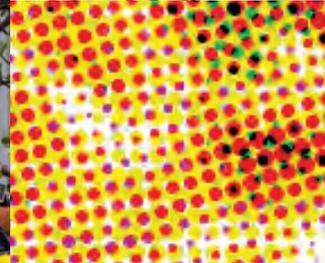
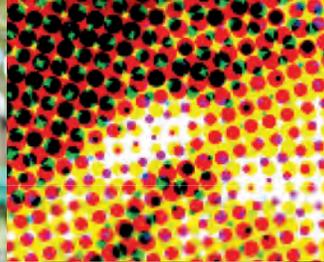
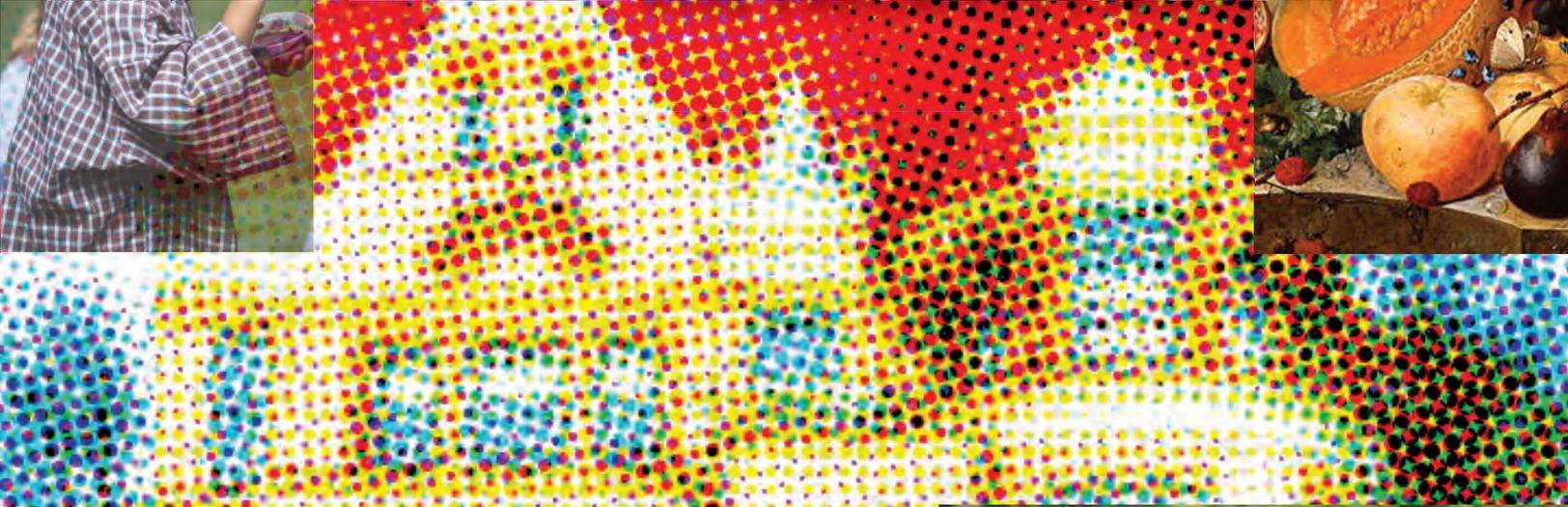




THE FRICK PITTSBURGH



FALL/WINTER 2020-2021



THE FRICK PITTSBURGH
FALL/WINTER 2020-2021

IN THIS ISSUE

2 | REINTRODUCING THE FRICK

4 | COVID-19 AND THE ART WORLD

7 | THE FRICK REFLECTS

8 | AN INTERVIEW WITH BOUKE DE VRIES

10 | UPCOMING EXHIBITIONS

12 | CALENDAR OF EVENTS

SPECIAL ISSUE

2020 ANNUAL REPORT — SEE CENTER INSERT

FROM THE DIRECTOR



Dear Members,

I hope this magazine finds you safe and well, and that the months since our last issue have offered you moments of peace and happiness. All of us at the Frick have been thinking of you, missing our in-person interactions even as we have enjoyed connecting with you online through our virtual activities.

When COVID-19 prompted our extended closure and the rescheduling of our 2020 exhibitions and events (making the planned summer issue of this magazine obsolete days before its scheduled printing), we needed to find new ways to fulfill our mission.

The Frick's online lectures, book discussions, concerts, poetry readings, blog posts, virtual tours, yoga sessions, and kids' activities generated more than one million points of engagement across North America, Europe, and Australia during the 155 days our doors were closed. Nearly 6,400 users from South America to Africa to Asia downloaded our collections app after Apple featured it in an international arts and culture marketing campaign. We are honored to be reaching so wide an audience, and look forward to continuing to offer virtual programs long after visitors have returned to our spaces.

I couldn't be prouder of the Frick's hardworking team, which matched the creative energy of our rapid move online with the resolve and compassion needed to span a budget shortfall caused by our sudden closure. Lost income from exhibitions, tours, shop sales, and The Café, combined with new expenses associated with conducting business safely during COVID-19, created a budget gap of approximately \$1.4 million.

We narrowed the gap by trimming discretionary spending, freezing open positions, and implementing tiered salary reductions. We closed it with a Board-led fundraising appeal and a federal Paycheck Protection Program (PPP) loan. Mercifully, only a few days before extensive staff furloughs were scheduled to go into effect, the Frick was able to retract those plans, and retain 91% of our talented team, some 168 of our 185 employees.

Looking ahead, we are excited to have a wonderful array of projects and exhibitions in store—and we remain prepared to adapt as circumstances might demand. As we embark on this new season at the Frick, we are inspired to honor our commitments, included in these pages, to become an anti-racist organization in which all feel welcomed, safe, and respected.

We look forward to seeing many of you—on-site and online—in the days ahead, and we thank you for your continued support.

A handwritten signature in blue ink, which appears to read "Elizabeth E. Barker". The signature is fluid and cursive, written over a light blue background.

Elizabeth E. Barker, Ph.D.
Executive Director



REINTRODUCING THE FRICK: A CENTER OF OUR COMMUNITY

Museums, by their very natures, are always choosing what to include—and exclude. In a world filled with things, what precious few will be added to the collection or featured in an exhibition? Of the countless insights that might be shared about any artwork, which ones make the cut? Who decides? Such choices matter, since by showing us whose histories are worth saving and whose experiences deserve to be understood, museums give us insight into ourselves.

Or, at least, into some selves. Until recently, most museums chose to feature the contributions of white people (and of white men in particular), largely to the exclusion of the achievements of people of color. Such omissions not only narrowed our presentations; they have made many prospective visitors feel that their experiences were not valued and that they were not welcome.

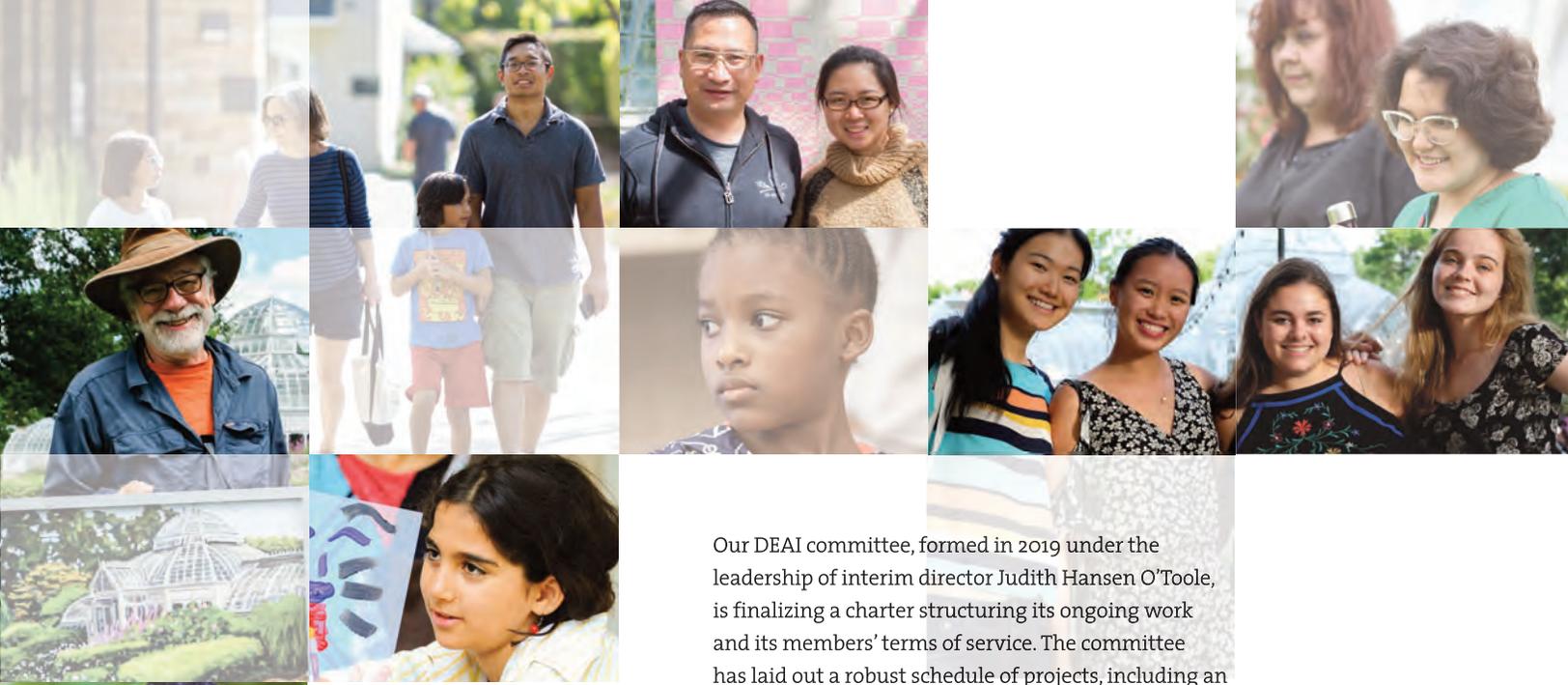
The Frick recognizes the conspicuous absence of Black perspectives in our collections, our presentations, and our leadership—and therefore, not surprisingly, from our audience. We are committed to do better.

On July 16th, six weeks after publishing a statement decrying racial violence and systemic racism, the Frick made the following public commitments, developed by our staff Diversity Equity Accessibility and Inclusion (DEAI) Committee with support of senior leadership and the board.

1. **THE FRICK PITTSBURGH SUPPORTS THE BLACK LIVES MATTER MOVEMENT** and shares its commitment “to create space for Black imagination and innovation.”
2. **THE FRICK PITTSBURGH COMMITS TO CULTIVATE A STAFF AND BOARD** that oppose all discrimination and are actively anti-racist by taking the following steps:
 - Providing staff and community listening sessions and learning opportunities for all staff and board members in 2020;

- Providing ongoing opportunities for the education and enlightenment of all employees and trustees thereafter; and
- Publishing annual progress reports on this work in the Frick’s Annual Report (beginning in 2021).

