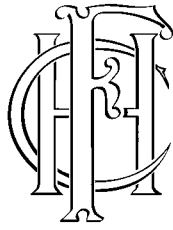


THE FRICK COLLECTION

ANNUAL REPORT JULY 2019 – JUNE 2020





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Bertoldo di Giovanni (ca. 1440–1491), *Battle* (detail), ca. 1480–85, bronze, Museo Nazionale del Bargello, Florence; photograph by Mauro Magliani, used with permission of the Ministero per i Beni e le Attività Culturali



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Director's Report

Ian Wardropper

Anna-Maria and Stephen Kellen Director

As demonstrated during the final months of this fiscal year, our mission persists no matter the circumstances, amidst changes both institutional and global. In the face of the challenges presented by the COVID-19 health crisis, the Frick responded swiftly in accordance with evolving recommendations from public health officials. We closed our galleries and library to the public on March 12, 2020, and the following week began implementing remote work for those of us who could work from home. It was painful to cancel the highly anticipated Young Fellows Ball, as well as all in-person education and membership programs, the Director's Trip, and our final concert of the season, but the safety of our staff, members, and visitors was, and always will remain, paramount.

I am deeply grateful to our staff for their adaptability and professionalism during these unsettling circumstances. In order to continue to actively engage our constituents, the staff of both the museum and library developed varied and engaging digital content and communicated to our global audiences through weekly "Frick at Your Fingertips" e-newsletters. These programs included, among others, virtual gallery tours and archived lectures and symposia; webinars on accessing digital resources and library collections; three new video series, *Cocktails with a Curator*, *Travels with a*

Curator, and *Frick Five*; and our myriad education programs that bring art, insight, and inspiration to students and art enthusiasts around the world.

A special thank-you is owed to those Frick staff members who remained onsite during closure to ensure the safety of our building and collections, including individuals from the Security, Housekeeping, Engineering, Curatorial, Conservation, Mail Services, and Gifts Processing departments. I commend our Frick family for staying connected, responsive, and creative despite the challenges we faced, and I sincerely thank our dedicated members and the greater Frick community for their outpouring of support, both financial and through heartfelt phone calls and emails, as well as their enthusiastic participation in our digital programming.

The year began, like most years, with notable exhibitions from our Curatorial Department, superb programming organized by our Education team, and innovative projects from our colleagues at the Frick Art Reference Library. Throughout the fall of 2019, we continued to share plans with the public for the Frick's proposed renovation and enhancement project. We hosted an Open House event in October, during which more than 400 attendees met senior staff members from various departments, learned about our educational programming, and asked questions about the proposed building project. In November, the Frick hosted a luncheon of the NYC Landmarks50+ Alliance, a group of major civic and preservation associations across New York City chaired by renowned preservationist Barbaralee Diamonstein-Spielvogel. During the event,

architect Annabelle Selldorf and I gave a presentation about the building project.

On March 17, the New York City Board of Standards and Appeals voted unanimously to approve our proposed renovation and enhancement plans. This represented the last major milestone in the public review process. Our sincere thanks go to all those who helped us through the review process, including several Frick family members, Selldorf Architects and Beyer Blinder Belle, and the more than one hundred individuals and groups who wrote letters in support of our plans.

In June, I was pleased to announce the upcoming move to our temporary home at 945 Madison Avenue, owned by the Whitney Museum of American Art and most recently occupied by the Met Breuer. We are scheduled to open Frick Madison in early 2021. There, just five blocks north of the Frick mansion, visitors will be able to experience selections from our permanent collection in an entirely new context. Reimagined and relocated in Marcel Breuer's iconic structure, we will continue to offer services from the Frick Art Reference Library, as well as special events and educational programming.

Our major exhibition of the fiscal year was *Bertoldo di Giovanni: The Renaissance of Sculpture in Medici Florence*, organized by Aimee Ng, Xavier F. Salomon, and Alexander J. Noelle, our 2016–18 Anne L. Poulet Curatorial Fellow, with the assistance of Conservator Julia Day. This exhibition exemplified the groundbreaking scholarship of our curatorial team, representing the first-ever monographic show focused on the sculptor Bertoldo di Giovanni. The Frick, which possesses the only sculptural figure



by Bertoldo outside of Europe, gave the Florentine artist his due spotlight. On display was nearly his entire extant oeuvre of more than twenty statues, statuettes, medals, and reliefs, in bronze, wood, and terracotta. The show's accompanying catalogue constitutes the most substantial text on Bertoldo ever produced. The much-lauded Bertoldo show epitomizes the stellar exhibitions for which the Frick is known; you can read about the year's other special exhibitions in the report of Xavier F. Salomon, beginning on page 6. I am happy to report that in June, Xavier was promoted to Deputy Director, in addition to his role as Peter Jay Sharp Chief Curator. Xavier's new title reflects the outstanding leadership and creativity he has brought to the Frick during his six-year tenure.

Throughout the year, the Education Department furthered its important work, once again presenting a lively variety of events and programs to promote the appreciation of the visual arts. During our popular First Fridays series, we opened our doors for free evenings of talks, lectures, and live performances; consistently, more than half of the event's attendees were first-time visitors to the Frick. We are grateful to the program's numerous sponsors, including the Gilder Foundation and the New York City Department of Cultural Affairs in partnership with the City Council, both of which renewed their generous support of the series for the fifth year in a row.

