

THE FRICK COLLECTION

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Leadership of The Frick Collection

Ian Wardropper, Director



Ian Wardropper has been Director of The Frick Collection since 2011. His tenure has seen a recommitment to the initiatives most essential to the mission, including the care and stewardship of the museum's holdings as well as the rich and vast collections of the Frick Art Reference Library (FARL), renowned special exhibitions, education and public programming, and a strong tradition of research, scholarship, and public access. Wardropper has advanced a long-term plan to sustain and foster the Frick experience, preserving and enhancing the institution's historic home, its unparalleled collection of fine and decorative arts, and the nearly one-hundred-year-old art history library.

The exhibition program showcases the institution's permanent collection and the vision of founder Henry Clay Frick. Recent initiatives include the updated installation of the renowned Limoges enamels, and temporary presentations of the Frick's three Vermeers, its landscape drawings, and Sèvres porcelain. The Frick also mounts special exhibitions of loaned works, projects that have consistently highlighted, elucidated, and brought context to the permanent collection. Recent examples are the Frick's signature single-painting presentations *Parmigianino's "Schiava Turca"* (2014) and *Leighton's "Flaming June"* (2015). Loan shows from major public and private collections included *Vermeer, Rembrandt, and Hals: Masterpieces of Dutch Painting from the Mauritshuis* (2013) and *Renaissance Bronzes from the Hill Collection* (2014), while fresh monographic explorations focused on Andrea del Sarto and Anthony Van Dyck. The education program is flourishing under Wardropper, with a doubling in the past year of its series of program-rich free public nights. He pioneered the introduction of live-streamed lectures, which now reach a global audience of thousands.

Under his leadership, the publications program is generating fresh scholarship on the institution's fine and decorative arts collections, including the award-winning volume *Bellini: In a New Light; Handbook of Decorative Arts; Limoges Enamels at The Frick Collection*; and *The Frick Collection: Director's Choice*. Wardropper supports a measured program of museum acquisitions that has secured individual objects such as the Frick-family gift of a self-portrait by Murillo, a rare Saint-Porchaire ceramic ewer, a pair of candelabra by Pierre Gouthière, and a magnificent group of portrait medals from the Stephen K. and Janie Woo Scher collection.

Under Wardropper the Frick Art Reference Library has advanced internal, local, and global initiatives that preserve and make more broadly accessible its research collections. These often take the form of digitization efforts and collaborations with other institutions. For example, the Frick's ongoing involvement with the New York Art Resources Consortium (NYARC) allows the library to share its collections with the staff and researchers of MoMA and the Brooklyn Museum. The Frick Art Reference Library also plays a leadership role in PHAROS, a group of fourteen international photo archives seeking to create a common platform for research on images of art in all media, both Western and non-Western.

Prior to joining the staff of the Frick, Wardropper worked at The Metropolitan Museum of Art for ten years, culminating his tenure as the Iris and B. Gerald Cantor Chairman of the Department of European Sculpture and Decorative Arts. Through strategic initiatives within the museum and successful fund-raising, he was able to establish flourishing programs to showcase and expand the Met's 60,000-work holdings of European art. He directed a major reinstallation of the Wrightsman Galleries of French Decorative Art, a partial redesign of the Annie Laurie Aitken Galleries of English Decorative Arts, a reinstallation of the Carroll and Milton Petrie Court, and a new presentation of the Italian Renaissance Bronzes Gallery. For twenty years prior to that, he was a member of the curatorial team of the Art Institute of Chicago.

Rika Burnham, Head of Education



Rika Burnham has been a force in the development of the Frick's education program during her eight-year tenure at the institution. Under her leadership, the Frick has expanded its offerings to include a wide range of high-quality educational programs, broadening the institution's appeal and relevance to new audiences. These include free guided visits for Title 1 school groups, free nights of music and learning for youth and adult audiences, seminars in the galleries with leading scholars, salon evenings celebrating the performing arts, open sketching events on evenings and weekends, and professional development opportunities in the field of museum education for high school, college, and graduate students. At the heart of Ms. Burnham's pedagogical philosophy is a series of after-hours dialogues on single works of art, which promote intense looking and collaborative conversation between viewers of all backgrounds. All programs reflect the value placed by the Frick on focused encounters with great works of art and the primacy of the institution's contemplative environment.

