

THE FRICK COLLECTION

ANNUAL REPORT JULY 2014 – JUNE 2015





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John Singer Sargent (1856–1925), detail of *Lady Agnew of Lochnaw*, 1892, oil on canvas, Scottish National Gallery, Edinburgh; photograph © Trustees of the National Galleries of Scotland

The Frick Collection Board of Trustees

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Letter from the Chairman and the Director

Margot Bogert & Ian Wardropper

The Frick Collection had another strong year, highlighted by popular exhibitions of substantial scholarly value, important acquisitions, varied publications, growth of our Board of Trustees, and increased support from our loyal friends, without whom our accomplishments would not have been possible.

Exhibitions presented at the Frick deepen our visitors' understanding of works in the permanent collection and contribute to the scholarly record of art history. One of our specialties is the examination of a single work or of a small group of paintings. Examples of this approach were two consecutive exhibitions that focused on El Greco: *Men in Armor: El Greco and Pulzone Face to Face* and *El Greco at The Frick Collection*, the latter organized in concert with *El Greco in New York* at The Metropolitan Museum of Art. Together, they featured all the works by the artist held in public collections in New York City.

During the winter and spring months, the Frick mounted two large exhibitions devoted to works that ranged widely in date and medium. *Masterpieces from the Scottish National Gallery* featured ten paintings executed between the fifteenth and the nineteenth centuries from one of the finest museums in the world. This presentation was followed by *Coyper's Don Quixote Tapestries: Illustrating a Spanish Novel in Eighteenth-Century France*, a creative project highlighting two seldom-seen Frick tapestries. The

show brought together tapestries, paintings, engravings, and books from collections around the world to mark the four-hundredth anniversary of the publication of the second volume of Cervantes's celebrated novel.

To end the fiscal year, we presented a selection of rarely exhibited landscape drawings from the permanent collection. Simultaneously we welcomed, from the Museo de Arte de Ponce in Puerto Rico, Frederic Leighton's *Flaming June*, which had not been on public view in New York in more than thirty-five years. Nearly 70,000 people saw the iconic painting, which was displayed together with the artist's preparatory oil sketch, on loan from a private collection.

The majority of these shows were accompanied by catalogues written by our curatorial staff. It was a banner year for publications on the permanent collection as well, with projects ranging from an entire book devoted to Giovanni Bellini's great *St. Francis in the Desert* to the first handbook highlighting the museum's superb decorative arts collection. Making such scholarly research accessible to the public is the responsibility of the Education Department, whose innovative programs served some 25,000 people this past year. We encourage you to read more about the activities of the Curatorial Department in the report by Peter Jay Sharp Chief Curator Xavier F. Salomon, on page 5.

Since founder Henry Clay Frick's death in 1919, the institution has added some five

hundred paintings, drawings, sculptures, and decorative arts objects to its permanent collection. We are pleased to report that this year we acquired three works: a self-portrait by the Spanish Baroque painter Bartolomé Estebán Murillo, a rare Saint-Porchaire ewer dating to the mid-sixteenth century, and a bronze medallion by David d'Angers. Murillo's *Self-Portrait*, one of only two in existence, was purchased in 1904 by Henry Clay Frick and descended in the Frick family. We are grateful to Trustee Mrs. Henry Clay Frick II for giving this important painting to the museum. We are grateful as well to Trustee Sidney R. Knafel for a generous gift that made possible the purchase of the ewer, which, owing to research conducted by Frick curators and conservators, has been newly attributed to famed French ceramicist Bernard Palissy. The bronze medallion, *L'Abbé de Lamennais*, was given by Joseph G. Reinis.

We welcomed three new Trustees this past year: Elizabeth M. Eveillard, Monika McLennan, and J. Fife Symington IV. They add wisdom, insight, and unique perspectives to an already engaged and dedicated Board of Trustees, and we are grateful for their service and their commitment to this institution.

The Autumn Dinner, on October 20, 2014, honored Trustee Barbara Fleischman for her support of the Frick, as well as numerous cultural institutions in New York, the United States, and around the world. Her generosity to the Frick has enriched many projects and initiatives over the years, especially special exhibitions and the programs of the Center for the History of Collecting. This year's event raised \$1.2 million. The Young

Fellows Ball, on March 26, 2015, raised nearly \$300,000 for education programs. The ball's theme, "A Dance in the Spanish Court," was inspired by the special exhibition *Coypel's Don Quixote Tapestries* and was attended by some five hundred Young Fellows and their guests. The Spring Garden Party, on June 8, 2015, celebrated Leighton's *Flaming June*. The annual party is the Frick's way of saying thank you to its many high-level supporters.

We are grateful to our members who renew year after year, and especially to the many who increased their support this year. Our fundraising efforts continue to grow, as does the level of commitment of our donors. This year, members and other supporters contributed \$470,000 to the Annual Fund, a 350% increase over the amount raised three years ago.

In March 2015, we traveled to The Hague with Trustees and donors to visit the Mauritshuis, which was the venue for *The*

Frick Collection: Art Treasures from New York, an unprecedented exhibition of works on loan from this institution. This was the first full exhibition comprised of masterpieces from the Frick at another museum. During its run in The Hague, the show was seen by more than 180,000 people.