The Frick's museum educators continued to provide regular dialogues and gallery talks to the public, in addition to lectures and seminars. For visual learners and creative minds, we offered sketching in the galleries

with Wednesday Atelier and Draw-What-You-Wish. A new program for high school students, Untold Histories, was introduced in July 2019, with three consecutive Saturday sessions exploring themes related to the Frick's history and collections. Guided School Visits—offered free of charge for Title I schools and public colleges and universities—introduced nearly 3,000 students to the Frick this fiscal year, while private tours given to more than 1,000 local and international visitors generated nearly \$40,000 in revenue. We are proud of our many community and cultural partnerships across New York City, including a new affiliation with the Creative Center at University Settlement, which provides art experiences for individuals living with cancer and chronic illness.

Given the suspension of in-person programming due to the COVID-19 closure, the Education Department swiftly and successfully transitioned to online programming. In addition to free online school visits, our educators introduced *Frick Connections*, a series that included art dialogues, art-making and writing activities, videos highlighting our community partnerships, and the "Untold Histories" blog series, which sheds light on the lives of the domestic staff when the Frick mansion was a private home.

Much of the Education Department's success is owed to the leadership of Rika Burnham, who retired as Head of Education in June. Rika joined the Frick in 2008 and contributed immensely to the museum's public offerings. She spearheaded many popular programs that continue to expand and delight audiences, including First Fridays, Salon Evenings, gallery sketching, and several

of our valued community and cultural partnerships. Rika is a noted advocate in the field of museum education, and her work has been recognized by numerous awards and fellowships. In 2011, she published the Association of American Publishers PROSE Award-winning *Teaching in the Art Museum: Interpretation as Experience* with Elliott Kai-kee of the J. Paul Getty Museum. We wish her all the best going forward.

This year we also said goodbye to Curator of Decorative Arts Charlotte Vignon, who left the Frick in February to become the director of the Musée National de Céramique de Sèvres in her native France. Charlotte joined the staff in 2009 as the museum's first curator of decorative arts. During her tenure, she significantly deepened the Frick's engagement with its decorative arts collection through her research, imaginative exhibitions, acquisitions, and special loans, as well as her authorship of *The Frick Collection Decorative Arts Handbook*, published in both English and French. Her passion and exceptional scholarship vastly enriched our decorative arts program and the institution as a whole. We wish her *bonne chance* in her new position.

The Frick Art Reference Library continues to be a leader in the field, most notably lauded for its digital innovations. This year saw a number of firsts among its many remarkable projects. In July, the Photoarchive was awarded a \$450,000 grant on behalf of the PHAROS consortium of European and North American photo archives. The project, running through December 2021, will create a publicly available digital platform for nearly 1.5 million images and



accompanying documentation from five PHAROS member institutions, in anticipation of eventually consolidating holdings from all fourteen archives online. A \$350,000 grant from the National Endowment for the Humanities supported the completion of the Photoarchive's digitization project.

The Digital Art History Lab hosted its first Wikipedia Edit-a-thon in August, guiding participants in the creation and editing of Wikipedia articles about New York art collectors and collections. October 2019 brought exciting news, as the Reading Room had its highest attendance on record, with 710 visiting researchers. That month also included the inaugural Library Talk, featuring a lecture by James Meyer, Curator of Modern Art at the National Gallery of Art in Washington, D.C., on contemporary artist Kerry James Marshall. By the end of spring 2020, the library completed moving its materials to offsite storage ahead of the Frick's temporary planned closure. During closure, library staff hosted a number of online events, including several virtual sessions of its book club, as well as numerous well-attended webinars on accessing library and archival materials and on useful web tools for art historians and researchers, such as Zotero and WorldCat. You can read more about the library's activities on page 9.

Our members and donors were, as always, instrumental to the success of our ever-growing programs, initiatives, and offerings. The 2019 Autumn Dinner, on October 21, honored Stephen A. Schwarzman, a longtime and extremely generous donor to the Frick. Steve has been our close friend for many years, supporting countless undertakings through

his donations and valued membership on the Board of Trustees and Director's Circle. The dinner in his honor raised a record \$1.4 million. An area in which Steve has particularly made his mark at the Frick has been his matching campaign during the Annual Fund. For the fourth year in a row, Steve matched, dollar for dollar, individual contributions during the months of November and December.

With regard to our Board of Trustees, this year we mourned the passing of one of the Frick's most steadfast champions, Aso O. Tavitian, who passed away in April 2020. Aso became a member of the Frick in 2005 and joined the Board in 2008. He served with passion and dedication as the Board's Vice Chair and Chair of the Committee on Art Acquisitions, as well as a member of several other committees. A noted collector, he lent pieces not only to the Frick, but to institutions around the world, and he helped fund the construction of the Portico Gallery in 2012. Aso will be fondly remembered for his inspiring generosity, intelligence, and great kindness.

In June 2020, we welcomed Sharese Bullock-Bailey to the Board, following her nomination in the spring. Sharese has been affiliated with the Frick since 2017 through the museum's partnership with the Ghetto Film School (GFS), where she currently serves as Chief Strategy and Partnerships Officer. Her dedication and leadership has been vital to the success of the Frick Film Project, an initiative now in its sixth year that brings students from GFS to the Frick for seminars culminating in the production of student-produced short films made onsite in the Frick galleries. Sharese previously served as Director of

Tribeca Teaches at the Tribeca Film Institute and is currently Vice Chair of the Board for Independent Television Service. Sharese's varied experiences and more than twenty years of involvement in arts education will bring invaluable insights to the Frick's educational programming, and I look forward to her participation in the continued success and evolution of The Frick Collection.