3. **THE FRICK PITTSBURGH SEEKS TO CREATE AN ENVIRONMENT** of physical and psychological safety for our Black staff and visitors. To that end, we are committed to doing the following:
 - Training all employees in verbal de-escalation techniques to empower our staff to interact with respect, professionalism, and empathy;
 - Requiring that every staff member participate in ongoing anti-racist education (as outlined above);
 - Strictly enforcing the policy that all employees adhere to our organization’s values, which include respect for all human rights, while at work or otherwise representing the Frick;
 - Hiring more Black and diverse colleagues at all levels of the organization (as described below);
 - Building trusted partnerships with organizations in the Black community, including by proactively participating in neighborhood activities outside our campus;
 - Making our site available to our neighbors for gatherings of Black community organizations; and
 - Using signage on our campus and statements on our website to demonstrate our commitment to treat all people with respect and dignity.
4. **THE FRICK PITTSBURGH HEREBY ADOPTS A “ROONEY RULE”** for staff hiring and vendor selection—no search, at any level of the organization, may proceed without qualified Black and other diverse candidates in the selection pool.
5. **THE FRICK PITTSBURGH WILL COMPLETE AND PUBLISH A DIVERSITY AUDIT** of our museum collections by 2021 and use that information to establish diversity goals for acquisitions.



6. THE FRICK PITTSBURGH WILL CONSULT with Black stakeholders and people of color to learn about and represent the interests of diverse audiences in our exhibitions, educational programs, communications, museum store, and food services.

- 7. THE FRICK PITTSBURGH WILL EXPAND OUR PROFESSIONAL NETWORKS** to include diverse organizations, such as the African American Chamber of Commerce of Western Pennsylvania, which can help us expand our partnerships, audiences, and applicant pools.
- 8. WE PLEDGE TO DEVELOP STRATEGIES TO DIVERSIFY** our leadership and board within the period covered by our Strategic Plan (2020-2027).

As THIS MAGAZINE GOES TO PRINT, TEN WEEKS AFTER MAKING THESE COMMITMENTS, THE FRICK HAS EMBARKED ON THE JOURNEY TO HONOR THEM. We began with an informal listening session with our staff, at which we were joined by Cecile Shellman, our DEAI consultant, and Jane Zwier, a licensed professional counselor with our Employee Assistance Program.

Next, our entire staff completed virtual seminars on the subject of empathy, followed by online classes in verbal conflict de-escalation techniques—opportunities that have empowered us to approach all interactions with compassion and clear communication.

Our DEAI committee, formed in 2019 under the leadership of interim director Judith Hansen O’Toole, is finalizing a charter structuring its ongoing work and its members’ terms of service. The committee has laid out a robust schedule of projects, including an all-employee virtual anti-racism workshop in September.

Our Board of Trustees has met twice with the Frick’s DEAI consultant, first to review plans and progress and then to participate in an anti-racism workshop.

Our Learning & Visitor Experience department is continuing to expand our educational community partnerships. In August, we welcomed to our campus a group of socially distanced summer campers from South Pittsburgh’s youth anti-violence organization Voices Against Violence to create an anti-racist art installation on the Frick grounds.

We have begun asking our vendors to share information about their diversity and racial equity plans, and are ensuring that all searches for positions, services, and suppliers include Black and minority finalists.

Our curatorial department is in the throes of developing *The Frick Reflects* exhibition, examining both the social and art history of our collections and our institution’s founding. (*Learn more on page 7.*)

We know the work ahead will be difficult. We will inevitably make mistakes. But we are approaching it with open hearts and open minds. And we are prepared to go the distance. Thank you, our members, for making this journey with us. ■

COVID-19 AND THE ART WORLD

SO MUCH HAS CHANGED. WE INVITED SOME COLLEAGUES TO SHARE HOW THE PANDEMIC IS IMPACTING THE FRICK—AND MUSEUMS IN GENERAL.

HOW PITTSBURGH'S CULTURAL NONPROFITS HAVE WORKED TOGETHER

Frick Executive Director **ELIZABETH BARKER** tells us about a collaboration she has helped to lead, together with the Carnegie Museums' Steven Knapp and Greater Pittsburgh Arts Council's Mitch Swain, of nearly 50 area museums and attractions to coordinate the regional reopening of the arts and culture sector.

What are the main issues the consortium prioritized during the process?

Unquestionably, our top priority has always been human safety—how to take the best possible care of our employees and guests, without sacrificing the quality of our experiences. In our kickoff video meeting, we identified key areas of focus: visitor safety, facilities operations, staff and volunteers, and equity and inclusion.

How did you approach the work?

We considered every issue from our audiences' perspective, aiming for clarity and kindness. Are our signs as simple as possible? Are our face mask-wearing staff prepared to help visitors who read lips? We hope consistency across venues will naturalize the "new normal." If you've visited the Warhol recently, you won't be surprised at the Frick, and vice versa. Information about all our reopening plans and virtual offerings is available on our shared platform: [Artsburgh.org](https://www.artsburgh.org).

The organizations involved (science centers, art museums, libraries, etc.) are operationally quite different. Why address reopening as a group?

The diverse perspectives of the participating organizations have broadened our knowledge base and national networks. It's as if the entire faculty of a university, rather than a single research lab, has decided to focus on tackling a shared challenge. Our collective results are better than any organization's would be alone.

Were there any unexpected benefits derived from the cultural community's need to adapt to new conditions?

The camaraderie developed in video meetings from our kitchen tables (with the occasional cat wandering on screen!) has strengthened our common purpose. The region's cultural leaders are in this together—and in it for Pittsburgh.

Our standing meetings provided a timely forum to discuss the experiences of Black people in our society and in our organizations, and measures we can take to serve all of our community better.

What about technology?

As we moved to virtual offerings, opportunities for collaboration grew. The Frick was honored to receive a \$200,000 COVID-19 Economic Impact and Recovery grant from the Richard King Mellon Foundation on behalf of a consortium of regional partners—including the August Wilson African American Cultural Center, CMU's Entertainment Technology Center, Fallingwater, the Mattress Factory, and the Westmoreland Museum of American Art—to develop a live streaming tour technology that will expand our reach, and provide ongoing access to our sites in these socially-distanced times. Stay tuned! The Frick expects to launch virtual live tours in early 2021.

HOW THE FRICK HAS ADAPTED

Director of Enterprise & Visitor Services **BETH MUTH** shares how we're keeping staff and visitors safe, and addresses our most asked question, *what's happening with The Café?*

How has COVID-19 impacted commerce and food service in the museum world—and, in particular, at the Frick?

When museums closed in March due to COVID-19, all museum revenue related to admissions, museum store sales, café sales, and rental events evaporated. That loss made a huge impact on all museums. As organizations that depend on earned revenue from these sources, we were all anxious to reopen. At the Frick, the small space of The Café means keeping it closed for the foreseeable future, as physical distancing in that space is impossible. Many museum cafés have remained closed. State and county limits on gathering size also mean that most of our rental events have been postponed until 2021. With earned income sources dwindling, we needed to use creative ways to increase our sales while still keeping everyone safe.

Is shopping part of that effort?

Our online store provides a great way to shop safely for unique gifts while playing an important part in helping to sustain the museum. The Frick Museum Store is also open at a limited capacity, and is still offering the same quality and unique merchandise our visitors desire.

What are some of the changes the Frick has implemented in its efforts to stop the spread of the virus and flatten the curve?

We were eager to get back to business, but knew a slew of new safety protocols would need to be in place. Taking time to get this right, we worked across departments on reopening approaches that put staff and visitor safety first. We require both staff and visitors to wear masks and maintain social



... OUR TOP PRIORITY
HAS ALWAYS BEEN
HUMAN SAFETY—HOW TO
TAKE THE BEST POSSIBLE
CARE OF OUR
EMPLOYEES AND GUESTS,
WITHOUT SACRIFICING
THE QUALITY OF OUR
EXPERIENCES.



distance. We have added an abundance of sanitizer stations and eliminated unnecessary touch points. We have increased cleaning and disinfecting practices, installed plexiglass barriers, and offer a cashless pay system.

Are you concerned about crowds?

We also require advance purchase of timed tickets to reduce occupancy. It is not our intention to rush anyone through our museums, but to be able to let people determine their own pace while we provide an environment conducive to social distancing.

What's happening now with food and beverage service on site?

As we planned to reopen our campus, we had to do so using extreme caution, paying close attention to social distancing and health and safety protocols. Opening The Café dining room in a safe way was just not possible. A limited to-go menu featuring boxed lunches, pastries, coffee, beer, wine, and cocktails is now offered Friday–Sunday. Grab-and-go snacks and beverages are also available in the Frick Museum Store.

What are the long-term plans for The Café?

Looking to the future of The Café at the Frick, we realize this is the perfect time to re-evaluate our food service and make changes that will enhance the visitor experience. For example, in addition to a full-service café, we would like to offer specialty coffee service in the Grable Visitor Center.

We see this as an opportunity to develop a new and expanded food service strategy, something you know is overdue if you've ever tried and failed to get a reservation at The Café.

ART HANDLING WHILE SOCIAL DISTANCING

Exhibitions Manager & Registrar **MELANIE GROVES** talks logistics.

How has COVID-19 affected shipping and transportation of fine art objects?

Museum closures and city shutdowns temporarily halted art shipping at the onset of the crisis as museum staff and shipping companies followed stay-at-home orders and travel restrictions. Here at the Frick, our team worked from home to coordinate the safe return of three loaned paintings: still lives by William Michael Harnett and Jan Van Os, just miles away at the Carnegie Museum of Art, and our Monet landscape, across the ocean at the Museum Barbarini in Potsdam, Germany.

How do you move art during COVID?

Art transport has since reopened, but under different conditions. Closures and reduced staffing have created a backlog in shipping. Newly adopted health and safety protocols, including mask-wearing, social distancing (not always easy when moving art), and electronic documentation require additional time and planning. In place of art couriers—museum representatives who ensure the safe care of art during travel and installation—technologies like remote GPS and climate tracking have been implemented. This is how our Monet eventually made it back to us—accompanied by a remote tracking device.

How has the Frick's exhibition schedule been affected by these changes?

When we closed in March, our schedule was set through January 2021, and we were planning exciting exhibitions for 2022 and beyond. When it became clear that COVID-19 closures would be extended, fine arts shipping

was back-logged, and safe travel and art handling were unfeasible, we had to reconfigure our entire schedule, cancelling our planned summer 2020 exhibition *Seven Masters: 20th Century Japanese Woodblock Prints*. Unfortunately, due to the prints' light sensitivity and the duration of exhibit at other venues, we were not able to reschedule for a later date.

Meanwhile, as we shifted to working from home, we were losing precious time to make preparations for the highly anticipated exhibition *Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement*, a stunning (and extensive, and also expensive) exhibition of paintings, works on paper, and decorative arts, which we had planned to open this fall. We are very pleased to announce that it will now open in the fall of 2021.

What will the Frick be doing differently when presenting exhibitions during the ongoing health crisis?