The Frick Art Reference Library, headed by Andrew W. Mellon Chief Librarian Stephen Bury, continues to introduce its services and ever-growing resources to a new generation of researchers through outreach initiatives including blog posts and social media networking. It remains a leader in digitization projects and this year was awarded its first-ever grant from the Carnegie Corporation of New York. The \$100,000 award will make possible the digitization of files and other materials related to Henry Clay Frick's collecting activities. You can read more about this grant and the other activities of the Library beginning on page 8.

In June, we made a major announcement regarding the Frick's planned expansion. In response to an outpouring of affection for Russell Page's garden on East 70th Street, we decided not to build on that space, as originally planned. We tremendously appreciate the warmth of feeling that our friends and neighbors have shown for the Frick, its historic buildings, and its grounds during the past months. We are taking time now to thoughtfully assess and consider our needs as we determine appropriate steps to usher the Frick into the future. As always, we are deeply grateful for your loyalty and support. As you read more about the institution's activities in the following pages, we hope you will be proud of the part you have played in ensuring the Frick's success. We also hope you share our enthusiasm for what the future holds for this extraordinary institution.



Report of the Peter Jay Sharp Chief Curator

Xavier F. Salomon

The past twelve months have been particularly productive for the Curatorial Department. We presented eight lauded exhibitions on a variety of subjects, produced a number of scholarly publications, and further augmented our public programming.

The 2014–15 fiscal year began with the close of *The Poetry of Parmigianino's "Schiava Turca."* This exhibition marked the occasion of the portrait's first visit to the United States, where it was seen by more than 50,000 people during its three months on view. The show was followed by *Men in Armor: El Greco and Pulzone Face to Face*, on view in the East Gallery from August 5 through October 26. To mark the four hundredth anniversary of El Greco's death, the Frick paired *Vincenzo Anastagi*, purchased by Henry Clay Frick in 1913, with the rarely seen *Portrait of Jacopo Boncompagni* by the artist's Roman contemporary Scipione Pulzone, loaned by a private collector. Jeongho Park, one of our Anne L. Poulet Curatorial Fellows, organized the exhibition and wrote the accompanying catalogue. Roberta Smith, in her review in *The New York Times*, declared, "The show is, simply put, a stunner."

The celebration of El Greco continued into February with an installation featuring three works by the artist acquired by Henry Clay Frick between 1905 and 1913. *St. Jerome*, *Vincenzo Anastagi*, and *Purification of the*

Temple were displayed side by side for the first time in a presentation organized in concert with The Metropolitan Museum of Art's *El Greco in New York*.

Masterpieces from the Scottish National Gallery opened on November 4, 2014. The show featured ten paintings that invited illuminating comparisons to works from the Frick's permanent collection. Karen Rosenberg stated in *The New York Times*, that, when taken together, the Scotland loans "enhance the overall Frick experience, insinuating themselves into the collection." Highlights included Botticelli's *Virgin Adoring the Sleeping Child*, never before exhibited in the United States, and Sargent's striking portrait *Lady Agnew of Lochnaw*. El Greco, Watteau, Velázquez, Raeburn, Ramsay, Reynolds, Gainsborough, and Constable were the other artists featured in the show. Senior Curator Susan Galassi coordinated the Frick installation, which was accompanied by a catalogue published by the National Galleries of Scotland. A robust series of public programs accompanied the exhibition, including three lectures, a seminar, numerous guided school visits, and gallery conversations. We were especially pleased to welcome more than 600 visitors on January 30 to a free night celebrating the show.

The Frick was the sole venue for *Coyppel's Don Quixote Tapestries: Illustrating a Spanish Novel in Eighteenth-Century France*, on view from February 25 through May 17, 2015. Charles Coyppel, painter to Louis XV, created a series of twenty-eight paintings inspired by Cervantes's *Don Quixote*, commissioned by the Gobelins manufactory in Paris for the purpose of being woven into tapestries.

Our exhibition brought together a complete series of the scenes, including five of Coyppel's original paintings that had never before been seen in New York, loaned from the Palais Impérial de Compiègne and the Musée Jacquemart-André, Paris. These were joined by three Gobelins tapestry panels from the J. Paul Getty Museum and two Flemish tapestries inspired by Coyppel from the Frick's permanent collection. The series was completed by eighteen prints and books from the Hispanic Society of America, New York. Charlotte Vignon, Curator of Decorative Arts, organized the show and wrote the accompanying catalogue. To complement the exhibition, a series of five salon evenings explored the rich performance history of Cervantes's literary masterpiece through dance, film, and music.

On April 5, 2015, we bade farewell to *Enlightenment and Beauty: Sculptures by Houdon and Clodion*, a yearlong exhibition that brought together for the first time the Frick's important works by two of the foremost sculptors of late-eighteenth-century France. These exquisite objects in marble and terracotta were joined in the Portico Gallery by significant examples from New York-area private collections. On November 10, 2014, we held a study day inspired by the exhibition. Organized by Associate Conservator Julia Day, the program focused on eighteenth- and nineteenth-century terracottas with presentations on treatment, analysis, and construction given by an international group of conservators and scientists.

Following the close of *Enlightenment and Beauty*, we opened *From Sèvres to Fifth Avenue: French Porcelain at The Frick*

Collection, another yearlong exhibition that will run through April 24, 2016. Between 1916 and 1918, Henry Clay Frick purchased several important pieces of Sèvres porcelain, including vases, potpourris, jugs and basins, plates, a tea service, and a table. Organized by Charlotte Vignon, the show explores the role Sèvres porcelain played in eighteenth-century France, as well as during the American Gilded Age.