Ahead of the historic move to our temporary home at Frick Madison, we launched a new app in June through Bloomberg Connects, which provides access not only to the Frick, but to museums, galleries, and a variety of cultural organizations in New York City and London. Highlights of the app's initial iteration include an interactive map of the Frick's galleries, a wealth of new content about the art and artists in our collection, audio guides by curators, video features, and more. The app was designed to be enjoyed at home and to serve as an onsite guide at Frick Madison when it opens in 2021.

Despite necessary measures that temporarily kept us physically apart during the pandemic, we have nonetheless remained connected, united by our love of the arts and guided by the Frick's enduring mission. I am immensely proud of our accomplishments and achievements during what turned out to be a most challenging year. Through it all, our staff never lost heart and was able to continue to offer innovative programs that engaged new and existing audiences as we grew and adapted together. The passionate support of our community enabled us to succeed in these efforts, and all of us here greatly appreciate every individual who makes up our vibrant community. Thank you.



Curatorial Report

Xavier F. Salomon, Deputy Director and
Peter Jay Sharp Chief Curator

The Curatorial Department remains committed to upholding the central mission of the Frick, which is to preserve and study the permanent collection, mount dynamic exhibitions, produce scholarly publications of the highest quality, and present thought-provoking programming. During this past year, we opened three special exhibitions and organized a wealth of complementary public programs to engage our growing audience. In the spring, the museum pivoted to online content when cultural institutions all over the world closed their doors to help slow the spread of COVID-19. I am extremely proud of the professionalism demonstrated by the curatorial team—indeed, by all our colleagues throughout the institution. Their remarkable creativity and flexibility during this period of uncertainty enabled us to continue sharing the great works of art from our collection with a remote audience in new and innovative ways.

Despite the challenges presented by the pandemic during the last quarter of the fiscal year, the first months were filled with our usual activities. In September, we said goodbye to *Whistler as Printmaker: Highlights from the Gertrude Kosovsky Collection*, which showcased selections from the Kosovsky family's promised gift of forty-two works on paper by the famed nineteenth-century artist. After nearly a year-long run in the Portico Gallery,

Masterpieces of French Faience: Selections from the Sidney R. Knafel Collection closed in September. *Elective Affinities: Edmund de Waal at The Frick Collection* finished its run in November, capped off by two noteworthy programs featuring the artist in conversation with photographer Sally Mann and author Adam Gopnik.

In September, we opened *Bertoldo di Giovanni: The Renaissance of Sculpture in Medici Florence*, the first-ever exhibition devoted solely to the master quattrocento artist, a favorite of the Medici family. The Frick, whose *Shield Bearer* is the only sculptural figure by Bertoldo outside of Europe, brought together nearly all of the artist's extant oeuvre of more than twenty statues, statuettes, medals, and reliefs, in bronze, wood, and terracotta. The *New York Times* commended the exhibition for reaffirming the power of three-dimensional sculpture in the digital age; *Apollo* magazine called the show "elegant" and "incisive," and the *Wall Street Journal* included it on its list of the Best Art of 2019. As a companion to the exhibition, we produced a catalogue with our partner D Giles Ltd., which is by far the most extensive text on Bertoldo ever published. In December, the Frick hosted a study day related to the show and was pleased to welcome scholars and colleagues from around the world. This exhibition was curated by Aimee Ng and myself, together with Alexander J. Noelle, the Frick's Anne L. Poulet Curatorial Fellow, whose successful two-year fellowship concluded with the exhibition. Special thanks are owed to Conservator Julia Day, who lent her skills to all aspects of the show, as well as to

our colleagues at the Museo Nazionale del Bargello in Florence, which loaned several important objects.

Manet: Three Paintings from the Norton Simon Museum opened on October 16, continuing our partnership of reciprocal loans with the California institution. The exhibition, the last to be shown in the Oval Room before our planned renovation, highlighted three distinct periods of the artist's work and demonstrated the range of his vision. The show's organizer, former Assistant Curator David Pullins (now Associate Curator at The Metropolitan Museum of Art), presented several lectures in conjunction with the exhibition, as did Emily A. Beeny, Associate Curator of Drawings at the J. Paul Getty Museum.

In November, we presented *Henry Arnhold's Meissen Palace: Celebrating a Collector*, which highlighted a selection from the promised gift of more than one hundred objects from the renowned collector Henry H. Arnhold (1921–2018). The late Mr. Arnhold was a longtime friend and patron of the Frick. His vision and support led to the creation of the Portico Gallery in 2011 as a display space for decorative arts, so it was fitting that it housed this tribute to Henry and his expert eye. As a complement to the exhibition, I hosted a conversation with Paul Arnhold, Henry's grandson, during which he shared personal anecdotes about his experience growing up surrounded and influenced by these very special pieces. Following the closure of our galleries due to COVID-19, the exhibition finished out its run virtually, a testament to the efforts and expertise of our digital team.



Henry Arnhold's *Meissen Palace* was the final show curated for the Frick by Charlotte Vignon, who left us in February to become the director of the Musée National de Céramique de Sèvres in her native France. Charlotte curated many milestone exhibitions during her eleven years at the Frick, including *Pierre Gouthière: Virtuoso Gilder at the French Court* (2016–17) and *Fired by Passion: Masterpieces of Du Paquier Porcelain from the Sullivan Collection* (2017–18). She also organized notable collaborations with contemporary artists, including Arlene Shechet and Edmund de Waal. This year we also said goodbye to Rika Burnham, the Frick's Head of Education. Rika is a well-known leader in the field of education, and during her twelve years at the Frick, her visionary contributions to high-quality, inclusive, and participatory programming inspired countless students and visitors. We will miss both of these wonderful colleagues and are extremely grateful to them for their many contributions.