This season we are presenting an exhibition from our own collections. Using our permanent collection provides flexibility in the event of future closures, and gives us more opportunities to connect with our community through self-produced digital components during a time when we anticipate some visitors will not be comfortable coming to the museum.

Exhibitions are being designed with visitor safety and social distancing in mind; our curators are thinking about directional pathways and gallery capacity as they craft experiences with art and history. Our interpretation will also be different, in addition to traditional wall texts, we are utilizing audio tours and providing resources that visitors can access from their mobile devices, to avoid creating areas where visitors might gather. A variety of virtual experiences will provide access to exhibitions from home. ■



2019-2020

ANNUAL REPORT

A CENTER OF OUR COMMUNITY

2019 was a pivotal year for the Frick, during which interim director Judith Hansen O’Toole not only maintained momentum but also launched important new initiatives, including a campus-wide effort to address matters involving diversity, equity, accessibility, and inclusion. After Elizabeth Barker took the helm in December, we developed plans for the years ahead, outlined later in this document.

The pages that follow capture a snapshot of our past fiscal year, from April 2019 through March 2020. The numbers are certainly impressive, and include more than one million visits to our website and more than 140,000 visitors to our campus. But the data alone cannot convey the human moments that inspire everything we do. To see a child alight with wonder before a historic car, a family dancing to the music on a summer Friday, a viewer moved to tears in an exhibition, a couple laughing over dessert in The Café, visitors sharing experiences of their own family home with a Clayton docent—those moments happen in person—and these days, also online. To create your own Frick moment, please visit our site or take advantage of our many virtual offerings. We’d love to see you!

MISSION

Furthering the vision of Helen Clay Frick, we share authentic experiences with art, history and nature that inspire and delight.

VISION

What we aspire to achieve
Our experiences of discovery, inspiration and learning will be essential to people’s lives and to the cultural fabric of our region.



COLLECTIONS & EXHIBITIONS



7 exhibitions and special Installations at The Frick Art Museum



4 themed installations at Clayton



1 new exhibition at the Car and Carriage Museum



Claude Monet's *Bords de la Seine à Lavacourt* (*Banks of the Seine at Lavacourt*), purchased by Henry Clay Frick in 1901, was included in the Denver Art Museum exhibition *Claude Monet: The Truth of Nature* from Oct. 21, 2019–Feb. 2, 2020, before traveling to the Museum Barberini in Potsdam, Germany where it was displayed as part of the exhibition *Monet: Places* from Feb. 22–July 20, 2020.



The restoration of the enclosed porch at Clayton, the historic home of the Henry Clay Frick family, was completed in early 2020. This \$1 million project started in 2017.

3

Objects Loaned

10

Acquisitions

9

Objects Conserved



AUDIENCE & ENGAGEMENT

Membership

7,044 member households
5,569 membership renewals
1,475 new members



Followers

12,500 Instagram @
13,781 Facebook f
8,721 Twitter
29,784 e-news subscribers



Website

404,366 web sessions
1,026,901 pageviews



16,106
attended Clayton

38,334
attended
The Frick Art Museum

32,934
attended the Car and
Carriage Museum

36,000
attended Summer Fridays
at the Frick events

→ 144,467
Total site-wide attendance

EDUCATION & PROGRAMS

33 community organizations Frick educators visited

68 adult programs

2,786 adult program participants

35 family programs

2,149 family program participants

12 Summer Fridays Events

 **222** school visits

 **6,651** students served

 **68%** of students served at no cost to schools



OUR TEAM

41

Full-time

124

Part-time

10.87%

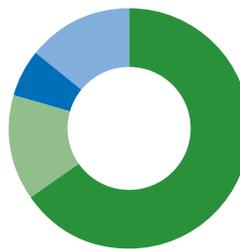
People of color

66.85%

Women

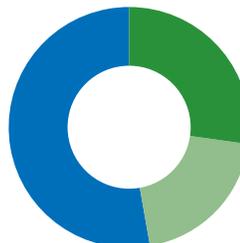


FINANCIALS



EXPENSES

	Program	\$5,286,830	65.50%
	Museum Support Services	\$1,135,838	14.07%
	Fundraising	\$516,482	6.40%
	Capital Projects	\$1,132,063	14.03%
Total		\$8,071,213	



INCOME

	Contributed	\$2,207,375	27.35%
	Earned	\$1,610,181	19.95%
	Investment Income	\$4,253,657	52.70%
Total		\$8,071,213	

BOARD OF TRUSTEES

David Burstin, *Chair*
Virginia B. Hart, *Vice Chair*
Charles R. Burke, Jr., *Vice Chair*
Nancy L. Barry, *Treasurer*
Steven M. Pavsner, *Secretary*

Mary Louise Babst
Stephen Casey
Arabella S. Dane
Margot B. Dermody
Kate Freed
Gene Freeman
Leon E. Haynes, III
Harry Henninger
Robert M. Hernandez
Barbara Noble Howard

Susan Hunter
Kirk J. Johnson
Carol S. MacPhail
Pamela Peele, Ph.D.
Robert J. Schuetz
W. Alexander Scott
Brian Sloan
Mark A. Snyder
Louis L. Testoni
Isabel Trafton
Bonnie VanKirk
Britton P. Wean

Trustees Emeriti

David A. Brownlee
Danforth P. Fales
Thomas J. Gillespie, Jr.
Carolyn B. Reed
Nancy D. Washington
Betsy H. Watkins



DIVERSITY, EQUITY, ACCESSIBILITY, AND INCLUSION COMMITTEE

Committee Co-chairs

Barry Adams, *Human Resources Manager*
Amanda Gillen, *Director of Learning and Visitor Experience*

Committee Members

Elizabeth E. Barker Ph.D., *Executive Director*
Amanda Crytzer, *Visitor Services Lead*
Emily Davis, *Publications and Website Manager*
Colin Green, *Security and Gallery Attendant Administrator*
Melanie Groves, *Manager of Exhibitions and Registrar*
Beth Muth, *Director of Enterprise and Visitor Services*
Bill Nichols, *Director of Operations*
Lisa Viscusi, *Manager of Adult Learning*
Elita Walker, *Membership Manager*

SAFETY COMMITTEE

Committee Chair

Greg Lauer, *Security Manager*

Committee Members

Barry Adams, *Human Resources Manager*
Elizabeth E. Barker Ph.D., *Executive Director*
Dawn Breaun, *Associate Curator of Decorative Arts*
Emily Davis, *Publications & Website Manager*
Maddy Fisher, *Manager of Individual Support*
James Hitch, *Operations Manager*
John Hrenick, *Staff Accountant*
Arianna Lower, *Museum Experience Associate*
Mike McGough, *Maintenance Coordinator*
Beth Muth, *Director of Enterprise & Visitor Services*
Bill Nichols, *Director of Operations*
Kelsie Paul, *Manager of School Learning*
Tori Trimble, *Museum Experience Associate*
Phil Weber, *Gallery Attendant*



SOCIAL COMMITTEE

Committee Chair

Keri Golebiewski, *Development Assistant & Frick Societies Concierge*

Committee Members

Caito Amorose, *Manager of Partnerships & Performances*
Kim Cady, *Associate Curator, Car and Carriage Museum*
Kathi Connelly, *Assistant to the Executive Director*
Jennifer Forster, *Human Resources & Finance Associate*
Paul Lauteri, *Café Services Coordinator*
Beth Muth, *Director of Enterprise & Visitor Services*
Kim Rothert, *Grounds Manager*

THANK YOU

WE ARE DEEPLY GRATEFUL TO THE INDIVIDUALS, CORPORATIONS, FOUNDATIONS,
AND OTHER ORGANIZATIONS LISTED BELOW FOR YOUR GENEROUS SUPPORT.

GIFTS THROUGH 3/31/20

FOUNDATIONS, CORPORATIONS AND GOVERNMENT

\$100,000+

Allegheny Foundation
Allegheny Regional Asset District
Commonwealth of Pennsylvania
Eden Hall Foundation
Pennsylvania Historical and Museum
Commission
Redevelopment Authority of Allegheny
County
The Grable Foundation
The Richard C. von Hess Foundation

\$25,000 – \$99,999

Anonymous
Laurel Foundation
Nimick Forbesway Foundation
PNC Foundation
Ryan Memorial Foundation
The Burke Foundations
The Helen Clay Frick Foundation at the
suggestion of Henry S. Burden, I. Townsend
Burden, Arabella S. Dane*, Suzzara F.C.
Durocher, Virginia Burden Hart*, and
Isabel Trafton*
UPMC Health Plan

\$10,000 – \$24,999

Bernita Buncher Educational Advancement
Fund of The Pittsburgh Foundation
Chubb
First National Bank of Pennsylvania
Henne Jewelers
Hurtt Foundation
Massey Charitable Trust
McKinney Charitable Foundation of
PNC Advisors Charitable Trust Committee
NexTier Bank
Roy A. Hunt Foundation
The Buhl Foundation
The Marstine Family Foundation

\$5,000 – \$9,999

Audrey Hillman Fisher Foundation
BilkeyKatz Investment Consultants, Inc.
Clark Hunter Foundation
Duke Family Foundation
Hefren-Tillotson, Inc.
James M. and Lucy K. Schoonmaker
Foundation
McCutcheon Enterprises, Inc.
The John P. and Elizabeth L. Surma
Family Fund

2,500 – \$4,999

Alexander C. and Tillie S. Speyer
Foundation
Babst Calland
Fort Pitt Capital Group
Howard and Emily Bromberg
Family Foundation
Orbital Engineering Inc.
The Double Eagle Foundation
The Lockhart Company
The Richard H. Driehaus Foundation

\$1,000 – \$2,499

Anonymous
big Burrito Restaurant Group
Dollar Bank Foundation
Eichleay Foundation
Gordon and Kate MacVean Fund
of The Pittsburgh Foundation
Greco Gas, Inc.
Honkus-Zollinger Foundation
Jack Buncher Foundation
James & Melanie Crockard Foundation
John and Nancy Brownell Family Fund
of The Pittsburgh Foundation
Meyer, Unkovic & Scott LLP
Party Savvy
Shiloh Services, Inc.
Smithfield Trust Company
The Daniel S. Heit Philanthropic Fund
of the Jewish Community Foundation
of Greater Pittsburgh

The Paul J. Myler Trust
The Sherle and Michael Berger Charitable
Foundation of the Jewish Community
Foundation of Greater Pittsburgh

\$500 – \$999

Bishop Wealth Management Group
CentiMark Corporation
Duquesne University History Department
Hilda and Freddie Fu Fund
of The Pittsburgh Foundation
Irving and Aaronel deRoy Gruber
Charitable Foundation
MacLachlan Cornelius & Filoni
MassMutual Advisors Association
Milton Burkart and Patricia Crumrine
Charitable Trust of
The Pittsburgh Foundation
Near Earth Autonomy
The Davey Tree Expert Company

\$250 – \$499

David McL. Hillman Fund
of The Pittsburgh Foundation
The DeWinter Fund of The Pittsburgh
History & Landmarks Foundation