The special atmosphere of our galleries has as much to do with our superb collection of decorative arts as it does with the Old Master paintings that line the walls. To celebrate these objects, in May we published the *Decorative Arts Handbook*, the first guidebook dedicated to the Frick's extensive holdings in this area. The handbook features text by Charlotte Vignon and new photography of carefully selected pieces, from stunning Limoges enamels and Sèvres porcelain to fine eighteenth-century French furniture and early clocks and watches.

Leighton's Flaming June debuted to great acclaim on June 9, marking the beloved painting's first appearance in New York City in more than thirty-five years. On loan from the Museo de Arte de Ponce, Puerto Rico, *Flaming June* was displayed alongside the Frick's four full-length portraits by James McNeill Whistler as well as Leighton's preparatory oil sketch, on loan from a private collection. The exhibition was organized by Susan Grace Galassi and complemented by an illustrated catalogue with essays by Galassi and Pablo Pérez d'Ors, Associate Curator of European Art, Museo de Arte de Ponce. On June 26, we celebrated Leighton's masterpiece with a free evening of special programing

inspired by the painting, including gallery talks, open sketching, and live music.

Landscape Drawings in The Frick Collection also opened on June 9. On view in the Cabinet Gallery, this exhibition featured the recently acquired *View of Dieppe Harbor* by Antoine Vollon, the generous gift of Dr. Carol Forman Tabler. The watercolor was presented alongside rarely exhibited landscape drawings from the permanent collection by Titian, Claude Lorrain, Corot, Gainsborough, Rembrandt, Rousseau, and Whistler.

We acquired three new objects this year, including a bronze medallion by David d'Angers, *L'Abbé de Lamennais*, generously given by Joseph G. Reinis. At the end of 2014, Trustee Mrs. Henry Clay Frick II donated Bartolomé Estebán Murillo's striking *Self-Portrait*. Finally, in 2015, through the Sidney R. Knafel Fund, we purchased a rare Saint-Porchaire ewer, newly attributed to the celebrated ceramicist Bernard Palissy.

Special long-term loans provide an opportunity for visitors to draw enlightening comparisons with objects in the permanent collection. Trustee Mrs. Henry Clay Frick II loaned pendant portraits by Francis Cotes depicting Sir Griffith Boynton, 6th Baronet, and his wife, Mary Heblethwayte, Lady Boynton. Other works on loan are Jean-Antoine Houdon's *La Grive Morte* (The Horvitz Collection, Boston); Guillaume Boichot's *Pair of Vases Depicting the Caledonian Boar Hunt* (private collection); a pair of silver basins and fountains by Lewin Dedeke and Johann Wilhelm Voigt I (private collection); a Qing dynasty garniture of a clock and two vases (private collection); a Sèvres potpourri vase and cover (private

collection); and Simone Martini's *Christ on the Cross between the Virgin and Saint John* (Phillips Family Collection).

Although works acquired by Henry Clay Frick are prohibited by the terms of his will from leaving One East Seventieth Street, works acquired after his death can be loaned to other museums, thereby reaching audiences throughout the United States and Europe. This past year, we loaned an unprecedented seventy-nine pieces of blue-and-white porcelain from the Childs Frick Bequest (1965) to the Nassau County Museum of Art in Roslyn, New York, which once was the residence of Childs Frick and his family. The exhibition, *China Then and Now*, was on view from November 22, 2014, through May 10, 2015. As part of a reciprocal exchange program between the Frick and the Royal Picture Gallery, Mauritshuis, The Hague, the Mauritshuis borrowed thirty-six Frick works—seventeen paintings, eight works on paper, eight sculptures, and three decorative arts objects—for *The Frick Collection: Art Treasures from New York* (February 5 through May 10, 2015).

In June, following the return of the works loaned to Mauritshuis, we made a number of changes to the display of objects in the galleries. The most significant took place in the East Gallery, which was modeled to evoke a British country house in its juxtaposition of paintings, sculptures, and furniture. Three of our prized Van Dyck portraits of English sitters, which had been in storage for several years, were installed alongside works by David, Constable, Goya, and Chinard, among others, and complemented by a suite of Gobelins tapestry-covered furniture.

Contributing greatly to permanent collection scholarship, the Frick published *In a New Light: Giovanni Bellini's "St. Francis in the Desert"* in association with D Giles Limited. The book comprises essays and technical studies by leading experts in the fields of paintings conservation, Venetian art, the history of collecting, and Franciscan theology, presenting valuable new insight into one of the museum's most celebrated masterworks.

The Conservation Department is responsible for the ongoing treatment and research of the permanent collection, special loans, and the historic house. Chief Conservator Joseph Godla continued his study of the techniques of eighteenth-century gilder and chaser Pierre Gouthière and also conducted a careful comparison of ceramic elements adorning the newly acquired Saint-Porchaire ewer and molds from Bernard Palissy's sixteenth-century Paris workshop. Associate Conservator Julia Day carried out a Renaissance bronze patina analysis with colleagues from The Metropolitan Museum of Art. In anticipation of the *Don Quixote* exhibition, the conservation team installed a new light-filtering system on the skylights of the Oval Room and the East Gallery to protect the light-sensitive tapestries and prints. In the vaults, expanded museum-grade cabinets were added for object storage.