We were fortunate this year to display a special loan: *Fishing Boats at Whitby* (1884) by John Singer Sargent, a lovely complement to our permanent collection. The early seascape by the great artist is from the collection of Mr. and Mrs. Jeremiah M. Bogert.

Our lively publications program continued to flourish under the direction of Editor in Chief Michaelyn Mitchell. In addition to four exhibition catalogues, we published the latest installment in the Frick's Diptych Series, which paired an illustrated narrative by artist and designer Maira Kalman with an essay that I wrote, both inspired by Rembrandt's *Polish Rider*.

Our Conservation Department continued its diligent work preserving and caring for our permanent collection and historic buildings. Throughout the year, our team treated Meissen porcelain pieces in preparation for the Arnhold exhibition, as well as several silver-gilt wine coolers. In addition, conservator Julia Day collaborated with colleagues at The Metropolitan Museum of Art to carry out technical studies of Bertoldo's *Shield Bearer*. We are grateful to our many colleagues outside the Frick for their insights, particularly the paintings conservators and conservation scientists at the Met.

In March 2020, the New York City Board of Standards and Appeals approved architectural plans for our renovation and enhancement project, which represented the final step in the public review process. Much of Chief Conservator Joe Godla's work and that of his team focused on preparing for the start of construction at 1 East 70th Street and coordinating the packing and safe transport of collection objects five blocks north to our temporary home on Madison Avenue.

The Education Department continued to create engaging public programs to make the collection accessible to various audiences. We presented a total of 960 programs and served more than 20,366 in-person visitors during this fiscal year, before closing the galleries and canceling all onsite programs in response to the COVID-19 crisis. More than 6,700 visitors attended our First Friday events, and more than half of the attendees surveyed at each event were first-time visitors to the museum. First Friday offerings included gallery conversations, sketching, and live music. The museum continued its

Pay-What-You-Wish admission hours on Wednesdays, which were often followed by Wednesday Atelier, quiet sketching time in the galleries after public hours.

Our free lecture series was attended by more than 1,600 individuals. Highlights included "From Cardinals to Courtesans: Dress as Image in Italian Renaissance Painting" by Jane Bridgeman, former Senior Associate Lecturer, Central Saint Martins, University of the Arts London, and "The Art of Diplomacy: Collecting Russian Art in the Age of Queen Victoria" by Caroline de Guitaut, Royal Collection Trust, London. A new ticketed series, *Frick Perspectives*, invited former Curatorial Fellows back to the Frick to discuss works from the permanent collection and was enthusiastically received. A complete list of lectures can be found on page 12.

We continued our commitment to the academic community through our Guided School Visits program, this fiscal year welcoming 1,053 students from grades 5 through 12 and 1,651 college and university students. These students came from the New York metropolitan area, across the country, and abroad. We waived fees for public schools designated as Title I, which benefitted hundreds of students who were able to visit our galleries through this initiative.

The Curatorial Department welcomed several new colleagues this year. Chris Hopkins joined as Assistant Editor, and Bailey Keiger came on board as Executive Assistant to the Chief Curator. Conservation welcomed a new preparator, Christopher Roberson, and we hired Cheryl Mullally as Associate Registrar. Rozemarijn Landsman began her tenure as an Anne L. Poulet



Curatorial Fellow in the fall. All are incredible additions to the department, and I look forward to continuing my collaborations with them.

As the country began implementing social distancing orders in mid-March, The Frick Collection, along with peer institutions around the world, closed its galleries in order to help contain the spread of the coronavirus. In order to remain connected with our audiences and to provide access to our collection despite the suspension of in-person programming, we quickly shifted our focus to developing online content and virtual experiences. In April, the first episode of the video series *Cocktails with a Curator* premiered, in which I reflected on Bellini's *St. Francis in the Desert*. The series continued with episodes presented every Friday evening, highlighting various works from the collection paired with an appropriately themed cocktail or mocktail to usher in the weekend. The program was warmly received; Jason Farago of the *New York Times*

applauded our efforts to bring new content directly into the homes of viewers. This series was supplemented by *Travels with a Curator*, which took homebound audiences on virtual tours of foreign destinations including Venice's Ca' d'Oro, Westminster Abbey, and other far-flung locales with interesting connections to the Frick. Immense thanks are owed to my colleagues in the Media, Digital, and Marketing departments for their hard work on these well-received projects.

Our Education staff also moved swiftly to create an array of online initiatives, with the goal of connecting to audiences near and far during the period of museum closure. "Get Creative" encouraged audiences to exercise their creativity from home, taking inspiration from the permanent collection with poetry and art-making prompts. "Voices of the City" showcased collaborations with our many Community and Cultural Partnerships, including poetry recitations by East Harlem School students. "Continue the Conversation" offered

participatory close-looking sessions focused on single works of art, guided by educators via web conference. We also were able to provide virtual guided school visits for many of the classes whose in-person tours were canceled due to the COVID-19 closure. One silver lining to this new remote learning initiative: For the first time, we were able to serve schools and colleges well beyond the Tri-State area, including ones in Georgia, Virginia, Minnesota, and New Hampshire.

