

# THE FRICK COLLECTION



Annual Report  
JULY 2020 – JUNE 2021

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ANNUAL REPORT JULY 2020 – JUNE 2021

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The Fragonard Gallery at Frick Madison; photograph by Joseph Coscia Jr.

# The Frick Collection Board of Trustees

As of June 30, 2021

Elizabeth M. Eveillard, *Chair*

Michael J. Horvitz, *Vice Chair*

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# DIRECTOR'S REPORT

Ian Wardropper

*Anna-Maria and Stephen Kellen Director*

I am pleased to report that The Frick Collection has celebrated astounding achievements this past fiscal year, even amid the difficulties caused by the pandemic. Chief among these was the opening in March 2021 of Frick Madison, our temporary home in Marcel Breuer's iconic modernist building at 945 Madison Avenue. During the many months of preparation involved in moving the collection five blocks north to our temporary home, we continued to offer world-class virtual programming to audiences across the country and around the globe. The success of the opening of Frick Madison and the popularity of our new online programs such as *Cocktails with a Curator* are a testament to the outstanding work of our dedicated staff and to the unwavering loyalty of our donors and friends who supported these endeavors.

The first half of the fiscal year was largely devoted to continued preparations for the temporary relocation of the museum and library to 945 Madison Avenue. This included the deinstallation of the collection, the packing of art objects and library items for storage, the move to and reinstallation of collection highlights at Frick Madison, and the preparation of the historic buildings and grounds for construction. These efforts were led by our outstanding registrar, conservation, and art handling teams, who worked tirelessly under strict COVID-19 safety protocols. The

renovation project, which officially broke ground in the spring of 2021, is headed by Selldorf Architects and preservation architects Beyer Blinder Belle. Amid these activities, our staff heroically balanced its usual duties and projects with the additional demands of the shift to virtual programming necessitated by the pandemic.

In December, we announced the appointment of two new members to our curatorial team: Giulio Dalvit, Assistant Curator of Sculpture, and Marie-Laure Buku Pongo, Assistant Curator of Decorative Arts. Giulio returned to the Frick after serving as an Ayesha Bulchandani Curatorial Intern in 2016. Following his internship, he held various research and teaching positions at the University of Amsterdam, University College London, and The Courtauld Institute of Art. Marie-Laure joined us from the Palace of Versailles, where she assisted in the display and special exhibitions of the historic site's permanent collection. Prior to that, she managed the furnishing of the Élysée Palace and other offices of French officials for the Mobilier National. We are thrilled to welcome them both to the Frick and look forward to presenting the exciting projects and collaborations they are currently developing.

Also in December, we celebrated the eighty-fifth anniversary of the museum's original 1935 opening, sharing



commemorative videos, blog posts, and more. These offerings, created especially for the occasion, included two episodes of our popular series *Cocktails with a Curator*, which reached the impressive milestone of one million total views by the end of 2020. In spring 2021, *Cocktails with a Curator* was recognized as an honoree by the twenty-fifth annual Webby Awards in the category of Best Virtual & Remote Experiences: Arts & Culture. The series was also named a joint honoree by the Global Fine Art Awards for Best Digital Exhibition or Online Education Program. We were gratified to receive these honors, a testament to the hard work of our curatorial, web, media production, and marketing teams.

The museum's eighty-fifth anniversary paved the way for the year's ultimate celebration on March 18, 2021, when we officially welcomed visitors to Frick Madison. The result of years of planning and preparation, this milestone was even more momentous as it coincided with the reopening of many of New York City's arts and cultural institutions following a year of closure due to the pandemic. It was immensely gratifying to again be able to share with our audiences the many pleasures of enjoying art in person, and we were overwhelmed by the enthusiastic reception we received. Frick Madison's stunning installation—organized chronologically and by region and reframed in a modernist setting—allows visitors to

enjoy highlights from the permanent collection, presented outside of their Gilded Age home for the first time in the institution's history. In an exclusive preview of the opening, *New York Times* art critic Jason Farago published a laudatory four-page review of the installation, calling it "an unexpectedly audacious transmutation of the city's plush museum." In subsequent months, *The Wall Street Journal* proclaimed Frick Madison "a delight: intelligent, informative, elegantly lean and visually rich," while the *Financial Times* hailed the Breuer installation as "the perfect way to see the Frick's masterpieces as if for the first time." We are thrilled to be able to continue to share our collections with the public while our historic buildings at 1 East 70th Street undergo renovation, enabling visitors to discover our masterworks for the first time or to revisit old favorites in this unexpected context.