Houdon's *Diana* returned to the Portico Gallery following Julia Day's technical examination of the sculpture's base and the reworking of its pedestal mount. Ruisdael's *Landscape with a Footbridge* looks beautiful

after undergoing treatment and analysis at The Metropolitan Museum of Art's paintings conservation lab. In advance of next year's exhibition *Van Dyck: The Anatomy of Portraiture*, Van Dyck's *Portrait of a Genoese Noblewoman* underwent treatment and analysis at the Met. Specialists in Switzerland treated the Breguet *Pocket Watch with Tourbillon* to repair damage to the hands and bezel.

We continue to strive to enrich and serve the public through a wide range of programming. During fiscal year 2014–15, the Education Department organized and presented nearly 1,180 events and programs for an unprecedented 25,000 participants. More than 1,500 people attended our free lectures, and thousands more watched live streams or the archived webcasts on our Web site. This year's series included Richard Ormond's "Sargent's *Lady Agnew of Lochnaw*," Alvar González-Palacios's "A Precious Vision of Antiquity" (Alex Gordon Lecture in the History of Art), and the hugely popular Artists, Poets, and Writers Lecture given by best-selling author Hilary Mantel.

Other highlights included our third annual Teen Night and fourth annual College Night, in which students enjoyed free after-hours admission to the museum and participated in a variety of activities, including sketching, music performances, gallery talks, and conversations with museum staff. We welcomed more than 3,400 students through our guided school visit program and continue to offer an array of after-school and

weekend programs. As part of our commitment to excellence in teaching, in the fall we launched the Teaching Fellows Program, a new initiative to prepare highly motivated undergraduate and graduate students to lead school visits for fifth through twelfth graders.

Several new colleagues joined us this year. In the Education Department, Rebecca Szantyr became our newest Samuel H. Kress Interpretive Fellow, and Ryder O'Dell came on board as Programs Assistant. Jeannette Sharpless became our first Registrar Assistant, and Jenna Nugent and Eloise Owens respectively assumed the roles of Assistant to the Chief Curator and Curatorial Assistant. In February, former Guest Curator Aimee Ng became Associate Curator. All are excellent additions to the department.

In the midst of welcoming many new faces, we said good-bye to Denise Allen, a generous colleague and mentor who organized acclaimed exhibitions and contributed significantly to this institution throughout her twelve-year tenure. We wish her well in her new endeavor as Curator in the department of European sculpture and decorative arts at The Metropolitan Museum of Art.

My staff continues to impress me through their hard work and dedication. Their enthusiasm and expertise elevate the quality of our exhibitions, publications, and programs, and for this I am hugely grateful. I look forward to what promises to be another remarkable year ahead.



Report of the Andrew W. Mellon Chief Librarian

Stephen J. Bury

At a time when many believe that the book and the library are dead, the Frick Art Reference Library is thriving, and I am proud to report that it enjoyed another banner year. The Library is not only an essential destination for scholars, but it is also renowned for its electronic services, including databases, digitized content, and Web archives—services that the Library provides to researchers around the world, twenty-four hours a day, year round. In addition, this year the staff responded to a record number of email queries. The Library's pioneering work in the area of digital art history, the fellowships it supports through the Center for the History of Collecting, and research carried out by its staff members (published both in print and digitally) positions it as a leading art research institute for the twenty-first century.

In April 2015, we received notification that the Library was awarded its first-ever grant from the Carnegie Corporation of New York. This \$100,000 award will make possible the digitization of files and other materials related to Henry Clay Frick's collecting activities. The materials include correspondence, invoices, inventories, and other printed materials documenting the selection, purchase, and disposition of works of art in Mr. Frick's collection. This project will put into the

public domain a unique archive of materials of great cultural and educational value, and we are deeply grateful to the Carnegie Corporation for supporting this work.

The New York Art Resources Consortium (NYARC), which consists of the Frick Art Reference Library and the libraries of the Brooklyn Museum and the Museum of Modern Art, entered the final year of its Web archiving project, which is funded by a grant from the Andrew W. Mellon Foundation and administered by the Frick. We surpassed the milestone of one hundred Web sites captured through Archive-It in our collecting categories of catalogues raisonnés, auctions, New York galleries, and digital art resources to which we already link as live Web sites in our catalogue, Frick Research Catalog Online (FRESKO), artists' Web sites, and our own institutional Web sites. A metadata application profile for the description of Web archived resources was developed, which promises to serve as a guide to best practices for NYARC and the larger Web archiving community. Library staff worked closely with colleagues at Columbia University and together participated in colloquia on Web archiving at Columbia and in a joint panel at the University of Aarhus, Denmark. During an eight-month residency at the Library, Karl Blumenthal, National Digital Stewardship Resident, completed pioneering quality assurance guidelines for Web archiving and a Web site preservation policy.