The entire department has worked tirelessly over the past year, mounting exhibitions, developing programming, and continuing to care for the collection, meeting the Frick's tradition of high standards and quality of scholarship at every turn. I am proud of and grateful to our staff for quickly finding creative solutions when circumstances forced us to temporarily close the doors of our beloved institution. I look forward to providing more inspiring programs in the coming year, both online and at our temporary home at Frick Madison.



Library Report

Stephen J. Bury
Andrew W. Mellon Chief Librarian

A leader in groundbreaking art-historical archival practices since its inception, the Frick Art Reference Library has evolved to become an internationally recognized research center at the forefront of digital initiatives. Throughout decades of innovation, we remain committed to our mission to provide free access to art historians, students, and scholars worldwide.

The priority for fiscal year 2020 was organizing the move of the library's books and archives to offsite storage ahead of our temporary closure during the Frick's renovation and enhancement project. Although this was a team effort, Suz Massen, Chief of Public Services, was exemplary in her planning and execution of the book moves. We originally aimed to relocate approximately 17,500 linear feet of books and archival materials by March 31, 2020; however, due to the closure of the institution necessitated by the COVID-19 pandemic, this deadline was postponed until staff could safely return to the building. To support the move to offsite storage, for a second successive year we hosted an exchange fellow from the Association of Research Institutes in Art History–International Association for Research Institutes in the History of Art (ARIAH-RIHA). In October, we welcomed Cornelia Posch from the Bibliotheca Hertziana in Rome, who worked on a risk register for offsite storage and moves.

Though our physical materials will remain accessible to onsite researchers throughout our temporary relocation to Frick Madison, we made major strides this year in digital projects, which will enable us to better serve our global community of scholars. In December 2019 we completed the Andrew W. Mellon Foundation–funded Photoarchive project, creating more than half a million digital images of the library's photographs. At the beginning of April 2020, we received a grant from the National Endowment for the Humanities, which—when combined with a matching grant from the Helen Clay Frick Foundation—will enable us to complete the digitization of the Photoarchive's more than 1.2 million photographic reproductions. The Andrew W. Mellon Foundation awarded us another grant in July 2019 to support the development of PHAROS, an international consortium of fourteen photo archives established in 2013 and currently administered by the Frick.

In August 2019 we formed a partnership with the University of Pennsylvania—in addition to our existing collaborations with Cornell and Stanford universities—to develop tools to identify duplicate images in the Photoarchive, as well as to make its materials more widely available. For example, working with Stanford and Zooniverse, we developed the “Describe It!” platform, in which volunteers generate alt text for images, an ADA requirement that increases the accessibility of our digital collections by providing written descriptions of images for people with visual impairments. We are grateful to the David and Miriam Donoho Charitable Giving Fund for its generous grant to support

the Stanford and Cornell projects. Finally, a grant from METRO (Metropolitan New York Library Council) enabled a successful pilot project to develop teaching plans incorporating the use of our digital images.

Throughout the year, the library presented a series of talks, panels, and other programs to engage our many different audiences. Supported by the Billy Rose Foundation and Northern Trust, the Center for the History of Collecting hosted a lecture in September by Niko Munz, former Assistant Curator at the Royal Collection Trust, “The Lost Collection: Charles I and Whitehall Palace, A Digital Initiative.” In addition, the Center hosted a panel in October, “Entering the Art Market: Collectors and Their Passions,” and a two-part lecture in January by independent scholar and curator Olivier Berggruen and Yuriko Jackall, Curator of French Paintings at the Wallace Collection: “The Goncourt Brothers and the Taste for the Eighteenth Century.” In September, the Digital Art History Lab presented the talk “Restoring Notre-Dame: A Look at the Digital Scans That Could Help,” by Lindsay Cook, Visiting Assistant Professor of Art, Vassar College.

In anticipation of the closure of our buildings for the Frick's renovation and enhancement project, we began transitioning to online formats for our public programs. This work accelerated in March, following the COVID-19 outbreak. We continued to offer many of our popular programs virtually, in addition to developing new ways to inform audiences of the digital resources available to them, not only those of the Frick, but also of other institutions worldwide. Highlights of our online programming included a virtual



book club and webinars hosted by staff members on topics such as World War II-era provenance research, open-access image resources, and using WorldCat. These programs were well attended, in some cases more so than in-person talks given broader digital capabilities; for example, the provenance research webinar attracted an audience of 170 people.

Despite an increasing amount of materials being relocated to offsite storage, we were proud to record our highest Reading Room attendance on record: 710 visitors during the month of October 2019. This milestone, in addition to increased digital engagement, is a testament to the hard work of our staff,

especially our efforts to promote the library and its resources to new audiences.

In April, Deborah Kempe, Chief of Collections Management and Access, retired after nearly twenty-five years at the Frick. Debbie was recruited by the library in 1996 to help set up an online catalog; within six months of her arrival, *FRESCO* was launched. She involved the library in national and international cataloging standards initiatives and played a key role in the formation of NYARC (New York Art Research Consortium) and the development of its shared catalog *ARCADE*. Her long tenure and her mentorship of innumerable colleagues have left a strong mark on this institution, and we are

grateful for her many years of dedicated service.

My gratitude goes to the entire staff for the many noteworthy accomplishments achieved during the past year, in particular for the exemplary professionalism and creativity exhibited as we adjusted to the unprecedented challenges caused by the COVID-19 crisis. No stranger to adaptation, the library has transformed itself successfully throughout the decades to stay ahead of revolutions in technology and other developments in the field. We will continue to serve and collaborate with our valued community and to plan for the years ahead, well poised for the Frick's next chapter.