The Bloomberg Connects app, which was launched in June 2020, continued to be refined and updated with new content, including an audio tour designed to serve both as an onsite gallery guide for Frick Madison and a resource for at-home audiences. The tour—with audio stops for the works on display and all twenty-six galleries—is also accessible on the museum's website. App-exclusive thematic galleries and other special content allow for deep engagement with our collection from anywhere, at any time. We keep our community members informed about these offerings and other news and happenings across the institution with "The Frick at Your Fingertips," our biweekly e-newsletter.

Throughout the year, the education department continued to offer an impressive lineup of digital programming, which attracted large audiences and supported remote learning for classes far and wide. One silver lining of the pandemic was that our virtual school visits enabled us to serve a significantly greater number of students than was previously possible through in-person gallery programs. Nearly 4,000 students from middle and high schools, colleges, and universities in the Tri-state area, around the country, and as far afield as India enjoyed free online visits to the Frick during the past fiscal year. Additionally, online private tours, launched in September 2020 (including a beta version of the Frick Madison virtual tour), provided virtual visits focusing on the Frick's history and collection to over 1,300 participants.

Our educators regularly hosted sessions of "Continue the Conversation," virtual discussion programs focused on a single work of art, and provided online visits for various community and cultural partners, including Columbia University's Art Humanities program, Hunter College, and Sanctuary for Families. In December, we initiated a monthly online sketching program called "Drawing Together," which was complemented by art-making prompts and downloadable coloring pages accessible on our website. Continuing a more than seventy-year-long tradition, we also presented two iterations of the annual Symposium on the History of Art in collaboration with the Institute of Fine Arts, New York University. The sessions were held virtually in October and

November and again in April and May. The education department also presented a new series of ticketed virtual seminars led by curators on works featured in our acclaimed Diptych Series; offered monthly February through May, each session attracted more than one hundred attendees on Zoom. All virtual events hosted for the public offered live captioning, with other access services available by request. Toward the end of the fiscal year, we began to explore ways to safely resume small-scale onsite programs at Frick Madison on days when the galleries were closed to the public, starting with participants from long-standing community partners including the East Harlem School and the Ghetto Film School.

The aforementioned Diptych Series published two new volumes this fiscal year: The first, published in January, features an essay by Curator Aimee Ng and a reflection by artist William Kentridge on Constable's *White Horse*. In March, we released a volume devoted to Titian's *Pietro Aretino* that features essays by Deputy Director and Peter Jay Sharp Chief Curator Xavier F. Salomon and the American novelist, essayist, and critic Francine Prose. The popular series now comprises six books, and we look forward to publishing additional thought-provoking pairings in the future.

The Frick Art Reference Library had another busy year, the highlight of which was the March 2021 opening of its reading room at Frick Madison, a week after the opening of the new galleries. I am proud to report that ours was one of the first libraries in New York to reopen to the public.

In preparation for the renovation and enhancement project and the move to 945 Madison Avenue, the library completed a massive relocation of its physical materials to offsite storage. This included the entire book collection, 1.2 million images from the Photoarchive, and archival files—all of which are now available to researchers by advance request. To support scholars conducting research from home, the library continued to expand online access to all of its materials. Staff implemented a remote document delivery service and virtual research consultations, as well as offering instructional webinars that promoted the various online databases and resources of the library and sister institutions.

Leading up to the opening of the reading room, the library hosted two well-attended digital series: a four-part webinar in October titled “Collecting Impressions: Six Centuries of Print Connoisseurship,” which discussed the history of print collecting, and “Technological Revolutions and Art History,” a four-part symposium from October to March that explored and fostered interconnections between art history and technology. On Wednesdays in June, the Center for the History of Collecting and the Wildenstein Plattner Institute co-sponsored “Recovering Women’s Legacies: Artists, Dealers, Collectors, and Patrons,” a series of lunchtime seminars spotlighting archival resources about women who shaped visual culture during the nineteenth and twentieth centuries. The series attracted 1,239 participants, about ten times the usual attendance for an onsite program and hailing from a much wider

geographical area. Recordings of both series are available on the Frick’s YouTube channel.