Digitization has continued apace: the Library provided 326 digital copies of rare auction catalogs and corresponding descriptive metadata to Brill for publication in Art Sales Catalog Online (for which the Frick

receives royalties). In October, we secured an \$11,000 grant from the Metropolitan New York Library Council (METRO) for the Gilded Age IV Digitization Project. This is the fourth consecutive digitization project funded by METRO, and I am proud that the Frick has received the most digitization grants from METRO of any member institution. The project to digitize and catalog online the Frick's Photoarchive holdings for works of art by American artists is well advanced and on track for completion in 2016. This is part of the Library's contribution to PHAROS, the international consortium of photo archives. A grant for \$60,000 was awarded by the Samuel H. Kress Foundation to support the development of a searchable image recognition database for photographs of Italian paintings held by five institutional members of the consortium. The Library also developed a preservation strategy for electronic institutional materials (such as emails, exhibition videos, and lecture and concert recordings), and staff began organizing and processing the materials using Preservica, a software service for keeping digital records safe and accessible over time.

The Library's digital art history initiatives continue to open dialogues with new research communities in addition to attracting new audiences from the traditional art research disciplines. Staff members presented their findings made through digital research tools at conferences, established partnerships for collaborative projects with graduate programs outside the arena of art history, and taught researchers how to access and use software tools. This has raised the public profile of the Library in the field of digital

humanities research. On April 9, 2015, the Library collaborated with the Institute of Fine Arts, New York University, to present *Workshop on Digital Art History: Resources for Graduate Research*, which included sessions on the current Frick digital research initiatives; the PHAROS international consortium of photo archives; and open source tools that are available or being developed for data visualization, image recognition and analysis, data scraping, and geographic and temporal mapping. The collaboration between the Library and the New York University Polytechnic School of Engineering, which began last fall, has produced a prototype of an interactive tool to gather, organize, and compare digital images of works of art. The tool, called Aries, replicates the functioning of the physical light box that is traditionally used for comparing slides in art historical research.

On November 5, 2014, the Center for the History of Collecting presented “Chatsworth and Waddesdon: Collecting Then and Now,” a conversation with the Duke of Devonshire and Lord Rothschild, moderated by Sir David Cannadine. The event—considered to be one of the Center’s highlights of the year—was supported by a gift of \$25,000 by Larry Gagosian, who hosted a dinner in honor of the speakers at Gagosian Gallery following the program. On April 20, 2015, Shelby White gave back-to-back tours of her personal collection of antiquities for the Fellows Committee for the Center for the History of Collecting. The Kress Foundation

renewed two short-term fellowships at the Center, awarding \$60,000 over two years. Likewise, the Leon Levy Foundation awarded the Center \$181,500 over three years to support two Leon Levy long-term fellowships each year. The Center has supported more than fifty fellows since its founding in 2007; collectively their published work testifies to the vitality of this burgeoning discipline. Working with the Center for Italian Modern Art, the Library launched a New York Area Art History Fellows network to enable fellows from various institutions to meet socially and share research interests; on December 8, 2014, the Library hosted a well-attended reception with talks given by Frick fellows.

A book launch for the Center’s *British Models of Art Collecting and the American Response: Reflections across the Pond* was held on December 17. “El Greco Comes to America: The Discovery of a Modern Old Master,” a symposium underwritten by the Stavros Niarchos Foundation, took place on January 26, 2015. *A Market for Merchant Princes: Collecting Italian Renaissance Painting in America*, edited by Center Director Inge Reist, was published in January as the second volume of the Penn State Press series, *The Frick Collection Studies in the History of Collecting in America*. A two-day symposium, May 8–9, “Seen through the Collector’s Lens: 150 Years of Photography,” covered a range of topics from Queen Victoria and Prince Albert’s collecting to practices today. Malcolm

Daniel, the former head of the department of photographs at The Metropolitan Museum of Art, was the keynote speaker and, in the concluding session, Hollywood collectors Jan and Trish de Bont were interviewed by Denise Bethel of Sotheby’s. We are grateful to the Christian Keese Charitable Trust for underwriting the symposium.

Two television programs highlighted the range and depth of the Library’s activities. On September 22, 2014, the noted French journalist Anne Sinclair was interviewed in the Reading Room for a segment on CBS Sunday Morning about her biography of her grandfather, Paul Rosenberg, who owned several of the most influential art galleries in Europe before World War II. Ms. Sinclair and I were filmed together examining the Library’s rich collection of Rosenberg publications from Paris, London, and New York, as well as Paul Rosenberg Gallery photographs held by the Photoarchive. On November 13, CBS News taped a segment featuring Library staff focusing on the use of Wikipedia in the museum and gallery world.

The Frick Art Reference Library is an essential part of the art history and art trade ecology of New York and the world, and its reputation among researchers and professionals has never been higher. I am proud to lead such a talented and innovative staff, and I am grateful for the ongoing support that the Library receives from those who use its many resources.