* TRUSTEE

** TRUSTEE EMERITUS

+ DECEASED

INDIVIDUALS

\$25,000+

Mrs. Charles R. Burke

\$10,000 – \$24,999

Wendy and David Barenfeld
Mr. and Mrs. Douglas M. Branson
Carole King and Chip Burke*
Barbara and David Burstin*
Helen Hanna and Stephen Casey*
Susie and Roy Dorrance
Mr.* and Mrs. Harry W. Henninger
Robert M. Hernandez* and Karen L. Blumen
Mr. Kirk J. Johnson* and Mr. Henry W.
Krakovsky, Jr.
Judy Horgan and Steve Pavsner*
Mr.* and Mrs. Mark A. Snyder
Mr. Brian Wongchaowart

\$5,000 – \$9,999

Anonymous
Mary Louise* and Chester Babst
Mr. and Mrs. Bill Benter
Mr. and Mrs. Timothy O. Fisher
Mary Louise and Henry J. Gailliot
Mr.** and Mrs. Thomas J. Gillespie, Jr.
Ms. Sue E. Hunter*
Dr. and Mrs. James Mauch
Mr. and Mrs. Maurice A. Nernberg
Paula Novelli and Paul Lee
Shirley Olander
Tor Richter and Karen Esch
Nancy Chaplin
Mr.* and Mrs. Robert J. Schuetz
Cris and Alex Scott*
Mr. and Mrs. John A. Staley IV
Mrs. William L. Standish
Mr. and Mrs.* Thomas L. VanKirk

\$2,500 – \$4,999

Betsy and Bill Amis
Nancy* and Robert Barry
Mr. and Mrs. Byron Bowman
Susan and David Brownlee**
Mr. Richard Burkland
Bob Butella and Sue Weigold
Donald and Gloria Casey
Ms. Barbara Chait
Dr. Anita P. Courcoulas and Mr. Ira Gumberg
George and Ada Davidson
Jamini Vincent Davies
Mr. and Mrs. Arnold Davis

Margot B. Dermody* and Terence Dermody
Mr. and Mrs. Jack Diederich
Mr. and Mrs. Hans G. Fleischner
Ms. Kate Freed* and Mr. Jack Brice
Mr. and Mrs. Daniel P. Gallagher, Jr.
Drs. Athan and Lydia Contis Georgiades
Dr. and Mrs. William J. Hoffman
Mrs. Sara H. Horsman
Mr.* and Mrs. Jonathan D. Kessler
Carol* and Doug MacPhail
Mr. Paul C. McBeth III
Ms. Sandra Nicklas
Ms. Karen Oberg
Mr.+ and Mrs. Paul H. O'Neill
Mr. and Mrs. Richard A. Pagliari
Dr. Pamela Peele* and Mr. James Peele
Gretchen Rimbach Rasp
Cary** and Richard Reed
Ms. J.L.H. Simonds
Ms. Diane R. Startari
Dr. Jeff Suzik
Dr. Sue M. Challinor and Mr. Matthew J. Teplitz
Mr.* and Mrs. Louis L. Testoni
Janie and Harry Thompson
Sybil P. Veeder
Betsy** and Charles Watkins
Britton P. Wean* and Jarrett Orzechowski
Sheryl K. and Bruce M.+ Wolf

\$1,000 – \$2,499

Anonymous (5)
Mr. Michael Allison
Mrs. Shirley Arther
Elizabeth E. Barker, Ph.D.
Jude and Robert Barrett
Mr. Robert Batterman and
Ms. Carolyn McMullen
Mr. Edwin H. Beachler
Michael and Sherle Berger
Dr. Robert Schoen and Ms. Nancy Bernstein
Bill Bodine
Ms. Cynthia A. Bognar
Mr. and Mrs. Paul R. Bridges
Mrs. Gail S. Burke
Mr.+ and Mrs. Joseph L. Calihan
Dr. Michael Miller and Dr. Barbara J. Carpenter
Mr. James P. Cassaro
Dr. Miya Asato and Mr. George E. Childs
Dr. Walter Clark
Ms. Nancy S. Coleman
Verna Corey, Sc D
Mr. Basil M. Cox and Ms. Jayne Adair Cox
Mr. and Mrs. Chad E. and Gina D. Crawford
Jim and Melanie Crockard
Patricia K. Crumrine
Ms. Jacquelyn Cynkar
Mrs. Alexandra Davides
Mrs. Donna L. Delie

James K. Donnell
John and Lucy Douglas
Mr.** and Mrs. Danforth P. Fales
Sheila Reicher Fine
Mrs. Linda C. Fisher
Mr. and Mrs. Chris Fleischner
Kim and Curt Fleming
Mr. Frederick N. Frank
Mr. and Mrs. David L. Genter
Eric, Amanda and Josie Gillen
Mr. and Mrs. Francis Guyette
Mr. and Mrs. Howard W. Hanna III
Mr. Michael J. Hatcher
Linda and Brian Heery
Mr. Eric S. Holmes
MAC and George Hoover
John D. Houston
Barbara Noble Howard* and Chris Howard
Mr. and Mrs. Torrence M. Hunt, Jr.
Bettyanne and Jim Huntington
Dr. and Mrs. F. G. Hurite
Ms. Carol Jackson
Edward W. Jew, Jr., M.D.
Dr. Costas G. Karakatsanis and
Ms. Barbara Blackmond
Mrs. Wallis F. Katz
Dusty Elias Kirk
Dr. Maria Kovacs
Mr. and Mrs. Robert Ladley
Mrs. William E. Lewellen III
Mr. and Mrs. Emil R. Liddell
Dr. Ronald and Mrs. Judith Linaburg
Ms. Cate Linn
Mr. and Mrs. Mark H. Loevner
Barbara Logan
Mr. and Mrs. Patrick Loughney
Mr. David A. Lower and Ms. Maureen McBride
Mrs. Gordon G. MacVean
Dr. Ann McAllister
Sibby and Duff McCrady
Ann Muldoon McGuinn
Mr. and Mrs. Martin G. McGuinn
Mr. and Mrs. Stephen H. McKnight
Mr. and Mrs. Richard Miller
Mrs. Constance T. Morrison
Mr. Pasquale Navarro and Mr. Daryl Hutson
Mr. and Mrs. B. Gordon Nelson III
Susan Neszpaul and Kira Neszpaul
Joyce and Joop Offerman
Mr. Eugene J. O'Sullivan and
Mrs. Sandra K. O'Sullivan
Kathleen and Demetrios Patrinos
Mr. and Mrs. Alan Perer
Mr. and Mrs. Stephen C. Philbrick
Dr. Allan S. Philp
Mr. and Mrs. Robert Pietrandrea
Nancy and Bill Rackoff
Anu and Raj Reddy
Dr. Neil Resnick and Dr. Susan Greenspan
Mrs. Anne K. Ringham
Kim and Rick Roadarmel

Mr. and Mrs. Frank Brooks Robinson
 Mr. and Mrs. Joseph G. Robinson, Jr.
 Mr. and Mrs. Clifford R. Rowe, Jr.
 Mr. David Sandborg
 Dr. and Mrs. Bill Scheeren
 Mr. and Mrs. Edwin F. Scheetz, Jr.
 Mr. Tad Scheri and Ms. Dorothy Wilson
 Mr. and Mrs. Gary W. Schurman
 Mr. Gregg D. Scott
 Tracy and Evan Segal
 Dr. Richard L. Simmons
 Dr. Janet Simon
 Mr. and Mrs. Douglas L. Sisson
 Mrs. Alice R. Snyder
 William A. Stevens
 JoAnn and Tom Succop
 Robert S. Taylor, Esq.
 Mr. and Mrs. Thomas Teti
 Mr. Robert F. Thompson and
 Mr. John A. Mills III
 Paul and Christa Trainer
 Mr. and Mrs. William T. Valenta, Jr.
 Mr. and Mrs. R. John Wean III
 Mr. James Welker and Mrs. Virginia Welker
 Mrs. Susanne Wilkinson
 Ms. Ramona B. Wingate
 Mr. and Mrs. W. D. Zerega

\$500 – \$999

Anonymous (4)
 Barbara and Alan Ackerman
 Mr. David T. Adams
 Mr. Bob Balmer and
 Ms. Madeline Niewodowski
 Dr. William Barrington
 Ms. Deborah Berkovitz
 Mr. and Mrs. Henry S. Beukema
 Sue and Don Bialostosky
 Drs. Albert and Barbara Biglan
 Mr. Matthew Bocchi
 Stephen and Lisa Botos
 Scott and Deborah Boyd
 Ms. Stephanie Bovic
 Gary and Connie Brandenberger
 Dr. Jane M. Breck
 Mr. and Mrs. Warren Brock
 Leslie Brockett
 Mr. William H. Brown Jr.
 Mr. and Mrs. Howard J. Bruschi
 Kathryn and Michael Bryson
 Ms. Janet Burkardt
 Mr. Ronald Carstens
 Ms. Deborah Carter-Gordley
 Ms. Lynne N. Chadwick and Mr. Peter Trotsch
 Mr. and Mrs. Frank Chiappetta
 Mrs. Jo-Ann Churchill
 Mr. Robert Colonna and Ms. Mary Jane Kouc
 Mr. John E. Cupper
 Joan Clark Davis
 Mr. Timothy Davis
 Ms. Judith Driscoll

MATCHING GIFT PROGRAMS

Did you know that many employers will double your contribution to the Frick by matching your contribution dollar for dollar? When combined with your donation, these gifts can often double—sometimes triple—your support. Contact your company's human resources department for details. Below is a list of companies that have supported the Frick through matching gifts last year.