In February 2021, the library’s reference team published the *Bibliography of BIPOC Artists, Dealers, and Collectors* on the Frick’s website, an important resource for discovering the ever-growing collection of titles on historical artists and arts professionals of color found in the library’s vast holdings. The Center for the History of Collecting published *What’s Mine Is Yours: Private Collectors and Public Patronage in the United States. Essays in Honor of Inge Reist*, a collection of thirteen essays on the tradition of private collecting and public philanthropy written by admiring colleagues in the field to commemorate Inge’s founding of the Center and her prestigious thirty-three-year tenure at the Frick.

Work continued to digitize and catalog 74,000 photographic reproductions of sculpture and architecture, the last phase in the multiyear project to digitize the entire holdings of the Photoarchive. While the digitization of materials was delayed because of reduced staff onsite owing to COVID-19 safety protocols, the library’s photoarchivists continued to catalog already digitized items while working remotely from home. To date, 2,138 new records have been created for the project, which is generously funded by the National Endowment for the Humanities, with a partial matching grant from the Helen Clay Frick Foundation.

Owing in large part to the popularity of our innovative digital programming created during the many months of the pandemic, our member and donor numbers increased, a gratifying result of

which we are all extremely proud. The support of our longtime members and patrons, as well as the many new friends we were fortunate to make, helped us weather the difficult circumstances of the past year. In place of our annual in-person Autumn Dinner, we presented *Frick on the Move: A Virtual Gala*, watched by nearly seven hundred individuals on October 19, 2020. I participated in the virtual festivities with a behind-the-scenes tour of our historic buildings on East 70th Street, explaining various preparations and precautions as we readied the permanent collection for its move to Frick Madison. The program also featured cameos by staff members involved in the move and in the creation of online programming; a special episode of *Cocktails with a Curator* about the Breuer building hosted by Xavier F. Salomon; and a tour with Curator Aimee Ng of the second floor of the mansion, which will be accessible to visitors for the first time in the museum’s history when we reopen at our permanent home. These presentations were interspersed with readings by seven of the sixty-two contributors to *The Sleeve Should Be Illegal & Other Reflections on Art at the Frick*, an anthology published in January 2021 of musings on works from the permanent collection by artists, writers, and other cultural luminaries. In December 2020, we hosted a virtual version of our Holiday Cheer event, which enabled members near and far to toast the Frick and the holiday season together.

Members enjoyed weekly advance previews of *Travels with a Curator* through the summer, as well as a three-part live virtual series called “Hidden Gems,” in

which Xavier F. Salomon, Aimee Ng, and I each presented on a favorite lesser-known work from the collection. In October and November, four sessions of “Continue the Conversation” were held exclusively for members. “Acquisition Hour,” another live virtual program, introduced Fellows and Young Fellows to some of the recent additions to the Frick’s holdings. Highlights included presentations on Salomon van Ruysdael’s *Landscape with Farmhouse* (1628), the gift of Trustee Kathleen Feldstein, and two early eighteenth-century pastel portraits by Rosalba Carriera, which are among a group of twenty-eight works bequeathed to the museum by Alexis Gregory, the founder of Vendome Press. In the spring, Fellows and Young Fellows attended two virtual programs to meet our new assistant curators, Marie-Laure Buku Pongo and Giulio Dalvit. As a thank-you to our loyal members for their continued support during the many months we were closed to the public, we offered exclusive access to Frick Madison during Member Mornings and Member Evening Hours throughout the spring and summer.

This year, we welcomed three new members to our Board of Trustees. A supporter of Frick education programs and a member since 2008, Virginia “Gini” Barbato brings a wealth of experience from various arts and philanthropic organizations, including the Cleveland Museum of Art and Case Western Reserve University. Gini is also an advisory director of the Metropolitan Opera and president of the Eric and Jane Nord Family Fund, which supports the arts, education, social services, and the environment. Jane Moss

is an esteemed member of the New York City arts community, having served as the Ehrenkranz Artistic Director of Lincoln Center from 1992 to 2020. She previously was executive director of Meet the Composer, Playwrights Horizons, and the Alliance of Resident Theaters/New York. Our third new Trustee, David M. Tobey, brings governance experience from arts institutions such as the Budapest Festival Orchestra and The Metropolitan Museum of Art. Previously group vice president at Philipp Brothers, managing director of Parkway M&A Capital Corporation, and director of DeSoto, Inc., David is a connoisseur of Italian Old Master drawings, and his renowned collection was the subject of a 2010 exhibition at the Met. I look forward to collaborating with these new Trustees, particularly during this momentous time in our institution’s history.