Museum Acquisitions

Pierre-Jean David d'Angers (1788–1856),
L'Abbé de Lamennais, 1831, bronze,
gift of Joseph G. Reinis, 2014

Bartolomé Esteban Murillo (1617–1682),
Self-Portrait, ca. 1650–55, oil on canvas, gift
of Dr.† and Mrs. Henry Clay Frick II, 2014

Bernard Palissy (ca. 1510–1590), *Ewer*,
Saint-Porchaire ware, ca. 1545–65,
glazed earthenware, purchased through
the Sidney R. Knafel Fund, 2015

Notable Library Acquisitions

Gifts

109 items related to the artist Jules Pascin
(1885–1930), comprising monographs,
exhibition catalogues, ephemera, and
archival materials; gift of Lenore L. Weseley,
in memory of Jonathan Weseley

123 auction catalogues on medals; gift of
Normand Pepin

275 photographs of paintings and drawings
by twentieth-century American artists; gift
of Laurence Casper, formerly of Bernard
Danenberg Galleries, New York

310 photographs of Italian paintings and
drawings, including many by Ridolfo
Ghirlandaio and Piero di Cosimo; gift of
William M. Griswold

67,000 photographs of artists, works of
art, and art-related subjects; gift of the
Esterow family

*Die italienischen Medaillen der Renaissance
und des Barock (1450–1750)*, Berlin, 1997;
gift of Dr. Bernhard Weisser

*Record of works by Winslow Homer, Vol. 5,
1890–1910*, New York, 2014; gift of the
Mr. and Mrs. Raymond J. Horowitz
Foundation for the Arts

Archival material related to Frederick
Mortimer Clapp (1879–1969), the first
director of The Frick Collection; gift of the
estate of William Turner Levy

Research records related to Gilded Age
collecting, Goupil et Cie. and Knoedler
Gallery; gift of DeCourcy McIntosh

Research records related to Jean-Francois
Rafaelli (1850–1924); gift of Barbara Fields

Bible once belonging to members of
the Frick family; gift of Dr. Jacqueline
McClaran and Dr. Jonathan Meakins

Otto Kahn commemorative album on
the award of his Legion d'Honneur, in
a binding by René Kieffer, 1921; gift of
Flora Bloom, president of Elliott Galleries

Purchases

*The art of painting after the Italian manner:
with practical observations on the principal
colours . . .*, London, 1703

*Catalogue critique et historique des tableaux,
et autres monumens des arts du musée de
Toulouse*, Toulouse, 1806

*Catalogue d'une collection d'estampes
anciennes et modernes de toutes les
écoles . . .*, auction sale catalogue, Vienna,
1818; purchased through the Gould Fund

A corpus of Rembrandt paintings, vol. 6,
The Hague, 2015; purchased in honor of
Howard Phipps Jr.

† deceased

Public Programming

Purchases (Continued)

Explication des peintures, sculptures, et gravures de messieurs de l'Académie Royale dont l'exposition a été ordonnée . . ., Paris, 1781; gift of Anne L. Poulet in memory of Patrice Bellanger

Katalog der V. Ausstellung der Vereinigung Bildender Künstler Österreichs Secession, Vienna, 1899

Memorial de la petite exposition de dessins et de peintures de Jean Dubuffet . . ., Paris, 1949; purchased in honor of Michael L. Rosenberg

Notice des tableaux et dessins conservés dans le Musée de Toulouse, Toulouse, 1828; purchased through the Gould Fund

Notice des tableaux exposés dans la Galerie Napoléon, Paris, 1810; purchased through the Gould Fund

Zeitkunst Wien 1901–1907, Vienna, 1908; purchased in honor of Deirdre C. Stam

Exhibitions

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

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

Men in Armor: El Greco and Pulzone Face to Face
August 5 through October 26, 2014

El Greco at The Frick Collection
November 4, 2014, through February 1, 2015

Masterpieces from the Scottish National Gallery
November 5, 2014, through February 1, 2015

Coyppel's Don Quixote Tapestries: Illustrating a Spanish Novel in Eighteenth-Century France
February 25 through May 17, 2015

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

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

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

Lectures

September 17, 2014
"Vincenzo Anastagi, El Greco, and Henry Clay Frick"
Jeongho Park, Curatorial Research Associate, Blanton Museum of Art, University of Texas, Austin

October 1, 2014
Alex Gordon Lecture in the History of Art
"A Precious Vision of Antiquity"
Alvar González-Palacios, art historian

October 22, 2014
"El Greco's Italian Period and Artistic Hybridity"
Andrew Casper, Assistant Professor of Art History, Miami University, Oxford, Ohio

November 4, 2014
"Pictures for Scotland"
Michael Clarke, Director, Scottish National Gallery, Edinburgh

November 19, 2014
"Sargent's *Lady Agnew of Lochnaw*"
Richard Ormond, art historian

December 10, 2014
"A Masterpiece Revisited"
Michael Gallagher, Sherman Fairchild Conservator in Charge, Department of Paintings Conservation, The Metropolitan Museum of Art, New York

Lectures *(Continued)*

January 28, 2015

“Demystifying El Greco:
His Use of Wax, Clay, and Plaster Models”
Xavier Bray, Arturo and Holly Melosi Chief
Curator, Dulwich Picture Gallery, London

March 11, 2015

“*Don Quixote* Fever in European Tapestry”
Koendra Brosens, Professor, University of
Leuven, Belgium

March 18, 2015

Artists, Poets, and Writers Series
“The Road to *Wolf Hall*”
Hilary Mantel, author

Wednesday, April 1, 2015

“From Seville to Manhattan:
Murillo’s *Self-Portrait*”
Xavier F. Salomon, Peter Jay Sharp Chief
Curator, The Frick Collection

April 22, 2015

“Coypel: Illustrating *Don Quixote*”
Patrick Lenaghan, Curator of Prints and
Photographs, The Hispanic Society of
America, New York

May 6, 2015

“Coypel: Staging *Don Quixote*”
Esther Bell, Curator in Charge,
European Paintings, Fine Arts Museums
of San Francisco

May 20, 2015

“Bellini’s *Scipio* or How Not to
Paint a Narrative”
David Alan Brown, Curator of Italian and
Spanish Paintings, The National Gallery
of Art, Washington, D.C.

