THE FRICK PITTSBURGH
FALL/WINTER 2020-2021

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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.

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;
   - 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 our reopening plans and virtual offerings is available on our shared platform: 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 screens!) 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 Cafe?

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 backlogged, 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 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!
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
- 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
FINANCIALS

EXPENSES

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INCOME

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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

OUR TEAM

- 41 Full-time People of color 10.87%
- 124 Part-time Women 66.85%

- 222 school visits
- 6,651 students served
- $68% of students served at no cost to schools
BOARD OF TRUSTEES

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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

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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

SOCIAL COMMITTEE

Committee Chair
Keri Golebiowski, 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

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- 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

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- 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**
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- big Burrito Restaurant Group
- Dollar Bank Foundation
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- Honkus-Zollinger Foundation
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- The Daniel S. Heit Philanthropic Fund of the Jewish Community Foundation of Greater Pittsburgh

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- Milton Burkart and Patricia Crumrine Charitable Trust of The Pittsburgh Foundation
- Near Earth Autonomy
- The Davey Tree Expert Company

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- The DeWinter Fund of The Pittsburgh History & Landmarks Foundation

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Betsy** and Charles Watkins
Britton P. Wean* and Jarrett Orzechowski
Sheryl K. and Bruce M.* Wolf

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Mr. Robert Battenman and
Ms. Carolyn McMullen
Mr. Edwin H. Beachler
Michael and Sherle Berger
Dr. Robert Schoen and Ms. Nancy Bernstein
Bill Bodine
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Mr. and Mrs. Mark H. Loevner
Barbara Logan
Mr. and Mrs. Patrick Loughney
Mr. David A. Lower and Ms. Maureen McBride
Mrs. Gordon C. MacVean
Dr. Ann McCullister
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 Nespaull and Kira Nespaull
Joyce and Joop Offerman
Mr. Eugene J. O’Sullivan and
Mrs. Saundra 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
### 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
- 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

### $500 – $999

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<td>Mr. David T. Adams</td>
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<td>Mr. Bob Balmer</td>
<td>IBM Matching Grants Program</td>
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<td>PayPal Charitable Giving Fund</td>
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<td>Mr. and Mrs. Henry S. Beukema</td>
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<td>Dr. Jane M. Breck</td>
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<td>Mr. and Mrs. Warren Brock</td>
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<td>Leslie Brockett</td>
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<td>Mr. William H. Brown Jr.</td>
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<td>Mr. and Mrs. Howard J. Bruschi</td>
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<td>Kathryn and Michael Bryson</td>
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<td>Ms. Janet Burkardt</td>
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<td>Mr. Ronald Carstens</td>
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<td>Ms. Lynne N. Chadwick and Mr. Peter Trotsch</td>
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<td>Mr. and Mrs. Frank Chiappetta</td>
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<td>Mr. Robert Colonna and Ms. Mary Jane Kow</td>
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<td>Mr. John E. Cupper</td>
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<td>Joan Clark Davis</td>
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<td>Ms. Judith Driscoll</td>
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### $250 – $499

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<td>Mr. Tom A. Andrews</td>
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<td>Mrs. Kenia Ashby and Mr. Claudio Lima</td>
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<td>Mr. and Mrs. Richard D. Barnes</td>
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<td>Mr. and Mrs. Lila Bayne</td>
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<td>Dr. Frederic Baybars and Dr. Ilker Baybars</td>
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<td>Mr. Frederick K. Beard</td>
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<td>and Ms. Dorothy A. Beard</td>
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<td>Mrs. Alice R. Snyder</td>
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<td>William A. Stevens</td>
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<td>Dr. and Mrs. C. R. Betts</td>
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<td>Ms. Carol Bell</td>
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<td>Dr. and Mrs. R. John Wean III</td>
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<td>Mr. John A. Wall</td>
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<td>Judy Walrath+</td>
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<td>Ms. Doris Carson Williams</td>
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<td>Mr. I. Andrew Wolfinger</td>
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<td>Mr. Frank Yocca</td>
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<td>Ms. Marie Zanotti</td>
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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
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Ms. Katie Jones and Mr. Nicholas Griswold
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Mr. Mark Winer and Ms. Bette Landish
Mr. and Mrs. Kevin Langholz
Lida and Ronald Larsen

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** Trustee Emeritus
+ Deceased
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Mr. and Mrs. Harry Lindsey
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Mr. Kenneth L. Manders and Ms. Weia Boelema
Mr. Lawrence Mangan
Dr. and Mrs. Jose M. Marquez, Jr.
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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
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Suzy and Madison McFarland
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Dr. John McSorley
Mr. John Mikhailik and
Mrs. Wendy McSparren-Mihalik
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Richard Minutello and Robin Gordin-Minutello
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Ms. Donna Nedelk
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Fred and Lana Neumeyer
Mr. Thomas Niederberger and
Mrs. Marilyn Kunka
Dr. Nikki P. Nordenberg and
Mr. Mark A. Nordenberg

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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
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Ms. Diane K. Petronko
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Janet K. Quint
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Patrick and Suzanne Reitz
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Ms. Kathy Risko and Mr. Michael Horrath
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Roseann and Jonathan Rosnick
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Ms. Leah M. Schwotzer
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Dr. Mae J. Smethurst
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Ms. Euphemia H. Steffey
Mr. and Mrs. Fred Steward
Ms. Rebecca Stiffley and Mr. Chris Bushmen
Mr. Neil Strosnider
Mrs. Henry P. Sullivan
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Ms. Elena Swann

* Trustee
** Trustee Emeritus
+ Deceased
Mr. James Thompson
Jane M. Tibbott
Dr. Gary D. Toth and Dr. Debra L. Carberry
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Ms. Kathleen T. Carskadden 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.

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In Honor of Elizabeth E. Barker, Ph.D.
Wendy and David Barenfeld
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
Alexandra Freyvogel, Teacher Trainee
Museum Experience Associate
Emily French, Jennifer Forster, Human Resources & Finance
Katharine Fleischner, Museum Experience Manager of Individual Support
Maddy Fisher, Teacher
Bernadette Fischer, Head Docent
Joyce Dorman, Carly DiPaolo, Teacher
Jerome Demarino Jr., Groups Crew
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 Ieong, 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
Brenna Merritt, Program Assistant
Sally Meyers, Teacher Trainee
Jose Mieres, Docent Trainee
Amanda Gillen, Director of Learning & Visitor Experience
Susan Goldman, Teacher
Joan Miles, Docent
Susan Morris, Docent
Beth Muth, Director of Enterprise & Visitor Services
Nancy Nernberg, Docent
Susan Neszpai, 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 Saine, 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.

STRAATEGIC 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
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
THANK YOU FOR SUPPORTING THE FRICK PITTSBURGH

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

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 manufactorys 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?**

*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?**

Elegant ladies with wind-blown hair were a common motif of hood ornaments. These fusing 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.
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 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 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.
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.

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.

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.
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

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UPCOMING EXHIBITIONS

FRIDA KAHLÓ—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