The Frick continues its commitment to strengthening its diversity, equity, access, and inclusion (DEAI) efforts. In September, we engaged consultants Levon Williams and Sandra Bonnici, Senior Diversity Fellows with the American Alliance of Museums, to advise the institution in formulating short- and long-term goals that ensure the Frick provides an inclusive experience for all, both for the public as well as for staff. Over several months, Levon and Sandra met with upper-level managers, Trustees, and staff members across the organization to assess the state of our institutional culture. This was followed up with an all-staff survey, the results of which were presented to the staff in June, and steps are being taken to implement the next stages of DEAI initiatives.

I cannot complete this report without commending the hard work, professionalism, and commitment of our staff. I am so very grateful to those individuals who performed essential duties onsite, as well as to those who showed great resourcefulness and initiative while working from home during the long months of the pandemic. Our many achievements this year are owed to their tireless efforts.

Over the course of the year, we bade farewell to four important members of the Frick staff. Following more than forty years of service, Horticulturist and Special Events Designer Galen Lee retired in July. Galen was hired at the suggestion of Russell Page, the designer of the 70th Street Garden. Since 1977, he has been a devoted caregiver to the plants and flowers both in and around the Frick, in addition to transforming the galleries into breathtaking settings for countless parties, fundraisers, and other special events. Fortunately, Galen continues to work for the institution as a contractor, helping to conserve elements of the Fifth Avenue and 70th Street Gardens during our renovation project. We also said goodbye to Joyce Bodig, Concert Coordinator for nearly four decades. Joyce’s exacting standards, impeccable taste, and untiring curiosity indelibly shaped the Frick’s renowned concert program, a favorite among New York City’s music fans and a coveted stage for up-and-coming young talents, many making their New York and United States debuts. At the end of May, Diane Farynyk retired from her position as Chief Registrar and Exhibition Manager. Diane, who will return in the fall as a

part-time consultant, was the museum's first registrar, meticulously caring for the permanent collection for nearly twenty years and managing each loan that came to our galleries as part of a special exhibition. Finally, after nearly two decades, Manager of Housekeeping Mireya Alcain retired in May. Mireya's ingenuity and collaborative spirit ensured that the institution ran smoothly and safely day to day, and her leadership and attention to detail were indispensable during the pandemic and the move to Frick Madison.

We will greatly miss Galen, Joyce, Diane, and Mireya, all beloved members of our community, and we thank them for their combined century-plus of service to the institution.

Despite the considerable challenges of the past year, the vision of The Frick Collection remains as strong and focused as ever. All of us here are immensely grateful for the support of so many, both in New York and around the world, whose belief in our mission and unprecedented generosity sustained us through

a period unlike any other, bolstered our spirits, and inspired us to move forward. On behalf of the Trustees and the staff, I would like to thank our entire community—longtime and newfound friends alike—without whose enthusiasm none of the successes of the past year would have been possible. Thank you for your ongoing loyalty as we celebrate our temporary home, continue to develop exciting and unexpected ways for you to engage with our collections, and plan for our return to 1 East 70th Street.



## Museum Acquisitions

Rosalba Carriera, *Portrait of a Man in Pilgrim's Costume*, ca. 1730–50, pastel on paper, gift of Alexis Gregory, 2020

Rosalba Carriera, *Portrait of a Woman*, ca. 1730–50, pastel on paper, gift of Alexis Gregory, 2020

*Ewer*, Saint-Porchaire ware, mid-sixteenth century, glazed earthenware, gift of Alexis Gregory, 2020

Salomon van Ruysdael, *Landscape with Farmhouse*, 1628, oil on panel, gift of Kathleen Feldstein in memory of Martin Feldstein, 2020

*Beaker*, Central European, Dresden (?), late sixteenth or early seventeenth century, serpentine and silver-gilt mounts, gift of Alexis Gregory, 2021

*Calendar Plate for May*, after a 1561 engraving by Étienne Delaune, Limoges enamel on copper, partly gilded, gift of Alexis Gregory, 2021

*Carved Cup*, German, second half of the seventeenth century, carved rhinoceros horn, gift of Alexis Gregory, 2021

James Cox, *Musical Automaton Rhinoceros Clock*, ca. 1765–72, gilt bronze, glass, enamel, gemstones, pearls, marble, and hardstone, gift of Alexis Gregory, 2021

Domenico Cucci, *Figure of Louis XIV from the Cabinet of Apollo*, 1662, Gobelins Manufactory, gilt bronze, gift of Alexis Gregory, 2021