June 10, 2015

“*Flaming June*: From Kitsch to Icon”
Pablo Pérez d’Ors, Associate Curator of
European Art, Museo de Arte de Ponce,
Puerto Rico

June 12, 2015

*Samuel H. Kress Lecture in
Museum Education*
“Avant-Garde Museum Education:
This Too Shall Be a Manifesto”
Amir Parsa, Associate Professor and
Director of Academic Transdisciplinary
Initiatives, Office of the Provost,
Pratt Institute, New York

June 17, 2015

“Vollon Revealed”
Carol Forman Tabler, independent scholar

June 24, 2015

“Frederic Leighton and His ‘Private Palace
of Art’”
Daniel Robbins, Senior Curator, Leighton
House Museum, London

Free Public Evenings

July 18, 2014

Summer Night
In celebration of *Enlightenment and Beauty:
Sculptures by Houdon and Clodion*

August 15, 2014

Summer Night
In celebration of *Men in Armor:
El Greco and Pulzone Face to Face*

September 19, 2014

Teen Night

October 10, 2014

College Night

January 30, 2015

Free Night
In celebration of *Masterpieces from the
Scottish National Gallery*

May 1, 2015

Free Night
In celebration of *Coypel’s Don Quixote
Tapestries: Illustrating a Spanish Novel in
Eighteenth-Century France*

June 26, 2015

Summer Night
In celebration of *Leighton’s Flaming June*

Symposia

January 26, 2015

“El Greco Comes to America:
The Discovery of a Modern Old Master”
Presented by the Center for the History
of Collecting

April 17 & 18, 2015

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

May 8 & 9, 2015

“Seen through the Collector’s Lens:
150 Years of Photography”
Presented by the Center for the
History of Collecting

Publications

*British Models of Art Collecting and the
American Response: Reflections Across the
Pond*, edited by Inge Reist;
The Frick Collection, in association with
Ashgate Publishing, 2014

*Coyper’s Don Quixote Tapestries:
Illustrating a Spanish Novel in Eighteenth-
Century France*, by Charlotte Vignon;
The Frick Collection, 2015

Decorative Arts Handbook (English and
French), by Charlotte Vignon; The Frick
Collection, in association with Scala Arts
Publishers, Inc., 2015

*In a New Light: Giovanni Bellini’s
“St. Francis in the Desert,”* by Susannah
Rutherglen and Charlotte Hale; The Frick
Collection, in association with D Giles
Limited, London, 2015

Leighton’s Flaming June, by Susan Grace
Galassi and Pablo Pérez d’Ors;
The Frick Collection, 2015

*A Market for Merchant Princes: Collecting
Italian Renaissance Paintings in America*,
edited by Inge Reist; The Frick Collection,
in association with Pennsylvania State
University Press, 2015. *The book is the
second in the series “The Frick Collection
Studies in the History of Art Collecting
in America.”*

*Men in Armor: El Greco and Pulzone
Face to Face*, by Jeongho Park;
The Frick Collection, 2014

Concerts

October 19, 2014

Charles Owen, piano, in New York
recital debut

November 9, 2014

Quatuor Mosaïques

November 23, 2014

John Holloway, violin, Jane Gower,
dulcian, and Lars Ulrik Mortensen,
harpsichord

December 14, 2014

Kevin Kenner, piano, in New York
recital debut

January 18, 2015

Ruby Hughes, soprano, in New York debut,
and Julius Drake, piano

February 15, 2015

Auryon Quartet

March 1, 2015

Florilegium: flute, violin, cello, harpsichord

March 15, 2015

Vienna Piano Trio

March 29, 2015

Leonard Elschenbroich, cello, in New York
debut, and Alexei Grynnyuk, piano

April 26, 2015

Quatuor Cambini-Paris, in New York debut

Statement of Financial Position

June 30, 2015, and 2014

	2015	2014
<i>Assets</i>		
Cash and cash equivalents	\$ 2,250,381	\$ 1,435,734
Contributions receivable, net	8,109,689	8,022,766
Due from broker for securities sold	—	425,279
Inventory	710,202	712,895
Prepaid expenses, receivables, and other assets	1,321,963	741,533
Prepaid pension benefits	1,662,394	3,031,017
Investments in securities	320,817,331	324,275,948
Property and equipment, net	21,580,507	19,756,915
Total assets	\$ 356,452,467	\$ 358,402,087
<i>Liabilities</i>		
Accounts payable, accrued expenses, and deferred income	2,703,145	2,766,500
Accrued postretirement health and other benefits	8,944,427	7,601,755
Total liabilities	11,647,572	10,368,255
<i>Net assets</i>		
Unrestricted	276,340,661	282,105,912
Temporarily restricted	28,259,127	25,752,813
Permanently restricted	40,205,107	40,175,107
Total net assets	344,804,895	348,033,832
Total liabilities and net assets	\$ 356,452,467	\$ 358,402,087

Note 1

For purposes of brevity, the June 30, 2015, 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 unmodified opinion as to those statements' conformance with generally accepted accounting principles. This excerpted information does not include the Statement of Cash Flows or the footnotes, which are integral to a full presentation of the Collection's financial position. A complete Report of the Independent Auditors is available by writing to the Development Office of The Frick Collection.