Previously, she served for twenty years at The Metropolitan Museum of Art as a museum educator. Ms. Burnham has lectured and conducted workshops at art museums nationwide and internationally. She has been adjunct professor of Art and Art Education at Teachers College, Columbia University, and a visiting museum educator for the Teacher Institute of Contemporary Art at the School of the Art Institute of Chicago, where she is the ongoing project director of the Teaching Institute for Museum Educators/TIME.

Also an influential author in her field, her publications include several essays on museum education (National Gallery of Australia 2015, The Barnes Foundation, 2015, SITE Santa Fe 2015) and a catalogue essay in *Pierre Bonnard: The Late Still Lifes and Interiors* (The Metropolitan Museum of Art, 2009). *Teaching in the Art Museum: Interpretation as Experience* (Getty, 2011), which she co-authored with Elliott Kai-Kee, won a PROSE Award for best title in education from the Association of American Publishers. Ms. Burnham holds a degree in art history from Harvard University and was awarded the degree of Honorary Doctor of Fine Arts from Massachusetts College of Art and Design in 2014. Burnham has also been recognized by the National Art Education Association for sustained achievement in teaching, and received the James D. Burke Prize and the Charles Robertson Memorial Award from the School Art League of New York City for achievement in the arts.

Stephen J. Bury, Andrew W. Mellon Chief Librarian, Frick Art Reference Library



Stephen J. Bury has served as the Frick's Chief Librarian for the past six years. The Frick Art Reference Library (FARL), established in 1920 by Helen Clay Frick, daughter of the museum's founder, is one of the top art history libraries in the world. For nearly one hundred years, it has served the general public, as well as art history students, professors, and independent specialists. A leading site for collecting and provenance study, FARL is especially regarded for its vast holdings of exhibition and auction sale catalogues, photo archive of 1.3 million images, and growing collection of e-books and archived websites. Moreover, according to WorldCat—the world's largest library catalogue—an extraordinary 27 percent of the library's collection cannot be found anywhere else. During Bury's tenure, the FARL has continued to collect in all of these areas. Recent major acquisitions include the archives of Professor Jonathan Brown and artist Walter Gay.

Furthermore, FARL has played a leadership role through local, national, and international digitization collaborations that give greater public access to art library collections. Bury is among those in the field who identified early on an

urgent need within the art library community to capture and archive born-digital materials for the sake of future researchers; he has created a groundbreaking web-archiving program at the Frick that is responsive to this issue.

To better serve FARL's visitors, Bury established annual surveys to determine areas of potential improvement in the Library's services. He has also fostered communication and collaboration among FARL users through blogging and social media on multiple platforms. In 2014, he established the Digital Art History Laboratory (DAHL), which seeks to stimulate collaborations between art historians and specialists from a variety of fields, from computer science to historical Geographic Information Systems. DAHL began offering the public free lectures and workshops in April of 2015.

Bury is a frequent speaker and author whose publications include: *Artists' Books* (1995, 2015), *Artists' Multiples* (2001) and *Breaking the Rules* (2007). Bury is one of the organizers of the Artists Books Conference, which takes place annually as part of the New York Art Book Fair at PS1, and in conjunction with DAHL. He is the Co-Chair of the Board of the Center for Book Arts, New York and on the Exhibition Committee of the Grolier Club. Formerly, he was Librarian and Head of Learning Resources at Chelsea School of Art and, then, Head of European and American Collections at the British Library (2001–10).