Matching Gift Programs

Bank of America Charitable Foundation
 Battelle Matching Gift Program
 BNY Mellon Financial Corporation Fund
 Chevron Matching Gift Program
 Dollar Bank Gift Matching Program
 Eaton Corporation
 Google Matching Gifts Program
 IBM Matching Grants Program
 Johnson & Johnson Matching Gifts Program
 PayPal Charitable Giving Fund
 The Pittsburgh Foundation
 PNC Foundation
 Stanley Black & Decker, Inc.
 UnitedHealth Group

Ms. Mary Jane Edwards
 Cecelia Epperson
 Mr. Mark F. Flaherty and
 Ms. Mary McKinney Flaherty
 Hilda and Freddie Fu
 Suzanne and Douglas Gilbert
 Ms. Ruth Glesby Wagner
 Ms. Carol Gomrick
 Mr. and Mrs. Lawrence Gumberg
 The Honorable Janet G. Harner
 Mr.* and Mrs. Leon E. Haynes III
 Mr. David W. Henry
 Ms. Jennifer Hewitt
 Dr. Marc Hoffman and Dr. Janis Reed
 Ms. Cathy Jones
 Ms. Margaret P. Joy
 Ms. Elizabeth Wainwright and
 Mr. Russell R. Kemerer
 Thomas and Christine Kobus
 Mrs. Jennifer Kohl
 Mr. and Mrs. Irwin Kotovsky
 Mr. and Mrs. Jeffrey Lawrence
 Dr. and Mrs. Paul G. Lorincy
 Louise and Michael P. Malakoff

Mr. Lawrence Martin and
 Mr. Matthew Wensel
 Dr. and Mrs. Ian A. Matthews
 Dr. Robert H. McDonald
 Mr. and Mrs. William McIlroy
 Mr. and Mrs. Mark C. Meyer
 Mrs. and Dr. Barbara T. Miller
 Mr. John W. Murtagh and
 Mrs. Sheila H. Murtagh
 Eileen and John Olmsted
 Mr. and Mrs. Kevin O'Toole
 Ms. Beth Palucka
 Richard E. and Alice S. Patton
 Mr. Robert A. Paysen
 Mr. and Mrs. Mike Phillips
 Mr. and Mrs. Charles J. Queenan, Jr.
 Mr. and Mrs. Ian G. Rawson
 Dr. Levi K. Zimmerman and Mr. David J. Regel
 The Rhoa Family
 Mr. and Mrs. Robert W. Riordan
 Ms. Deborah J. Robinson
 Mr. Stephen G. Robinson
 Mr. and Mrs. James C. Roddey
 Dr. James Sahovey
 Molly and Ferd Sauereisen
 Mr. and Mrs. Michael J. Saulnier
 Mr. and Mrs. David Schreiber
 Mr.* and Mrs. Brian Sloan
 Mr. and Mrs. W. Keith Smith
 Ms. Joan Snyder
 Dr. John Soffiatti and Ms. Judith Wolfe
 Mr. and Mrs. James C. Stalder
 Mr. and Mrs. Lloyd F. Stamy, Jr.
 Mrs. Mary M. Stamy
 Mr. John A. Wall
 Judy Walrath+
 Ms. Helen Whalen
 Ms. Doris Carson Williams
 Mr. J. Andrew Wolfinger
 Mr. Frank Yocca
 Ms. Marie Zanotti

\$250 – \$499

Anonymous (16)
 Fran Abraham
 Mr. and Mrs. Toni and John Aloe
 Mr. and Mrs. Thomas W. Ambrose
 Dr. and Mrs. Peter B. Andrews
 Mr. Tom A. Andrews
 Ms. Hannah Arnold
 Mrs. Kenia Ashby and Mr. Claudio Lima
 Dr. Ralph Auchenbach
 Susan Barclay
 Mr. and Mrs. Richard D. Barnes
 Mr. and Mrs. Jay Barrett
 Ms. Barbara L. Barry
 Dr. Cigdem Baybars and Dr. Ilker Baybars
 Mr. Frederick K. Beard and
 Ms. Dorothy A. Beard
 John and Dotti Bechtol
 Ms. Carol Bell
 Dr. and Mrs. C. R. Betts

Dr. and Mrs. Michael Bianco
Ms. Donna L. Blackmon and
Mr. Timothy McGuire
Marian Block
Nigel and Ellen Bolland
Mary Jane Bolter
Dr. Charles Bostaph
Mr. Kevin Brewer and Mr. Tony Licon
Ms. Helen Brincka and Ms. Mary Ann Brincka
Roberta and David Brody
Mr. and Mrs. Jeffery W. Brown
Mr. and Mrs. James B. Burnham
Mr. and Mrs. James F. Butler
Ms. Annette Calgaro
Mr. and Mrs. Malcolm Callery
Mr. Patrick Curry and Ms. Susan B. Campbell
Ms. Elizabeth Catalane
Mr. and Mrs. Randy Cellone
Mr. Clifford Chen and Ms. Robin Ziegler
Susan Clancy
Ms. Sally Colussy and Mr. Stephen Hofmann
Dr. and Mrs. Frank J. Costa
Dr. Benjamin Davies and Dr. Sarah Davies
Mr. and Mrs. Christopher A. Davis
Mr. and Mrs. Marty Davis
Mrs. Josephine Davis
Ms. Lila I. Decker
Mrs. Doris M. Delserone
Mr. Joseph A. DiMenno
Mr. and Mrs. David A. DiPietro
Mr. and Mrs. J. Christopher Donahue
Ms. Skye Douglass Casey
Ms. Joan Drudi
Ann and James Dugan
Mr. and Mrs. Donald A. Dukelow
Mr. Ross English
Mr. Dennis Epple and Ms. Linda Argote
Mrs. Edith Erkert and Mr. John Erkert
Dr. Pegeen Eslami and Dr. Mohammad Eslami
Mrs. Wendy Evans and Mr. Robert Evans
Michael and Kristen Farrell
Diane M. Faust
Mr. and Mrs. James M. Ferguson III
Mr. Gordon D. Fisher and Mr. Wesley B. Scott
Mr. and Mrs. Thomas T. Flannery
Mr. and Mrs. Chauncey E. Frazier II
Dr. and Mrs. J. W. Futrell
Mr. and Mrs. George Garber
Mr. and Mrs. Philip W. Gasiewicz
Mrs. Amelia Gehron
Mrs. Liz George and Ms. Alice Zalik
Mrs. Kathleen B. Getman
Mr. and Mrs. Robert W. Goehring
Mr. and Mrs. Gary Greba
Mr. and Mrs. John Green II
Mrs. Marjorie C. Greenberger
Jane and George Greer

Mrs. C. Diane Gregerson
Mr. and Mrs. Marvin Gross
Mr. Robert W. Grubb and Ms. Suzan Lami
Catherine and John Harper
Mr. and Mrs. Neal Harrison
Ms. Laurie Harrold and Mr. Ed Chu
Mr. Arthur D. Hellman
Mr. John D. Hempel
Mr. and Mrs. Michael Heneroty
Gail and Tom Henry
Ms. Louise Herrle and Mr. Godfrey Molyneux
Mr. and Mrs. Dale Hershey
Mr. J. R. Hiller
Mr. and Mrs. David Hillman
Mr. and Mrs. Robert Hoehl
Mrs. Diane Holder
Mr. David C. Hook and Mrs. Lisa McVay Hook
Mrs. Laura Horner and Mr. D. Kevin Horner
Ms. Rita A. Hostetter
Dr. and Mrs. James Houston
Mrs. Ellen Hulnick and Ms. Serena King
Ms. Linda Hunter-Goslin
Mr. Donald Ickert
Ms. Charity J. Imbrie and Ms. Jane S. Barnes
Mr. and Mrs. H. Vaughn Irwin
Bill and Mardi Isler
Mr. and Mrs. Robert Jamison, Jr.
Diana Jannetta
Mr. and Mrs. Ken Jennings
Mr. Russell Johnson
Ms. Jackie Jones
Ms. Katie Jones and Mr. Nicholas Griswold
Mr. Erik Keller and Ms. Susana L. Keller
Dr. Karen A. Kelly
Mr. Arthur J. Kerr, Jr.
Dr. Laurie Kilkenny and Mr. Robert Cox
Mr. and Mrs. Pat Kinley
Mr. David A. Kleer
Mr. and Mrs. Daniel G. Kniola
Mr. and Mrs. Robert Y. Kopf III
Mr. and Mrs. Enis Koral
Dr. Kevin Kraemer and Ms. Evelyn Castillo
Mr. and Mrs. Gary La Gamba
Mr. William E. Lafranchi
Mr. Mark Winer and Ms. Bette Landish
Mr. and Mrs. Kevin Langholz
Lida and Ronald Larsen

* TRUSTEE

** TRUSTEE EMERITUS

+ DECEASED

■ **\$250 – \$499** (continued)

Ms. Judith Lave
Mr. and Mrs. Matthew Lehrian
Mrs. Judith Liebler
Mr. and Mrs. Harry Lindsey
Mr. and Mrs. Nicholas J. Liparulo
Thomas and Susan Lippard
Mr. and Mrs. Lane L. Liston, Jr.
Mr. and Mrs. James B. Lutz
Mr. and Mrs. Trevor MacPherson
Mr. Kenneth L. Manders and Ms. Weia Boelema
Mr. Lawrence Mangan
Dr. and Mrs. Jose M. Marquez, Jr.
Mr. and Mrs. K.C. Marshall
Mr. and Mrs. Chris Martin
Mrs. Joyce Martin
Ms. Penny Mateer and Mr. Randy Pearson
Mr. Bruce Mattock and Ms. Anne Kearse
Mr. Thomas A. McConomy and
Mrs. Eileen A. McConomy
Mrs. and Mr. Sheila McCool
Mr. Mark McDonald
Suzy and Madison McFarland
Mrs. Sharon McHale
Mrs. Susan B. McIntosh
Mr. Kevin McKeegan
Dr. John McSorley
Mr. John Mihalik and
Mrs. Wendy McSparren-Mihalik
Ms. Melissa M. McSwigan and Mr. Robert Raczka
Dr. William J. McVay and Dr. Joanne F. McVay
Mrs. Marilyn Meltzer
Ms. Laura Miller
Richard Minutello and Robin Gordin-Minutello
Ms. Mary Molyneaux
Ms. Renee Monahan
Mr. and Mrs. Windle Mook
Mr. Thomas Moore
Ms. Betsy Morgan
Mr. and Mrs. Donald I. Moritz
Ms. Laurie Moritz
Dr. David A. Nace and Dr. Erika Hoffman-Nace
Ms. Donna Nedelk
Mrs. Susan Nernberg and Mr. Richard Nernberg
Fred and Lana Neumeyer
Mr. Thomas Niederberger and
Mrs. Marilyn Kunka
Dr. Nikki P. Nordenberg and
Mr. Mark A. Nordenberg

Ms. Evalyn O'Donnell-Kirk
Mr. and Mrs. Paul Oehler
Mr. and Mrs. Marc Olin
Mr. and Mrs. James O'Neill
Mr. and Mrs. Irving J. Oppenheim
Mr. Elliott S. Oshry
Peggy J. Ott, Ph.D.
Mr. Robert Perdziola
Ms. Diane K. Petronko
Teresa and Mark Plotkin
The Pollon Family
Kevin and Karen Prykull
Janet K. Quint
Mr. and Mrs. William Recker
Patrick and Suzanne Reitz
Dr. and Mrs. Paul H. Resnick
Mr. and Mrs. Jean-François Richard
Ms. Kathy Risko and Mr. Michael Horrath
Mrs. Annie S. Rivers and Mr. Neal Rivers
Mr. and Mrs. Philip R. Roberts
Mr. Felix A. Robinson, Jr.
Mr. and Mrs. Howard M. Rom
Roseann and Jonathan Rosnick
Mr. and Mrs. Edmund S. Ruffin
Ms. Mary Russell
Mr. Brian Saghy
Ms. Jessica Sahi
Mr. and Mrs. Phillip Samson
Mr. and Mrs. Robert W. Saunders
Ms. Esther Schreiber
Ms. Suzan Schultz
Ms. Leah M. Schwotzer
Mr. Harton S. Semple, Jr.
Ms. Lisa Simone and Mr. Paul Shea
Mr. Thomas E. Sheehan
Dr. Myrna Silverman and Mr. Lee H. Silverman
Ms. Ruth N. Sinsheimer
Dr. and Mrs. M. Leon Skolnick
Mr. Thomas C. Slater
Ms. Carol Slomski
Dr. Richard Smethurst and
Dr. Mae J. Smethurst
Ms. Alexandra C. Smith
Z. Scott and Christie Smith
Mrs. Sandra Solomon and Mr. Jeffrey Solomon
Mrs. Helen Stamatelos
Ms. Euphemia H. Steffey
Mr. and Mrs. Fred Steward
Ms. Rebecca Stiffey and Mr. Chris Bushmen
Mr. Neil Strosnider
Mrs. Henry P. Sullivan
Mr. and Mrs. Randall Svendsen
Ms. Elena Swann

* TRUSTEE

** TRUSTEE EMERITUS

+ DECEASED

Mr. James Thompson
Jane M. Tibbott
Dr. Gary D. Toth and Dr. Debra L. Carberry
Mr. and Mrs. G. R. Tucker
Mr. and Mrs. David F. Tuthill
Dr. and Mrs. Thierry Verstraeten
Hal and Diane Waldman
Ms. Karen Walsh
Mr. and Mrs. James M. Walton
Jon and Carol Walton
Dr. Bruce and Reggie Watkins
Mr. Ian Watson and Ms. Elizabeth Dwyre
Debra and Robert Watts
Ms. Jenica Welch
Mr. and Mrs. Thomas L. Wentling, Jr.
Mr. Alan I. West and Ms. Adrien King
Ms. Kathleen T. Carskaddan and
Mr. Arthur Wiland
Ms. Elizabeth Wild
Mr. and Mrs. Robert Winters
Dr. and Mrs. David G. Wright
Mrs. Joan Zacharias
Mr. and Mrs. Anton Zidansek
Mr. Arthur P. Ziegler, Jr.