Note 2: Measure of Operations

Operations include all revenues and expenses that are an integral part of its programs and supporting activities. The measure of operations includes investment income equal to the 4.50% spending rate (see Note 3) and excludes investment return in excess of, or less than, the spending rate. The measure of operations also excludes permanently restricted contributions; purchase and sale of museum and library collection items; unsolicited, unrestricted contributions of \$50,000 or more (which are board designated for long-term investment as funds functioning as endowment); depreciation of property and equipment; and releases of net assets from restrictions related to non-operating items.

Note 3: Spending Rate

The Collection manages its pooled investments on a total return basis. To preserve the investments' long-term purchasing power, the Collection makes available to be spent each year a percentage of the investment portfolio's average market value for the twelve quarters ending the March prior to the beginning of the fiscal year, net of applicable investment and custodial fees. The spending rate was 4.50% for fiscal years 2015 and 2014.

Statement of Activities

June 30, 2015 (with comparative totals for the year ended June 30, 2014)

	Unrestricted			Temporarily Restricted	Permanently Restricted	Total	
	General	Board Designated	Total			2015	2014
Operating Support and Revenues							
Spending from endowment	\$ 11,859,935	\$ —	\$ 11,859,935	\$ —	\$ —	\$ 11,859,935	\$ 10,977,501
Other capital gain	4,981	—	4,981	—	—	4,981	8,916
Admission fees	3,778,479	—	3,778,479	—	—	3,778,479	5,182,563
Membership	2,466,731	—	2,466,731	—	—	2,466,731	3,610,764
Bookstore sales and miscellaneous	1,161,605	—	1,161,605	—	—	1,161,605	1,887,919
Contributions	4,388,801	—	4,388,801	8,213,406	—	12,602,207	12,554,081
	23,660,532	—	23,660,532	8,213,406	—	31,873,938	34,221,744
Net assets released from restrictions	2,116,697	—	2,116,697	(2,116,697)	—	—	—
Total operating support and revenues	25,777,229	—	25,777,229	6,096,709	—	31,873,938	34,221,744
Operating Expenses							
<i>Museum programs</i>							
Operations	6,774,598	—	6,774,598	—	—	6,774,598	6,484,223
Special exhibitions, concerts, and lectures	1,085,498	—	1,085,498	—	—	1,085,498	1,937,756
Bookstore, including cost of sales	1,354,188	—	1,354,188	—	—	1,354,188	1,858,503
Total museum programs	9,214,284	—	9,214,284	—	—	9,214,284	10,280,482
<i>Library programs</i>							
Operations	4,753,384	—	4,753,384	—	—	4,753,384	4,600,604
Special programs	429,006	—	429,006	—	—	429,006	284,571
Total library programs	5,182,390	—	5,182,390	—	—	5,182,390	4,885,175
Total programs	14,396,674	—	14,396,674	—	—	14,396,674	15,165,657
<i>Supporting services</i>							
General and administrative	8,445,667	—	8,445,667	—	—	8,445,667	8,689,047
Fundraising	2,802,089	—	2,802,089	—	—	2,802,089	2,054,711
Total supporting services	11,247,756	—	11,247,756	—	—	11,247,756	10,743,758
Total operating expenses	25,644,430	—	25,644,430	—	—	25,644,430	25,909,415
Excess of operating support and revenues over operating expenses	132,799	—	132,799	6,096,709	—	6,229,508	8,312,329
Non-operating changes to net assets							
Contributions	—	—	—	—	30,000	30,000	742,814
Bad debt expense	—	—	—	—	—	—	(85,000)
Depreciation	—	(1,796,259)	(1,796,259)	—	—	(1,796,259)	(1,741,076)
Designated assets used for collection purposes	187,256	(187,256)	—	—	—	—	—
Net assets released from restrictions for purchase of collection item	900,000	—	900,000	(900,000)	—	—	—
Acquisition of collection item	(1,087,256)	—	(1,087,256)	—	—	(1,087,256)	—
Net investment return designated for long-term investment	—	(5,723,842)	(5,723,842)	1,075,380	—	(4,648,462)	45,628,832
Pension and post-retirement benefit plan liability adjustment	(1,956,468)	—	(1,956,468)	—	—	(1,956,468)	1,290,623
Net assets released from restrictions for capital campaign capital purchases	—	2,092,207	2,092,207	(2,092,207)	—	—	—
Net assets released from restrictions	—	1,673,568	1,673,568	(1,673,568)	—	—	—
Total non-operating changes	(1,956,468)	(3,941,582)	(5,898,050)	(3,590,395)	30,000	(9,458,445)	45,836,193
Change in net assets	(1,823,669)	(3,941,582)	(5,765,251)	2,506,314	30,000	(3,228,937)	54,148,522
Net Assets							
Beginning of year	\$ 10,102,163	272,003,749	282,105,912	25,752,813	40,175,107	348,033,832	293,885,310
End of year	\$ 8,278,494	\$ 268,062,167	\$ 276,340,661	\$ 28,259,127	\$ 40,205,107	\$ 344,804,895	\$ 348,033,832

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, 2014, to June 30, 2015. 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 frick.org.

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