Jean de Court, *Dish with Jupiter on a Chariot*, 1555–65, Limoges enamel on copper, partly gilded, gift of Alexis Gregory, 2021

Jean de Court, *Dish with Saturn on a Chariot*, 1555–65, Limoges enamel on copper, partly gilded, gift of Alexis Gregory, 2021

Jean de Court (?), *Plaque: Jupiter under a Canopy*, sixteenth century, Limoges enamel on copper, partly gilded, gift of Alexis Gregory, 2021

Suzanne de Court, *Oval Medallion with Apollo and the Muses*, ca. 1570, Limoges enamel on copper, partly gilded, gift of Alexis Gregory, 2021

*Ewer*, possibly Fontainebleau School, France, late sixteenth or early seventeenth century, glazed earthenware, gift of Alexis Gregory, 2021

*Figure of Christ Child in Blessing*, French, late sixteenth century, gold, enamel, and gemstones, gift of Alexis Gregory, 2021

Johann Heinrich Köhler, *Parade Clock with Cameos*, 1700–10, gilt bronze, cameos, diamonds, hardstones, ivory (?), and marble, gift of Alexis Gregory, 2021

*Large Dish or Charger*, Venetian, early sixteenth century, enamel on copper, partly gilded, gift of Alexis Gregory, 2021

*Plaque with Agony in the Garden of Gethsemane*, ca. 1530–40, Limoges enamel on copper, partly gilded, gift of Alexis Gregory, 2021

Pierre Reymond (?), *Baluster-Shaped Saltcellar*, late sixteenth century, Limoges enamel on copper, partly gilded, gift of Alexis Gregory, 2021

Pierre Reymond, *Covered Cups (2)*, ca. 1566, Limoges enamel on copper, partly gilded, gift of Alexis Gregory, 2021

Pierre Reymond, *Dish with Battle Scene*, late sixteenth century, Limoges enamel on copper, partly gilded, gift of Alexis Gregory, 2021

Pierre Reymond, *Dish with Jason Confronting the Dragon Guarding the Golden Fleece*, late sixteenth century, Limoges enamel on copper, partly gilded, gift of Alexis Gregory, 2021

Pierre Reymond, *Ewer*, late sixteenth century, Limoges enamel on copper, partly gilded, gift of Alexis Gregory, 2021

Pierre Reymond (?), *Saltcellar*, ca. 1545, Limoges enamel on copper, partly gilded, gift of Alexis Gregory, 2021

Pierre Reymond, *Small Heart-Shaped Plaque with the Litanies of the Blessed Virgin*, ca. 1545, Limoges enamel on copper, partly gilded, gift of Alexis Gregory, 2021

*Seated Lion Pendant*, German, ca. 1575, gold, rubies, diamonds, and enamel, gift of Alexis Gregory, 2021

## Museum Acquisitions

(continued)

*Sword Hilt*, attributed to Johann Michael Maucher, ca. 1710, ivory, gift of Alexis Gregory, 2021

*Triptych of the Crucifixion with Sibyls*, 1584, Limoges enamel on copper, partly gilded, gift of Alexis Gregory, 2021

## Notable Library Acquisitions

Three catalogues from the *À L'Étoile scellée* gallery in Paris for exhibitions by Judit Reigl (1954), Jean Degottex (1955), and Toyen (1955), and an invitation to the gallery's launch of the Surrealist magazine *Medium* (1953), gift of Stephen J. Bury

André Breton, *Nadja: Fac-similé du manuscrit* (Paris, 2019), gift of Stephen J. Bury

André Breton and Philippe Soupault, *Les champs magnétiques* [facsimile], (Paris, 1988), gift of Stephen J. Bury

*Catalogue des objets d'art et de curiosité ... composant la collection de M. le Vicomte de S.P. ...* (Paris, 1872), purchased through the Patrick A. Gerschel Fund in memory of André Meyer

*Catalogue d'une très-jolie Collection de Tableaux des trois Écoles, composant le Cabinet d'un Artiste* (Paris, 1814), purchased in honor of Deirdre C. Stam

Franco-Japan Fine Arts Company exhibition catalogues, annual reports, postcards, and admission tickets (Tokyo, 1922–36), partial gift of Stephen J. Bury

Three letters, one each by painters Edwin Landseer, Thomas Lawrence, and Thomas Sully, gift of Lenore Weseley

John Worthington Mansfield, collection of the artist's correspondence and ephemera (ca. 1872–1914), including a manuscript copy of the exhibition catalogue *Metropolitan Museum of Art, Exhibition of Copies of Old Masters, Eighth Loan Exhibition, 1883–84*

*Notice d'un choix de dessins précieux, estampes rares, bronzes, et curiosités du Cabinet de Feu* (Paris, 1829), gift of Winthrop Kellogg Edey

Ira Spanierman, archival documentation of Raphael's portrait of Lorenzo de' Medici, gift of Dominic Ferrante Jr.