TRIBUTE GIFTS

In Honor of Elizabeth E. Barker, Ph.D.
Wendy and David Barendfeld
Mr. and Mrs. Mark H. Loevner

In Honor of Elaine and Art Blackburn
Ms. Jennifer Cotton

In Honor of Bill Bodine
Mr. and Mrs. Danforth P. Fales

In Honor of David Brownlee
Barbara and David Burstin

In Honor of David Burstin
Laurie Moser and Stewart Barmen
Michael and Nancy Lichtenstein

In Memory of Fran Goldstein
Ms. Gail Bayer

In Memory of Arthur Kramer
JoAnn and Ned DeForrest

In Memory of Elizabeth W. Richter
Tor Richter

In Memory of Bruce M. Wolf
Ms. Olivia Zitelli



Every effort has been made to ensure the accuracy of this list. We apologize for any errors and ask that you please contact Keri Golebiewski at KGolebiewski@TheFrickPittsburgh.org or 412-342-4086 with any corrections.

OUR TEAM

Barry Adams, *Human Resources Manager*

Linda Ahlstedt, *Teacher*

Jo Ellen Aleshire, *Docent*

Sarah Allen, *Docent Trainee*

Charles Altman, *Docent*

Caito Amorose, *Manager of Partnership
Events & Performances*

Susan Bails, *Teacher*

Chenoa Baker, *Teacher*

Elizabeth E. Barker, Ph.D., *Executive Director*

Jeffrey Bates, *Maintenance Coordinator*

Jamie Blatter, *Docent*

Juliana Borreggine, *Museum Experience
Associate*

Nicole Bosley, *Docent Trainee*

Helen Garrison Bradlow, *Teacher*

Dawn Brean, *Associate Curator of
Decorative Arts*

Alicia Britton, *Museum Experience Associate*

Holly Burnett, *Docent*

Kimberly Cady, *Assistant Curator of the Car
& Carriage Museum*

Alan Carter, *Mailroom Coordinator*

Helenann Chase, *Docent*

Elizabeth Christof, *Teacher*

Stephen Cicero, *Teacher*

Kaitlyn Clem, *Marketing & Communications
Associate*

Nancy Coleman, *Docent*

Kristine Comito Gupta, *Docent*

Kathleen Connelly, *Assistant to the
Executive Director*

Nancy Craft, *Teacher*

Karen Crenshaw, *Docent Trainee*

Megan Crutcher, *Docent*

Amanda Crytzer, *Museum Experience
Associate*

Cora Crytzer, *Museum Experience Associate*

Gary Daniels, *Housekeeping*

Emily Davis, *Publications & Website Manager*

Kathy Dax, *Docent*

Janet DeAngelo, *Museum Experience
Associate*

Heather Deem, *Docent*

JoAnn DeForrest, *Docent*

Jerome Demarino Jr., *Grounds Crew*

Carly DiPaolo, *Teacher*

Joyce Dorman, *Head Docent*

Bernadette Fischer, *Teacher*

Maddy Fisher, *Manager of Individual Support*

Katharine Fleischner, *Museum Experience
Associate*

Jennifer Forster, *Human Resources & Finance
Associate*

Emily French, *Museum Experience Associate*

Alexandra Freyvogel, *Teacher Trainee*

Rosalie Garfinkle, *Events Support*

Lisa Gehring, *Director of Finance*

Pamela Gianni, *Docent*

Amanda Gillen, *Director of Learning &
Visitor Experience*

Susan Goldman, *Teacher*

Keri Golebiewski, *Development Associate
& Frick Societies Concierge*

Jodi Golomb, *Manager of Institutional
Support*

Seth Graziani, *Teacher Trainee*

Collin Green, *Security & Gallery Attendant
Administrator*

William Griffith, *Docent Trainee*

Melanie Groves, *Manager of Exhibitions
& Registrar*

Melanie Rose Gutowski, *Docent*

Mary Guzowski, *Head Docent*

Donald Henderson, *Gallery Attendant*

Kathleen Hewston, *Docent*

James Hitch, *Operations Manager*

John Hrenick, *Finance Associate*

James Hughes, *Docent*

Denise Humphrey, *Teacher*

Karen leong, *Docent Trainee*

Anne Isaac, *Docent*

Amy Jaffe, *Docent Trainee*

Linda Johnson, *Teacher*

Emil Kemp, *Gallery Attendant*

Mary Kilbridge, *Manager of Community
& Family Learning*

Dallas Knight, *Docent*

Susan Knight, *Teacher*

James Konop, *Grounds Crew*

Patricia Labanc, *Teacher*

Cynthia Lackey, *Teacher*

Gregory Langel, *Director of Marketing
& Communications*

Gregory Lauer, *Security Manager*

Paul Lauteri, *Café Services Coordinator*

Morgan Lawrence, *Museum Experience
Associate*

Chelsea Leber, *Gallery Attendant*

Brian LeMaster, *Docent*

Linda Liechty, *Head Docent*

Nora Lopez, *Teacher*

Natalie Lorenze, *Museum Experience Associate*

Arianna Lower, *Museum Experience Associate,
and Docent Trainee*

John Maloney, *Grounds Crew*

James Marchetti, *IT & Systems Technician*

Daniel Martinac, *Grounds Crew*

Scott Mayhew, *Gallery Attendant*

Virginia McCarthy, *Docent*

Lori McDermott, *Docent and Teacher Trainee*

Michael McGough, *Maintenance Coordinator*

Terri McKenzie, *Docent Trainee*

Kelly McMasters, *Coordinator of Learning*

& Visitor Experience

Stacey McSorley, *Teacher*

Breanna Merritt, *Program Assistant*

Sally Meyers, *Teacher Trainee*

Jose Mieres, *Docent Trainee*

Joan Miles, *Docent*

Susan Morris, *Docent*

Beth Muth, *Director of Enterprise & Visitor
Services*

Nancy Nernberg, *Docent*

Susan Neszpaul, *Director of Advancement
& Engagement*

David Neville, *Gallery Attendant Coordinator*

Robert Nichols, *Director of Operations*

Mary Noonan, *Teacher*

Judith Hansen O'Toole, *Interim Executive
Director*

Kelsie Paul, *Manager of School Learning*

Nancy Pedraja, *Membership & Development
Assistant*

Leah Peifer, *Housekeeping*

Lydia Peifer, *Museum Experience Associate*

Micah Phillips, *Museum Experience Associate*

Teresa Polozoff, *Head Docent*

Cynthia Poole, *Docent*

Pamela Price, *Docent*

Judy Reese, *Head Docent*

Joy Richardson, *Docent*

Sharon Riesmeyer, *Teacher*

Shawn Robinson, *Museum Experience
Associate*

Ana Rodriguez Castillo, *Arts Project
Coordinator*

Kimberly Rothert, *Grounds Manager*

Mildred Ryan, *Teacher*

Rosemary Sainne, *Gallery Attendant*

Winifred Schano, *Docent*

Madeline Schatten, *Museum Experience
Associate*

June Schultz, *Teacher*

Carol Schurman, *Teacher*

Heather Shanks, *Docent*

Richard Shields, *Gallery Attendant*

Thomas Smith, *Gallery Attendant*

Daniel Stabile, *Housekeeping*

Jane Steiner, *Teacher*

Paul Sylves, *Teacher*

Deborah Talarico, *Teacher*

Mark Terrell, *Docent Trainee*

Barbara Tischler, *Docent*

Simone Traub, *Museum Experience Associate*

Janet Treser, *Docent*

Victoria Trimble, *Museum Experience Associate*

Lisa Viscusi, *Manager of Adult Learning*

Igor Vishnevetsky, *Gallery Attendant*

Anna Wagstaff, *Housekeeping*

Elita Walker, *Membership Manager*

Sandra Ward, *Docent*

Perry Weber, *Gallery Attendant*

Philip Weber, *Gallery Attendant*

Dennis Wickline, *Docent*

Elizabeth Wilkinson, *Teacher*

Anthony Williams Jr., *Housekeeping*

Catherine Wright, *Docent*

Elisa Yukstas, *Teacher*

OUR PLANS

In December 2016, the Frick adopted a five-year strategic plan intended to attract new audiences, increase revenues, and hone sustainable business practices. That plan was successful. By the conclusion of Robin Nicholson's tenure as executive director in February 2019, the work it laid out had been accomplished.

Elizabeth Barker came to the Frick in December 2019 with a mandate to lead a planning process that would establish goals for the Frick's next chapter.

We began that process in January 2020, by identifying a mindset of **radical empathy for our visitors** as our overarching imperative. Next, we reviewed our mission statement, penned our first vision statement, and identified our organizational values. In our last in-person gathering with the Board before COVID, we reviewed and endorsed the following goals.

We welcome your responses to our plans, and look forward to sharing the results of our progress in future annual reports.