Notable Library Acquisitions

Admiranda romanarum antiquitatum ac veteris sculpturae vestigia anaglyphico opere elaborate ... Petri Bellori illustrata ... (Rome, 1693); gift of the Starr Wolfe family, in honor of Bernard and Lydia Starr

Le antiche lucerne sepolcrali figurate, raccolte dalle caue sotteranee, e grotte di Roma ... (Rome, 1691); gift of the Starr Wolfe family, in honor of Bernard and Lydia Starr

*Catalogue de tableaux, sculpture, dessins, estampes, et autres objets de curiosités provenant du cabinet de M*** ...* (Paris, 1776); purchased through the Patrick A. Gerschel Fund, in memory of André Meyer

Catalogue d'une très belle, riche et nombreuse collection d'estampes ... rassemblées ... par feu Monsieur Jossen Van Steenberghen ... (Ghent, 1787); purchased through The Gould Fund

Catalogue of the celebrated Esterhazy jewels, which (by order of Mr. Boore, who has recently purchased them from the trustees of the late Prince Paul Esterhazy): will be sold by auction by Messrs. Christie, Manson & Woods (London, 1867)

Collection Kélékian: tableaux de l'école française modern (Paris, 1920); gift of Penelope Fearon, in memory of Abigail Fearon and in honor of August Florian Jaccaci

Le grand cabinet romain: ou, Recueil d'antiquitez romaines...que l'on trouve à Rome: avec les explications de Michel Ange de La Chausse (Amsterdam, 1706); gift of the Starr Wolfe family, in honor of Bernard and Lydia Starr

La Libre esthétique (Brussels, 1907–9)

Monographie de l'oeuvre de Bernard Palissy ... (Paris, 1862); gift of the Starr Wolfe family, in honor of Bernard and Lydia Starr

Noa noa. Bunsendo Shoten (Tokyo, 1923); purchased through The Gould Fund

Old and modern masters in the collection of M.C.D. Borden, catalogued by Wilhelm R. Valentiner & August F. Jaccaci (New York, 1911); gift of Penelope Fearon, in memory of Abigail Fearon and in honor of August Florian Jaccaci

A series of eight allegorical panels representing the arts and sciences enacted by children: French works of art of the eighteenth century by Francois Boucher (Duveen Brothers, 1908?); purchased through The Gould Fund



Public Programming

Exhibitions

Tiepolo in Milan: The Lost Frescoes of Palazzo Archinto

April 16 through July 14, 2019

Whistler as Printmaker: Highlights from the Gertrude Kosovsky Collection

April 30 through September 1, 2019

Masterpieces of French Faience: Selections from the Sidney R. Knafel Collection

October 10, 2018, through
September 22, 2019

Elective Affinities: Edmund de Waal at The Frick Collection

May 30 through November 17, 2019

Manet: Three Paintings from the Norton Simon Museum

October 16, 2019, through January 5, 2020

Bertoldo di Giovanni: The Renaissance of Sculpture in Medici Florence

September 18, 2019, through
January 12, 2020

Henry Arnhold's Meissen Palace: Celebrating a Collector

November 7, 2019, through March 11, 2020*

*Exhibition closed early due to COVID-19

Publications

Bertoldo di Giovanni: The Renaissance of Sculpture in Medici Florence, by Aimee

Ng, Alexander J. Noelle, and Xavier F.

Salomon, with contributions by Peter

Jonathan Bell, Lorenz Böninger, Francesco

Caglioti, Stefano Casciu, Ilaria Ciseri, Maria

Grazia Cordua, Julia Day, James David

Draper, Caroline Elam, Scott Nethersole,

Neville Rowley, and Peter Stiber;

The Frick Collection in association with

D Giles Limited, 2019

Elective Affinities: Edmund de Waal at

The Frick Collection, by Edmund de Waal

and Charlotte Vignon; The Frick

Collection, 2019

Henry Arnhold's Meissen Palace: Celebrating a Collector, by Charlotte Vignon with Julia

Arnhold and Paul Arnhold; The Frick

Collection, 2019

Manet: Three Paintings from the Norton

Simon Museum, by David Pullins; The Frick

Collection, 2019

Rembrandt's Polish Rider (Frick Diptych),

by Maira Kalman and Xavier F. Salomon;

The Frick Collection in association with

D Giles Limited, 2019

Lectures

September 11, 2019

“From Cardinals to Courtesans: Dress as Image in Italian Renaissance Painting”

Jane Bridgeman, former Senior Associate Lecturer, Central Saint Martins, University of the Arts London

September 13, 2019

“Restoring Notre-Dame: A Look at the Digital Scans That Could Help”

Dr. Lindsay Cook, Visiting Assistant Professor of Art, Vassar College

September 25, 2019

“The Lost Collection: Charles I and Whitehall Palace, A Digital Initiative”

Niko Munz, former Assistant Curator, Royal Collection Trust

October 2, 2019

“Bertoldo di Giovanni: Ingenious Sculptor of Renaissance Florence”

Alexander J. Noelle, Anne L. Poulet Curatorial Fellow, The Frick Collection

October 10, 2019

“Affinities Among Friends”

Edmund de Waal, artist and writer, in conversation with Adam Gopnik, staff writer, *The New Yorker*

October 16, 2019

“Manet's Lost Years”

David Pullins, Associate Curator of European Paintings, The Metropolitan Museum of Art



October 30, 2019

“Bertoldo and the Revival of the Antique”