Will, inventory, and partition of Juan Suárez de Toledo Gaitán (Talavera, Spain, 1669–79)

130 glass slides of Frick works of art and views of the West Gallery and of the museum's exterior (ca. 1927), gift of Jane Spindel

## Publications

*America and the Art of Flanders: Collecting Paintings by Rubens, Van Dyck, and Their Circles*, edited by Esmée Quodbach; published by the Center for the History of Collecting, Frick Art Reference Library, and Penn State University Press, 2020

*Constable's White Horse* (Frick Diptych), by Aimee Ng and William Kentridge; The Frick Collection in association with D Giles Limited, 2021

*Paolo Veneziano: Art & Devotion in 14th-Century Venice*, by Laura Llewellyn and John Witty with Rita Piccione Albertson, Ulrich Birkmaier, John K. Delaney, Kathryn A. Dooley, Joanna Dunn, and Catherine Schmidt Patterson; The Frick Collection in association with Paul Holberton Publishing, 2021

*The Sleeve Should Be Illegal & Other Reflections on Art at the Frick*, edited by Michaelyn Mitchell with a preface by Ian Wardropper and foreword by Adam Gopnik; The Frick Collection in association with DelMonico Books/D.A.P. New York, 2021

*Titian's Pietro Aretino* (Frick Diptych), by Xavier F. Salomon and Francine Prose; The Frick Collection in association with D Giles Limited, 2021

## Publications

(continued)

*What's Mine Is Yours: Private Collectors and Public Patronage in the United States. Essays in Honor of Inge Reist*, edited by Esmée Quodbach; published by the Center for the History of Collecting, Frick Art Reference Library; Centro de Estudios Europa Hispánica; and the Center for Spain in America, 2021

## Virtual Series

*Cocktails with a Curator*  
Premiered April 10, 2020  
51 episodes

*Travels with a Curator*  
Premiered April 22, 2020  
11 episodes

*Frick Five*  
Premiered May 12, 2020  
4 episodes

## Selected Virtual Programs

“Continue the Conversation”  
Debuted April 29, 2020  
33 sessions

“Research Tool Overview: Zotero”  
Debuted July 9, 2020  
4 sessions

“Book Club”  
Debuted July 11, 2020  
5 sessions

“Highlights of the Photoarchive”  
July 29, August 11 & October 6, 2020

“Illustrating Identity: Tracing Art with Genealogy and Genealogy with Art”  
November 17, 2020

“Drawing Together”  
Debuted December 8, 2020  
7 sessions

“Hunting for Paper Moldmates in Leonardo da Vinci’s Codices”  
C. Richard Johnson Jr., Cornell University; Margaret Holben Ellis, New York University; and William A. Sethares, University of Wisconsin, Madison  
February 18, 2021

“Using the Frick Art Reference Library at Frick Madison”  
Debuted March 2, 2021  
7 sessions

## Selected Virtual Symposia & Seminars

October 7, 14, 21 & 28, 2020

“Collecting Impressions: Six Centuries of Print Connoisseurship”  
Symposium presented by the Center for the History of Collecting, Frick Art Reference Library, and the Department of Drawings and Prints, The Metropolitan Museum of Art

October 15 & November 12, 2020

January 14 & March 11, 2021

“Technological Revolutions and Art History”

Symposium presented by the Digital Art History Lab, Frick Art Reference Library, and the Museum of Modern Art

October 16, 23, 30 & November 6, 2020

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

February 11, 2021

“Art, Love, and Fragonard”

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

March 23, 2021

“Titian and the Man in a Red Hat”

Seminar presented by Giulio Dalvit, Assistant Curator of Sculpture

April 16, 23, 30 & May 7, 2021

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

April 29, 2021

“The Myth and Mystery of John Constable”  
Seminar presented by Curator Aimee Ng

May 20, 2021

“Paolo Veneziano’s Last Work”  
Seminar presented by Xavier F. Salomon, Deputy Director and Peter Jay Sharp Chief Curator