STRATEGIC GOALS, 2021-2027

I. ACCESS

A. Welcome Diverse Audiences to the Frick

1. Publish a Diversity, Equity, Accessibility, and Inclusion (DEAI) statement
2. Adopt a Rooney Rule in our hiring practices
3. Invest in staff training to ensure predictably outstanding services for all visitors
4. Seek to develop meaningful, long-term partnerships with trusted organizations in diverse communities
5. Be mindful of DEAI as we develop acquisitions, exhibitions, and programs
6. Develop programs for the Martin Luther King Jr. holiday, Black History Month, and Juneteenth
7. Implement ongoing visitor assessment

B. Ease Navigation of Our Site and Information

1. Undertake a comprehensive wayfinding audit and update our campus signage accordingly, beginning at the perimeter fence
2. In conjunction with resurfacing the parking lot, remove the guard booth and relocate that function, and add electric vehicle recharging stations
3. Implement the site lighting plan to enhance the safety and beauty of our campus, while demonstrating leadership in reducing light pollution by observing International Dark Sky guidelines
4. Overhaul the telephone tree for ease of use
5. Review the website

C. Attend to Our Visitors' Human Needs

1. Expand our accommodations for people with disabilities, including by widening curb cuts, automating entrance doors, and creating accessible restrooms in The Frick Art Museum
2. Establish a sanitary, safe place for nursing mothers and caregivers to breastfeed babies, express breast milk, and feed infants
3. Develop viable plans for secondary food service on site for visitors not seeking a fine dining experience, such as a coffee bar offering prepared food
4. Consolidate and update the restaurant and pastry kitchens to provide such expanded food service

II. INTERPRETATION

A. Align our Interpretative Strategy with our Visitors' Needs

1. Establish a full-time position dedicated to developing and overseeing the Frick's sitewide strategies for interpretation
2. Establish a culture of continuous assessment of our evolving Interpretation Plan in response to the changing needs of our visitors
3. Produce a visitor orientation video
4. Expand the menu of guided tours, and explore adding drop-in visits to Clayton
5. Reopen the Playhouse to the public as a learning space
6. Update and reissue the whole-site souvenir guidebook

STRATEGIC GOALS, 2021-2027 (CONTINUED)

B. Expand Learning Experiences for Families with Children

1. Develop interpretive, educational programs for the Playhouse
2. Review Greenhouse programming
3. Pilot outdoor art installations

C. Continuously Assess and Refine the Exhibitions Program

1. When possible, extend the duration of temporary exhibitions to accommodate expanded programming
2. Introduce focused research exhibitions and “pop-up” displays to smooth drops in attendance between large shows
3. Update the Permanent Collection displays, including by reviewing our label format and content from the vantage point of our visitors
4. Ensure that all exhibitions and displays are promoted, regardless of their location on campus

III. STEWARDSHIP

A. Preserve the Structures and Collections Entrusted to Our Care

1. Remediate the lead paint, conserve the structure, and repaint the exterior of Clayton
2. Complete other repairs, including the Juliet Balcony and Henry Clay Frick’s bathroom
3. Correct the roof leaks, fluctuating climate conditions, and car lift in the Car and Carriage Museum
4. Undertake a comprehensive assessment of The Frick Art Museum and develop and implement a multi-year capital improvement plan
5. Restore the Playhouse and open it to the public as a learning space for families with children
6. Update the Collection Development Plan for the art collection

B. Review Certain Activities with an Eye to Sustainability

1. Refine and maintain sustainable systems for collecting and assessing information about our visitors and operations
2. Assess the museum’s travel program to ensure that it is distinctive, economical, and well-managed
3. Review the Membership program to ensure that it is meeting our members’ needs, helping to expand the group of prospective supporters, and financially supporting the needs and mission of the organization
4. Invest in leadership training for our manager and professional development for all staff so that we can perform our work effectively, efficiently, and with satisfaction

OUR VALUES



CURIOSITY



AUTHENTICITY



EMPATHY



SERVICE



THANK YOU FOR SUPPORTING THE FRICK PITTSBURGH

To learn more about how you can contribute to the work we do, visit TheFrickPittsburgh.org/support

THEFRICKPITTSBURGH.ORG
412-371-0600
7227 REYNOLDS STREET
PITTSBURGH, PA 15208

THE
FRICK
PITTSBURGH

THE FRICK Reflects

November 8, 2020 – February 7, 2021
The Frick Art Museum

MEMBER PREVIEW DAY

Saturday, November 7, 11 a.m. to 4 p.m.
Space is limited and advance registration
is required. Visit TheFrickPittsburgh.org
for details.

As activists La Tanya S. Autry and Mike Murawski succinctly put it, “Museums are not neutral.” Like all institutions—and indeed, like art itself—museums are products of their times and cultures. Museums are built on structures of power and exclusion. In selecting what artworks should be collected and displayed and whose history should be preserved, museums have played a powerful role in upholding systemic inequities. Today, we recognize that institutional objectivity is impossible. We strive instead for transparency.

In the spirit of transparency, and in a weighty year that also marks the 50th anniversary of the founding of The Frick Art Museum and 30th anniversary of Clayton’s restoration and public opening, The Frick Reflects takes a critical look at The Frick Pittsburgh’s permanent collection and institutional origin story.

This exhibition, organized by associate curator of decorative arts Dawn Reid Brean, in collaboration with assistant curator, Car & Carriage Museum Kim Cady and manager of exhibitions & registrar Melanie Groves, examines the social context in which the Frick family lived, the perspective with which Helen Clay Frick founded our organization, and the values and viewpoints her collection reveals, sometimes unwittingly. Our collection originates from a place of extraordinary privilege. But the Gilded Age was golden for only some. For most, it was a period marked by immense disparities in wealth, violent labor conflicts, nativism, xenophobia, and Jim Crow racial segregation.

Turning the spotlight on rarely seen objects from Clayton and The Frick Art Museum, this project considers the collection from new perspectives, including those of our own time. It acknowledges and confronts the inherent bias of our museum’s origins, while envisioning what kind of museum the Frick can be in the future. In this way, the exhibition invites all visitors to join us in shaping the museum’s path forward. ■

*Image: Helen Clay Frick in Belgium, 1920. Courtesy of
The Frick Collection/Frick Art Reference Library Archives.*



As this magazine goes to press, the Frick is exploring an exciting partnership with our celebrated neighbor Vanessa German. The Homewood-based artist creates works that explore the transformative healing power of art and love. Stay tuned for more details this fall.

BOUKE DE VRIES ON

WAR & PIECES

DUTCH CONTEMPORARY ARTIST BOUKE DE VRIES' EXTRAORDINARY ARTWORK, *War & Pieces*, A SPECTACULAR 26-FOOT-LONG CENTERPIECE CRAFTED FROM THOUSANDS OF WHITE PORCELAIN FRAGMENTS, IS CURRENTLY ON VIEW AT THE FRICK ART MUSEUM.

De Vries derived inspiration for the installation from the sophisticated figural centerpieces that adorned the banquet tables of the European aristocracy during the 17th and 18th centuries, known as *surtout de table*. Typically displayed during the dessert course for special occasions, the figures were initially crafted from sugar, a rare and prized commodity that signaled the wealth of the host. In the 18th century, European porcelain manufactories began to produce more enduring replacements of the sugar forms. These scenes typically replicated allegorical vignettes, mythological figures, or architectural follies. The designs were imbued with symbolic value that the diners would recognize and

understand; the classical, historical, and political themes referenced were intended to generate conversation among guests around the table.

De Vries references these traditions with a modern centerpiece assembled around a mushroom cloud explosion that has rendered the table a ravaged battleground. Figures clash across a heap of porcelain ruins, armed with brightly colored contemporary plastic toys—indestructible symbols of today's waste.

De Vries (Dutch, b. 1960), who lives and works in London, began his career in fashion design before transitioning to ceramics conservation and restoration. Using his skills as a restorer, de Vries

resurrects broken porcelain pieces that would otherwise be discarded and uses them to create sculptures that tackle both contemporary and historic issues.

Associate Curator of Decorative Arts Dawn Reid Brean had a transatlantic chat with de Vries, who directed the installation of *War & Pieces* via video conference due to the COVID-19 pandemic, about his work.

How did your career as a conservator influence your artistic ambitions? When did you begin creating art?

For years I had looked for a more creative outlet but just couldn't find something that felt right, not derivative. Then one day I was thinking how writers are advised to make their first book about what they know. I decided to apply that to myself, using broken ceramic objects regarded as worthless because of their damaged condition and creating new pieces with them. That way I could apply all the conservation skills and restoration techniques I had learned, developing and applying them to my art. This was a time when there was a renewed interest in 'makers,' also, the idea of recycling was coming to the fore.

You've worked with the *kintsugi* technique (a Japanese ceramic tradition that uses precious-metal infused lacquer to refurbish cracked or broken pieces). Can you explain how that process relates to your practice today?

I have been familiar with *kintsugi* from my training as a conservator thirty years ago. I love the philosophy: celebrating damage as part of an object's history rather than trying to hide it; enhancing the beauty of the damage. I have used the technique ever since and now use it in my own works. I have also played with the idea of





kintsugi, for example, making pieces held together with gold-plated Sellotape.

How would you describe *War & Pieces*? Who is at battle here?

War & Pieces is an installation based on the *surtout de table* of the 17th and 18th centuries. I used as a reference the grand ball given by the Duchess of Richmond on the eve of the Battle of Waterloo. Instead of a real battle, I staged it on the banqueting table, which is rather less harmful. In part it concerns the futility of war with the atomic mushroom cloud centerpiece symbolizing total destruction. But I'm still making it beautiful, as I like such contradictions.

Do you have a favorite hidden detail in the centerpiece?

At the base there is a doll's house sink, a reference to the English expression "everything but the kitchen sink"—well, in this installation that's included too.

***War & Pieces* has toured Europe and Asia and now North America since 2012, and it has been different at every venue. How does it feel to see different institutions interpret your work?**

Fascinating—it seems to adapt itself so well to its surroundings. It looks great in an ornate setting like a formally dressed dining room, but it's also just as good in a minimalist gallery setting.

You've traveled a lot for your work. What is your favorite place you have ever visited?

The next place is always the most intriguing. The next step in life's great adventure.

When you are not creating art, what are you doing?

Not a lot LOL, it's so much [a] part of my life. It's very enjoyable and it's what I'm happiest doing. The only other thing in my life also all-consuming is my dog, Sonny.

Five words to describe your work?

Please can I have six? Creative. Iconoclastic. Ancient. Modern. Serious. Funny. ■

UPCOMING EXHIBITIONS

All dates subject to change.

CAST IN CHROME: THE ART OF HOOD ORNAMENTS

April 23 – October 31, 2021

Car and Carriage Museum

The upcoming exhibition at the Car and Carriage Museum features a variety of hood ornaments—small statuettes that once graced car hoods during the golden age of the automobile. What began as a way to monitor engine temperature ultimately became a way for owners to personalize their vehicles and demonstrate their wealth. Inspired by Art Deco motifs and later the great space race, artists and car manufacturers worked together to create objects that evoked the spirit of motoring.

Elegant ladies with wind-blown hair were a common motif of hood ornaments. These flying ladies facing winds head-on found on Cadillacs and Rolls-Royces epitomized grace and beauty. Claude Johnson, managing director at Rolls-Royce in the early twentieth century, commissioned artist Charles Sykes to create an ornament for the brand after he had seen Sykes' creation "the Whisper" on Lord Montagu of Beaulieu's own Rolls-Royce. Johnson wanted an ornament that evoked the grace, sophistication, and quiet speed of the Rolls-Royce. The Spirit of Ecstasy, introduced in 1911, became a standard fitting in the early 1920s. "She has selected road travel as her supreme delight...she is expressing her keen enjoyment with her arms outstretched and her sight fixed upon the distance," said Johnson.