Susan Grace Galassi, Senior Curator



In her twenty-five-year career at The Frick Collection, **Susan Grace Galassi** has organized numerous acclaimed exhibitions, written equally esteemed publications, and has overseen many traveling shows. She co-curated *El Greco: Themes and Variations* (2001), *Whistler, Women, and Fashion* (2003), *Goya's Last Works* (2006), *Watteau to Degas: Drawings from the Frits Lugt Collection* (2010), *The Spanish Manner: Drawings from Ribera to Goya* (2010–11), and the exhibition *Picasso's Drawings, 1890–1921: Reinventing Tradition* (2011). She organized an installation around *Van Gogh's "Portrait of a Peasant: Patience Escalier" from the Norton Simon Museum, Pasadena* (2012), *Masterpieces from the Scottish National Gallery* (2014), and in the summer of 2015, *Leighton's "Flaming June."* For 2017, Galassi is developing with Ian Warrell a major exhibition on the port and harbor scenes of Joseph Mallord William Turner, Britain's greatest land and seascape artist of the nineteenth century, whose work is well represented at The Frick Collection.

A specialist in nineteenth- and twentieth-century art, she is the author of *Picasso's Variations on the Masters, Confrontations with the Past* (1996), and a contributor to numerous publications on the artist, including the exhibition catalogues *Picasso: Challenging the Past* (National Gallery, London, 2009) and *Picasso et les Maîtres* (Louvre and Musée Picasso, Paris, 2008), as well as the volume *Picasso and the Spanish Tradition* (1997).

Joseph Godla, Chief Conservator



Conservation work is an essential aspect of the Frick's behind-the-scenes efforts. For more than ten years, **Joseph Godla** has headed the department responsible for the care of the Frick's decorative arts and sculpture collections. Among the works of art to receive significant conservation treatment by Godla and his department in recent years are Houdon's *Diana the Huntress*, numerous clocks and Limoges enamels from the collection, and the beloved angel by Jean Barbet. In addition to treating works of art, Godla and his team contribute significantly to scholarship on the permanent collection, special exhibitions, and publications. Conservation findings were critical to the 2011 dossier exhibition and award-winning publication on Bellini's *St. Francis in the Desert*; and he contributed the visual reconstruction of an altarpiece at the core of the critically acclaimed show *Piero della Francesca in America* (2013). Godla completed the first

survey of the Frick's collection of frames, performed technical studies Frick's French Renaissance furniture collection, and his ongoing work on French eighteenth-century gilt bronze will inform the major fall 2016 exhibition on the oeuvre of French royal chaser-gilder Pierre Gouthière.

He is also responsible for the care of the historic buildings that house the institution. He and his team address long-term preservation issues through ongoing gallery maintenance and environmental monitoring. They also play a central role in the installation of works of art. Over the past decade Godla has overseen a number of sensitive and highly successful gallery refurbishments and relighting projects, among them, those of the Fragonard Room, Dining Room, and West Galley. His perspective was critical in the development of the new Portico Gallery in 2011.

Inge Reist, Director, Center for the History of Collecting, Frick Art Reference Library



A staff member at the Frick for more than thirty-five years, **Inge Reist** has played a groundbreaking role fostering the history of art collecting as a fresh field of study. This has been achieved through academic partnerships, fellowships, a book-prize, an oral history program, and semi-annual symposia, as well as publications. She is editor of Penn State press's Frick Collection Studies in the History of Collecting in America. This series has produced books on topics such as collecting Dutch art of the Golden Age and Italian Renaissance painting, with a forthcoming volume on collecting Italian Baroque painting. Other Center publications Reist has edited have addressed Woman art collectors, collecting Spanish art in America, and British models of collecting. Reist's contributions to exhibition catalogues have included *Paolo Veronese* (2012), *Masterpieces of European Painting from the Cleveland Museum of Art* (2006), and she is the co-editor of *Provenance: An Alternative Art History* (2012). Her essays on the history of collecting include "The Fate of the Palais-Royal Collection, 1791–1800" in *The Circulation of Works of Art in the Revolutionary Era 1789–1848* (2006); and "Sacred Art in the Profane New World of Nineteenth-Century America" in *Sacred Possessions: Collecting Italian Religious Art, 1500 to 1900* (2011).