June 2, 9, 16, 23 & 30, 2021

“Recovering Women’s Legacies: Artists, Dealers, Collectors, and Patrons”  
Symposium presented by the Center for the History of Collecting, Frick Art Reference Library, and The Wildenstein Plattner Institute

STATEMENT OF FINANCIAL POSITION

June 30, 2021, and 2020

	2021	2020
<i>Assets</i>		
Cash and cash equivalents	\$ 58,461,545	\$ 38,184,215
Contributions receivable, net	35,725,049	54,263,281
Due from broker for securities sold	4,156,468	4,069,601
Inventory	372,147	545,679
Prepaid expenses, receivables, and other assets	2,006,680	1,393,281
Investments in securities	362,335,457	313,193,497
Property and equipment, net	85,242,697	48,899,415
<b>Total assets</b>	<b>\$ 548,300,043</b>	<b>\$ 460,548,969</b>
<i>Liabilities</i>		
Accounts payable, accrued expenses, and deferred income	6,733,954	3,852,145
Loans payable	10,521,967	9,907,400
Accrued post-retirement health and other benefits	9,136,319	17,864,193
Accrued pension benefits	10,114,397	9,476,441
<b>Total liabilities</b>	<b>36,506,637</b>	<b>41,100,179</b>
<i>Net Assets</i>		
Without donor restrictions	312,932,935	238,008,454
With donor restrictions		
Time or purpose restricted	158,614,314	141,194,179
Held in perpetuity	40,246,157	40,246,157
Total with donor restrictions	198,860,471	181,440,336
Total net assets	511,793,406	419,448,790
<b>Total liabilities and net assets</b>	<b>\$ 548,300,043</b>	<b>\$ 460,548,969</b>

Note 1

For purposes of brevity, the June 30, 2021, 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 2021 and 2020. Although long-term in nature, this policy may be modified over time to reflect economic, market, and investment changes.

STATEMENT OF ACTIVITIES

June 30, 2021 (with comparative totals for the year ended June 30, 2020)