Davide Gasparotto, Senior Curator of Paintings, J. Paul Getty Museum

October 31, 2019

“The End of the Sixties: Kerry James Marshall’s *Mementos*”

James Meyer, Curator of Modern Art, National Gallery of Art

November 8, 2019

“Affinities Among Friends”

Edmund de Waal, artist and writer, in conversation with Sally Mann, photographer

November 14, 2019

“Renaissance Power, Immortal Fame”

Xavier F. Salomon, Peter Jay Sharp Chief Curator, The Frick Collection, and Stephen K. Scher, art historian

November 20, 2019

“Édouard Manet and the Illusion of Effortlessness”

Emily A. Beeny, Associate Curator of Drawings, J. Paul Getty Museum

November 21, 2019

“Renaissance Power, Immortal Fame”

Xavier F. Salomon, Peter Jay Sharp Chief Curator, The Frick Collection, and Scott Nethersole, Senior Lecturer in Italian Renaissance Art, The Courtauld Institute of Art

December 18, 2019

“Invention and Design in Laurentian Florence”

Patricia Lee Rubin, Professor, Institute of Fine Arts, New York University

January 11, 2020

“Frick Perspectives: Lessons from the Dutch ‘Golden Age’”

Adam Eaker, Assistant Curator, The Metropolitan Museum of Art

January 25, 2020

“Frick Perspectives: The Glint of Gold: Early Italian Pictures”

Nathaniel Silver, William and Lia Poorvu Curator of the Collection, Isabella Stewart Gardner Museum

January 29, 2020

“The Art of Diplomacy: Collecting Russian Art in the Age of Queen Victoria”

Caroline de Guitaut, Deputy Surveyor of The Queen’s Works of Art, Royal Collection Trust

February 8, 2020

“Frick Perspectives: Impressed by Degas, Monet, Renoir”

Emerson Bowyer, Searle Associate Curator of European Painting and Sculpture, The Art Institute of Chicago

February 18, 2020

“Importance of Provenance in Legal Matters and Ownership Disputes”

Leila A. Amineddoleh, Founding Partner of Amineddoleh & Associates LLC

February 22, 2020

“Frick Perspectives: Northern Lights”

Emma Capron, Slifka Foundation Interdisciplinary Fellow, The Metropolitan Museum of Art



Symposia

October 23, 2019

“Entering the Art Market: Collectors and Their Passions”

Nanne Dekking, Founder and CEO of Artory and Chairman of TEFAF, in conversation with collectors Bernard Lumpkin and Ann Tenenbaum

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

November 15 & 16, 2019

“Competing Truths: Art and the Objects of History after the Council of Trent”

Presented in collaboration with the Italian Academy of Columbia University

January 28, 2020

“Goncourt Brothers and the Taste for the Eighteenth Century”

Olivier Berggruen, independent curator and art historian, and Yuriko Jackall, Curator of French Paintings, The Wallace Collection
Presented by the Center for the History of Collecting, Frick Art Reference Library

Free Public Evenings

First Fridays

July 5, 2019

August 2, 2019

October 4, 2019

November 1, 2019

December 6, 2019

February 7, 2020

March 6, 2020

College Night

September 27, 2019

Concerts

October 13, 2019

Les Bostonades, in New York debut

October 27, 2019

Arsentiy Kharitonov, piano

November 10, 2019

Vision String Quartet, in New York debut

December 15, 2019

Hyeyoon Park, violin, in New York debut, with Benjamin Grosvenor, piano

January 12, 2020

Paul Galbraith, guitar, and Antonio Meneses, cello

February 9, 2020

Phaeton Piano Trio, in New York debut

February 23, 2020

Impetus Madrid Baroque Ensemble, in New York debut

Statement of Financial Position

June 30, 2020, and 2019

	2020	2019
<i>Assets</i>		
Cash and cash equivalents	\$ 38,184,215	\$ 34,410,821
Contributions receivable, net	54,263,281	25,053,223
Due from broker for securities sold	4,069,601	797,148
Inventory	545,679	814,171
Prepaid expenses, receivables, and other assets	1,393,281	1,622,367
Investments in securities	313,193,497	328,405,524
Property and equipment, net	49,336,415	39,835,146
Total assets	\$ 460,985,969	\$ 430,938,400
<i>Liabilities</i>		
Accounts payable, accrued expenses, and deferred income	3,852,145	4,040,809
Loans payable	10,344,400	7,000,000
Accrued pension benefits	17,864,193	9,795,092
Accrued post-retirement health and other benefits	9,476,441	8,544,852
Total liabilities	41,537,197	29,380,753
<i>Net Assets</i>		
Without donor restrictions	238,008,454	265,192,900
With donor restrictions		
Time or purpose restricted	141,194,179	96,118,590
Held in perpetuity	40,246,157	40,246,157
Total with donor restrictions	181,440,336	136,364,747
Total net assets	419,448,790	401,557,647
Total liabilities and net assets	\$ 460,985,969	\$ 430,938,400

Note 1

For purposes of brevity, the June 30, 2020, 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. 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 4.5% 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 as contributions to the Campaign for the Frick: Honoring the Past and Enhancing the Future); depreciation of property and equipment; pension and post-retirement 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 2020 and 2019. Although long-term in nature, this policy may be modified over time to reflect economic, market, and investment changes.

