator*

Sean Troxell
*Associate Media Producer*

Chrisy Tselentakis (p.t.)
*Collections Database Specialist*