	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	2021	2020
<b>Operating support and revenues</b>								
Net investment return —								
4.5% spending policy	\$ 14,710,647	\$ —	\$ 14,710,647	\$ —	\$ —	\$ —	\$ 14,710,647	\$ 14,654,560
Other interest income	307,484	—	307,484	—	—	—	307,484	20,350
Admission fees	724,520	—	724,520	—	—	—	724,520	2,243,195
Membership	1,859,775	—	1,859,775	—	—	—	1,859,775	2,187,393
Bookstore sales and miscellaneous	619,053	—	619,053	—	—	—	619,053	661,049
Contributions	5,360,485	—	5,360,485	524,923	—	524,923	5,885,408	6,615,503
	23,581,964	—	23,581,964	524,923	—	524,923	24,106,887	26,382,050
Net assets released from restrictions	2,870,630	—	2,870,630	(2,870,630)	—	(2,870,630)	—	—
<b>Total operating support and revenues</b>	<b>26,452,594</b>	<b>—</b>	<b>26,452,594</b>	<b>(2,345,707)</b>	<b>—</b>	<b>(2,345,707)</b>	<b>24,106,887</b>	<b>26,382,050</b>
<b>Operating expenses</b>								
<i>Museum programs</i>								
Operations	8,212,460	—	8,212,460	—	—	—	8,212,460	9,227,656
Special exhibitions, concerts & lectures	2,102,523	—	2,102,523	—	—	—	2,102,523	1,870,977
Bookstore, including cost of sales	899,231	—	899,231	—	—	—	899,231	1,494,498
<b>Total museum programs</b>	<b>11,214,214</b>	<b>—</b>	<b>11,214,214</b>	<b>—</b>	<b>—</b>	<b>—</b>	<b>11,214,214</b>	<b>12,593,131</b>
<i>Library programs</i>								
Operations	5,880,149	—	5,880,149	—	—	—	5,880,149	7,006,900
Special programs	260,667	—	260,667	—	—	—	260,667	463,834
<b>Total library programs</b>	<b>6,140,816</b>	<b>—</b>	<b>6,140,816</b>	<b>—</b>	<b>—</b>	<b>—</b>	<b>6,140,816</b>	<b>7,470,734</b>
<b>Total programs</b>	<b>17,355,030</b>	<b>—</b>	<b>17,355,030</b>	<b>—</b>	<b>—</b>	<b>—</b>	<b>17,355,030</b>	<b>20,063,865</b>
<i>Supporting services</i>								
General and administrative	7,033,238	686,112	7,719,350	—	—	—	7,719,350	7,690,244
Fundraising	3,090,377	—	3,090,377	—	—	—	3,090,377	3,823,984
<b>Total supporting services</b>	<b>10,123,615</b>	<b>686,112</b>	<b>10,809,727</b>	<b>—</b>	<b>—</b>	<b>—</b>	<b>10,809,727</b>	<b>11,514,228</b>
<b>Total operating expenses</b>	<b>27,478,645</b>	<b>686,112</b>	<b>28,164,757</b>	<b>—</b>	<b>—</b>	<b>—</b>	<b>28,164,757</b>	<b>31,578,093</b>
<b>Excess of operating support and revenues over operating expenses</b>	<b>(1,026,051)</b>	<b>(686,112)</b>	<b>(1,712,163)</b>	<b>(2,345,707)</b>	<b>—</b>	<b>(2,345,707)</b>	<b>(4,057,870)</b>	<b>(5,196,043)</b>
<b>Non-operating support and revenues</b>								
Contributions	—	—	—	7,918,162	—	7,918,162	7,918,162	47,148,775
Depreciation	—	(1,690,500)	(1,690,500)	—	—	—	(1,690,500)	(1,706,901)
Acquisition of collection item	—	—	—	—	—	—	—	—
Net investment return designated for long-term investment	—	69,957,077	69,957,077	13,169,221	—	13,169,221	83,126,298	(13,265,172)
Net investment return designated for Capital Campaign	—	—	—	38,004	—	38,004	38,004	476,046
Write-offs	(183,853)	—	(183,853)	—	—	—	(183,853)	(298,574)
Pension and post-retirement benefit plan ASC 715 liability adjustments	7,396,163	—	7,396,163	—	—	—	7,396,163	(9,061,023)
Net assets released from restrictions for purchase of collection items	—	(201,788)	(201,788)	—	—	—	(201,788)	(205,965)
Net assets released from restrictions	—	1,359,545	1,359,545	(1,359,545)	—	(1,359,545)	—	—
<b>Total non-operating support revenue and expenses</b>	<b>7,212,310</b>	<b>69,424,334</b>	<b>76,636,644</b>	<b>19,765,842</b>	<b>—</b>	<b>19,765,842</b>	<b>96,402,486</b>	<b>23,087,186</b>
<b>Change in net assets</b>	<b>6,186,259</b>	<b>68,738,222</b>	<b>74,924,481</b>	<b>17,420,135</b>	<b>—</b>	<b>17,420,135</b>	<b>92,344,616</b>	<b>17,891,143</b>
<b>Net assets</b>								
<b>Beginning of year</b>	<b>(11,956,203)</b>	<b>249,964,657</b>	<b>238,008,454</b>	<b>141,194,179</b>	<b>40,246,157</b>	<b>181,440,336</b>	<b>419,448,790</b>	<b>401,557,647</b>
<b>End of year</b>	<b>(\$5,769,944)</b>	<b>\$318,702,879</b>	<b>\$312,932,935</b>	<b>\$158,614,314</b>	<b>\$40,246,157</b>	<b>\$198,860,471</b>	<b>\$511,793,406</b>	<b>\$419,448,790</b>

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Honoring the Past and  
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We deeply appreciate the generosity of the individuals, foundations, and corporations that made contributions during the past fiscal year, July 1, 2020, to June 30, 2021. 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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Marlene Joseph

Martin White

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Delroy Slater

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Rachel Schwartz

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Jessica Bryant

Sarah Constable

Gabriela Fernandez

Elise Mascia

Asjah Moore

Sylvia Mortensen

Laura Schaffer

Susan Tabor

Ling Zhang

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This fiscal year, The Frick Collection said goodbye to a number of longtime employees who worked for the institution for fifteen years or more. Their contributions were vital to the successful operations and growth of many areas of the museum and library. The Frick is grateful to the following colleagues for their dedicated years of service.

Mireya Alcain,  
*Manager of Housekeeping, 19 years*

Charles Basman  
*Cataloging Associate, 23 years*

Cynthia Biber  
*Senior Cataloging Associate, 15 years*

Rujeanne Bleemer  
*Sales Associate, 17 years*

Joyce Bodig  
*Concerts Coordinator, 37 years*

Tamara Browne  
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*Digital Specialist, 16 years*

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19 years*

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19 years*

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Matawakilou Maliki  
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Ameela Padarat  
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