Statement of Activities

June 30, 2020 (with comparative totals for the year ended June 30, 2019)

	Without Donor Restrictions			With Donor Restrictions			Total	
	General	Board Designated	Total without Donor Restrictions	Time or Purpose Restricted	Held in Perpetuity	Total with Donor Restrictions	2020	2019
Operating support and revenues								
Net investment return —								
4.5% spending policy	\$ 14,654,560	\$ —	\$ 14,654,560	\$ —	\$ —	\$ —	\$ 14,654,560	\$ 14,354,081
Other interest income	20,350	—	20,350	—	—	—	20,350	33,856
Admission fees	2,243,195	—	2,243,195	—	—	—	2,243,195	3,446,909
Membership	2,187,393	—	2,187,393	—	—	—	2,187,393	2,732,244
Bookstore sales and miscellaneous	661,049	—	661,049	—	—	—	661,049	1,025,014
Contributions	5,271,771	—	5,271,771	1,343,732	—	1,343,732	6,615,503	8,484,092
	25,038,318	—	25,038,318	1,343,732	—	1,343,732	26,382,050	30,076,196
Net assets released from restrictions	2,322,624	—	2,322,624	(2,322,624)	—	(2,322,624)	—	—
Total operating support and revenues	27,360,942	—	27,360,942	(978,892)	—	(978,892)	26,382,050	30,076,196
Operating expenses								
<i>Museum programs</i>								
Operations	9,227,656	—	9,227,656	—	—	—	9,227,656	9,108,187
Special exhibitions, concerts, & lectures	1,870,977	—	1,870,977	—	—	—	1,870,977	4,074,073
Bookstore, including cost of sales	1,494,498	—	1,494,498	—	—	—	1,494,498	1,664,001
Total museum programs	12,593,131	—	12,593,131	—	—	—	12,593,131	14,846,261
<i>Library programs</i>								
Operations	7,006,900	—	7,006,900	—	—	—	7,006,900	6,989,498
Special programs	463,834	—	463,834	—	—	—	463,834	243,600
Total library programs	7,470,734	—	7,470,734	—	—	—	7,470,734	7,233,098
Total programs	20,063,865	—	20,063,865	—	—	—	20,063,865	22,079,359
<i>Supporting services</i>								
General and administrative	7,189,531	500,713	7,690,244	—	—	—	7,690,244	6,757,619
Fundraising	3,823,984	—	3,823,984	—	—	—	3,823,984	3,576,802
Total supporting services	11,013,515	500,713	11,514,228	—	—	—	11,514,228	10,334,421
Total operating expenses	31,077,380	500,713	31,578,093	—	—	—	31,578,093	32,413,780
Excess of operating support and revenues over operating expenses	(3,716,438)	(500,713)	(4,217,151)	(978,892)	—	(978,892)	(5,196,043)	(2,337,584)
Non-operating support and revenues								
Contributions	—	—	—	47,148,775	—	47,148,775	47,148,775	17,045,733
Depreciation	—	(1,706,901)	(1,706,901)	—	—	—	(1,706,901)	(1,704,425)
Acquisition of collection item	4,155	—	4,155	(4,155)	—	(4,155)	—	—
Net investment return designated for long-term investment	—	(13,128,157)	(13,128,157)	(137,015)	—	(137,015)	(13,265,172)	(3,605,526)
Net investment return designated for Capital Campaign	—	—	—	476,046	—	476,046	476,046	540,331
Write-offs	(298,574)	—	(298,574)	—	—	—	(298,574)	—
Pension and post-retirement benefit plan ASC 715 liability adjustments	(9,061,023)	—	(9,061,023)	—	—	—	(9,061,023)	(6,646,755)
Net assets released from restrictions for purchase of collection items	(4,155)	(201,810)	(205,965)	—	—	—	(205,965)	(623,105)
Net assets released from restrictions	—	1,429,170	1,429,170	(1,429,170)	—	(1,429,170)	—	—
Total non-operating support revenue and expenses	(9,359,597)	(13,607,698)	(22,967,295)	46,054,481	—	46,054,481	23,087,186	5,006,253
Change in net assets	(13,076,035)	(14,108,411)	(27,184,446)	45,075,589	—	45,075,589	17,891,143	2,668,669
Net assets								
Beginning of year	1,119,832	264,073,068	265,192,900	96,118,590	40,246,157	136,364,747	401,557,647	398,888,978
End of year	(\$11,956,203)	\$249,964,657	\$238,008,454	\$141,194,179	\$40,246,157	\$181,440,336	\$419,448,790	\$401,557,647



Campaign for the Frick: Honoring the Past and Enhancing the Future

We deeply appreciate the generosity of the individuals, foundations, and corporations that made contributions to the Campaign for the Frick.

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Gifts and Grants

We deeply appreciate the generosity of the individuals, foundations, and corporations that made contributions during the past fiscal year, July 1, 2019, to June 30, 2020. These gifts and grants provide vital general operating funds as well as support for a range of projects, including special exhibitions, education programs, library acquisitions, conservation equipment and materials, publications, and services to scholars.

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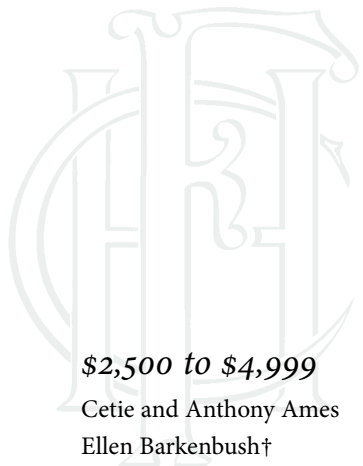
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