From 2005 to 2011, Reist served as the Chairman of the Association of Research Institutes in Art History. She currently serves on the Editorial Board of *Art Documentation*, the *Oxford Journal of the History of Collections*, Brill Publishing's series on the History of Collecting and Art Markets, the *Forum Kunst und Markt*, and the recently created UK Society for the History of Collecting.

Xavier F. Salomon, Peter Jay Sharp Chief Curator



Since 2014 **Xavier F. Salomon** has overseen the Frick's curatorial activities, which include exhibition planning and the museum's acquisition program. Salomon's responsibilities also encompass supervision of publications, education, and conservation staffs and initiatives. He has contributed to exhibitions on Andrea del Sarto and El Greco, and is the forthcoming curator of a single-paintings show *Cagnacci's "Repentant Magdalene": An Italian Baroque Masterpiece from the Norton Simon Museum*. In 2015, he led the Frick's groundbreaking collaboration with the Ghetto Film School, a Bronx-based independent film organization that brought high school honors students from The Cinema School into the museum, culminating with the making of a student film inspired by Fragonard's *Progress of Love*. The collaboration continues with a new course this spring and summer.

Salomon's current post at the Frick is a return engagement. He was also an Andrew W. Mellon Curatorial Fellow from 2004 to 2006. In that capacity, he organized the acclaimed dossier show *Veronese's Allegories: Virtue, Love, and Exploration in Renaissance Venice* (2006).

He is an internationally recognized scholar of Paolo Veronese and curated the monographic exhibition on the artist at the National Gallery, London (2014). Previously, he was Curator in the Department of European Paintings at The Metropolitan Museum of Art, and, before that, the Arturo and Holly Melosi Chief Curator at Dulwich Picture Gallery, where he curated *Van Dyck in Sicily, 1624–25: Painting and the Plague* (2012) and co-organized *Twombly and Poussin: Arcadian Painters* (2011). He also returned to New York as co-organizer, with Colin B. Bailey, of *Masterpieces of European Painting from Dulwich Picture Gallery*, which was presented by the Frick in 2010.

Salomon has published in *The Metropolitan Museum of Art Journal*, *Apollo*, *The Burlington Magazine*, *Master Drawings*, *The Medal*, *The Art Newspaper*, and the *Journal of the History of Collections*. He sits on the Consultative Committee and is a trustee of *The Burlington Magazine* and is a member of the International Scientific Committee of *Storia dell'Arte* and *Arte Veneta*. He is an alumnus of the Center for Curatorial Leadership (2015).

Charlotte Vignon, Curator of Decorative Arts



Charlotte Vignon, Curator of Decorative Arts, is the first such specialist on staff at The Frick Collection. Over the past eight years, she has initiated a fresh focus on decorative arts through her work on the rich permanent collection, promised gifts, new acquisitions, and special loans, both short-and long-term. Vignon has organized several exhibitions, including *Exuberant Grotesques: Renaissance Maiolica from the Fontana Workshop* (2009), *Turkish Taste at the Court of Marie-Antoinette* (2011), *Precision and Splendor: Clocks and Watches at The Frick Collection* (2014–15), *Coytel's Don Quixote Tapestries: Illustrating a Spanish Novel in Eighteenth-Century France* (2015); and *From Sèvres to Fifth Avenue: French Porcelain at The Frick Collection* (2015–16).

She is the organizer of the Frick's 2016 exhibition *Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection*, and is also curating the keenly anticipated fall show *Pierre Gouthière: Virtuoso Gilder at the French Court*.

In addition to authoring numerous exhibition catalogues, Vignon has contributed to several publications on the permanent collection and authored *The Frick Collection Decorative Arts Handbook* (2015). She is a Visiting Associate Professor at The Bard Graduate Center, New York.

A native of France, Vignon has held three highly regarded fellowships at American museums: The Metropolitan Museum of Art, The Cleveland Museum of Art, and The Frick Collection, where she was an Andrew W. Mellon Curatorial Fellow.