Animals were chosen to project speed and stamina, qualities sought after by customers. Edsel Ford selected the agile greyhound, produced by silversmithing firm Gorham Manufacturing Company, for his Lincoln models. Likewise, William Lyons, founder of the Swallow Side Car Company, chose the leaping jaguar for its quickness. Over time, the jaguar's styling changed to reflect the increasing speed of the newer models. Luxury brand Hispano-Suiza chose the stork—La Cigogne—a bird known for gliding, which helps preserve its energy in flight.

Explorers, conquerors, Native Americans, and gods and goddesses of Greek and Roman mythology were embodied representations of the automobile's power and strength. The Belgian car company Société Anonyme Minerva Motors selected Minerva, the goddess of wisdom, to adorn their radiator caps. In 1921, GM subsidiary Pontiac commissioned the image of the noble Chief Pontiac, an Ottawa

leader, to represent the brand. Chief Pontiac personified the characteristics of the American West—perseverance and freedom. Artist William Schnell designed the Chief Pontiac hood ornaments from the mid-1920s through the 1930s. Pontiac would produce forty iterations of Chief Pontiac over thirty years.

Through the 1940s, hood ornaments remained a popular automobile design element and adorned almost every car regardless of price. Those owners who wanted to flaunt their wealth and status, however, opted to attach the most glamorous, custom-made glass ornaments by artist René Lalique. Known for his Art Nouveau jewelry, Lalique created Art-Deco-style hood ornaments from the late 1920s through the 1930s, producing 28 commercial ornaments during the period. Coveted collector's items, Lalique ornaments were susceptible to theft in their day. These thefts were so common that Lalique commissioned the Breves Gallery in London to create pedestals for then ornaments, so that owners could remove them from their hoods when not in use and have a proper display in their homes.

FRIDA KAHLO—AN INTIMATE PORTRAIT: THE PHOTOGRAPHIC ALBUMS

March 6 – May 30, 2021

The Frick Art Museum

This exhibition provides rare and moving insight into the personal life of one of the 20th century's most iconic artists. Through 113 photographs selected from her private albums, this exhibition allows us to see Frida Kahlo (1907–1954) through the eyes of friends, family (including her father, professional photographer Guillermo Kahlo), and other noted photographic artists like Tina Modotti, Manuel Alvarez Bravo, and Nickolas Muray. Like all family albums, these photographs tell a story; they illuminate her turbulent marriage to famed muralist Diego Rivera (1886–1957), commemorate friendships and happy times, and chronicle her pain. One photograph



Spirit of Ecstasy, Charles Sykes for Rolls-Royce Silver Ghost Salamanca Town Car, 1923. Gift of William Penn Snyder, III. Photography by Greg Pytlík.



Carl van Vechten (American, 1880–1964). Frida Kahlo with Tehuantepec gourd on her head, 1932. Gelatin silver print, 8³/₁₆ x 5⁷/₁₆ in. The Vicente Wolf Collection.

of Rivera bears lipstick kisses. The photographs are also evidence of the way Kahlo crafted and refined her world-famous image. The exhibition is organized by Vicente Wolf Associates from Vicente Wolf's collection.

**SPORTING FASHION:
OUTDOOR GIRLS, 1800–1960**

July 3 – September 26, 2021
The Frick Art Museum

An exhibition that simultaneously explores fashion, feminism, and sport, *Sporting Fashion* features around 65 ensembles from the collection of the Fashion Institute of Design and Merchandising Museum in Los Angeles—from 19th-century croquet and bicycling garments to tennis, mountain climbing, archery, swimming, ice-skating, and skiing outfits to 20th-century apparel for motorcycle riding and in-line skating. Nearly 50 different outdoor activities—from traveling to calisthenics to motorcycling to promenading—will be represented through products from long-established sportswear brands such as Keds, Pendleton, and Spalding and garments by key designers such as Chanel, Claire McCardell, and Jean Patou. Organized into eight themes, *Outdoor Girls* will



Motorcycling ensemble, 1930s, FIDM Museum & Galleries. Photo: Brian Sanderson. Courtesy American Federation of Arts.

explore how clothing met the needs of women, while at the same time maintained accepted codes of social propriety. Organized by the Fashion Institute of Design Museum and the American Federation of Arts.

**VICTORIAN RADICALS: FROM
THE PRE-RAPHAELITES TO THE
ARTS & CRAFTS MOVEMENT**

November 6, 2021 – January 30, 2022
The Frick Art Museum

A sweeping and immersive exhibition that examines the impact of the industrial revolution on all facets of art production in England from around 1850–1900, *Victorian Radicals* includes major works by William Holman Hunt, William Morris, Dante Gabriel Rossetti, and other famed British artists alongside examples of clothing, jewelry, stained glass, and decorative arts. Formed in 1848, the Pre-Raphaelite Brotherhood sought to create art with relevance to modern life by returning



Kate Elizabeth Bunce (British, 1856–1927). *Musica*, ca. 1895–97. Oil on canvas in original frame, 40³/₁₆ x 30³/₁₆ x 1³/₄ in. Presented by Sir John Holder, Bart., 1897. © Birmingham Museums Trust. Courtesy American Federation of Arts.

to a meticulous study of nature, even while portraying scenes from Shakespeare, Tennyson, mythology, and medieval legend. The later Arts and Crafts movement built upon these anti-industrial ideals by championing the beauty and character of the handmade object. The exhibition positions these artists as radicals, intent on reinventing society through their art. *Victorian Radicals* is organized by the American Federation of Arts and Birmingham Museums Trust. This exhibition is supported by a grant from the National Endowment for the Arts. Additional funding provided by Clare McKeon and the Dr. Lee MacCormick Edwards Charitable Foundation. ■



VIRTUAL EVENTS

EVENTS

All programs will be held online. Visit TheFrickPittsburgh.org or call 412-371-0600 to register.

LECTURES AND PANELS

Tuesday, November 3

Reading & Discussion: (sub)Verses Social Collective

7:00 p.m.

Join co-founders of the (sub)Verses Social Collective, Sheila Carter-Jones and Bonita Penn, along with fellow poets, for a poetry reading and discussion. *Free; advance registration required.*

Tuesday, November 10

Panel Discussion: What Gets Saved?

7:00 p.m.

Upon the 30th anniversary of Clayton opening as a historic house museum, we are reflecting on why historic sites are saved and why others are not, on whose stories are told and whose are not. Join us for an introspective discussion of these and other issues surrounding the complicated work of historic preservation and interpretation. *60-minute approx. runtime. Free for members; \$10 students; \$15 non-members and guests. Advance registration and pre-payment required.*

Thursday, December 10

Panel Discussion: Looking & Learning—On Portraits of Pittsburgh Presented in partnership with the Senator John Heinz History Center

7:00 p.m.

In partnership with the History Center, we will explore the exhibition *Smithsonian's Portraits of Pittsburgh: Works from the National Portrait Gallery*, currently on view at the Heinz. Join a panel of experts as we

discuss the history and politics of portraiture—through the History Center's current exhibition, those found in The Frick Pittsburgh collection, and portraiture's place within the art world. *60-minute approx. runtime. Free for Frick Pittsburgh and Heinz History Center members and students; \$5 non-members and guests. Advance registration and pre-payment required.*

COMMON READS BOOK CLUB

Saturday, November 21

Interpreter of Maladies by Jhumpa Lahiri

10:30 a.m.

Saturday, December 19

Beloved by Toni Morrison

10:30 a.m.

Saturday, January 16

The Mysteries of Pittsburgh by Michael Chabon

10:30 a.m.

Join fellow readers and literature lovers online to explore both new and established literary works. *Free; advance registration required. Visit our website and follow the Frick on social media for more details about each month's book selection.*

CELEBRATIONS OF THE SEASON

Thursday, November 19

Winter Tales

7:00 p.m.

Thursday, December 3

Cultural Holiday Traditions

7:00 p.m.

Thursday, December 17

Lights of Pittsburgh

7:00 p.m.

Just as the holiday season has always been filled with food, family, music, and stories, Pittsburgh has always been a city of ethnic diversity. With so many varied cultures living in our city, it is not surprising that many different traditions are celebrated here. Join us for a three-part series that explores both the familiar and lesser known religious, secular, and cultural customs and celebrations of the winter season. *45-minute approx. runtime. Free for members; \$15 non-members and guests. Advance registration and pre-payment required. Check our website for more details about each week's programming.*



GENERAL INFORMATION

ADMISSION AND RESERVATIONS:

Free, timed tickets are required for entry to The Frick Art Museum and the Car and Carriage Museum. Tickets will be made available for reservation three days in advance of visit date. Reserve online at TheFrickPittsburgh.org or call 412-371-0600. To minimize interactions between staff and visitors, the reservation process is digital; no paper tickets are required.

Clayton, The Café at the Frick's dining room, and the Greenhouse are closed due to social distancing.

PARKING: Free parking is available in the museum's private lot just off Reynolds Street.

PUBLIC TRANSPORTATION: PAT Transit buses 67, 69, and 71C provide service from downtown Pittsburgh.

ONLINE SCHOOL VISITS: We are excited to offer new student learning experiences that take place exclusively online. These live digital programs are facilitated by Frick educators and are designed to bring the Frick's collections straight to students. For more information, including how to reserve an online learning experience for your students, visit TheFrickPittsburgh.org/learn.

ACCESSIBILITY: The Frick Art Museum, the Car and Carriage Museum, Grable Visitor Center, Frick Museum Store, and estate grounds are accessible. See our website for more information.

The Frick Pittsburgh receives support from its generous members and donors as well as the Allegheny Regional Asset District and the Pennsylvania Historical & Museum Commission.



Reservations for programs and rental events may be made by calling 412-371-0600, Monday – Sunday, 9:30 a.m. – 5 p.m.

Visit us online at TheFrickPittsburgh.org

Check out The Frick Pittsburgh's blog, *Frick Stories*, at TheFrickPittsburgh.org/stories



Follow us on Facebook, Twitter, Instagram, Pinterest, and YouTube.

UPCOMING EXHIBITIONS

FRIDA KAHLO—AN INTIMATE PORTRAIT: THE PHOTOGRAPHIC ALBUMS

March 6 – May 30, 2021

CAST IN CHROME: THE ART OF HOOD ORNAMENTS

April 23 – October 31, 2021

SPORTING FASHION: OUTDOOR GIRLS, 1800–1960

July 3 – September 26, 2021

VICTORIAN RADICALS: FROM THE PRE-RAPHAELITES TO THE ARTS & CRAFTS MOVEMENT

November 6, 2021 – January 30, 2022

VISIT THE FRICK ONLINE AT THEFRICKPITTSBURGH.ORG

FOLLOW THE FRICK ON FACEBOOK, TWITTER, INSTAGRAM, PINTEREST,
AND YOUTUBE



The Frick Museum Store

LOCATED INSIDE THE GRABLE VISITOR
CENTER, THE FRICK MUSEUM STORE
OFFERS A CURATED SELECTION OF
BOOKS, ACCESSORIES, DÉCOR, AND
MORE. SELECT MERCHANDISE IS
AVAILABLE ONLINE AT
STORE.THEFRICKPITTSBURGH.ORG