

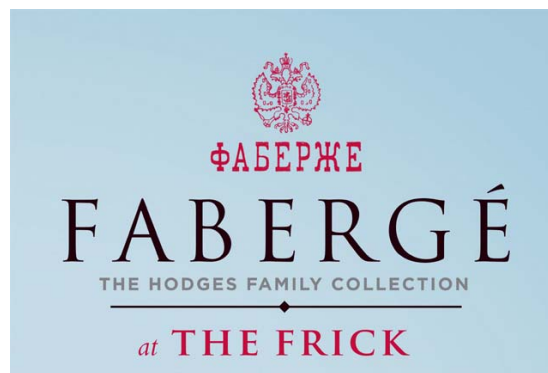


NEWS RELEASE

Contact: Greg Langel
Media and Marketing Manager
412-371-0600 ext. 524
GLangel@TheFrickPittsburgh.org

FOR IMMEDIATE RELEASE

FRICK ART & HISTORICAL CENTER PRESENTS MAJOR FABERGÉ EXHIBITION



ON VIEW OCTOBER 23, 2011–JANUARY 15, 2012, *FABERGÉ: THE HODGES FAMILY COLLECTION* BRINGS TO PITTSBURGH MORE THAN 100 OBJECTS MADE BY THE WORLD-RENOWNED HOUSE OF FABERGÉ

PITTSBURGH, PA, October 5, 2011—The Frick Art & Historical Center is proud to present the first major exhibition of Fabergé objects to be shown in Pittsburgh. Opening October 23, 2011 and remaining on view through January 15, 2012, *Fabergé: The Hodges Family Collection* features more than 100 objects made by the world-renowned House of Fabergé, goldsmith and jeweler to the Russian court. To complement this exhibition, the Frick will display select items from its collection of fine 18th- and 19th-century Russian decorative arts, including an enameled Russian tea set made by A.I. Kuzmichev, purchased by Henry Clay Frick through Tiffany & Co. in 1894, and Russian silver purchased by Helen Clay Frick. The exhibition is part of a unique site-wide Fabergé experience at the Frick that includes: a special installation at Clayton, *All That Glitters: Luxury in the Gilded Age*, which focuses on decorative luxury objects in the collection

–more–

manufactured by firms such as Tiffany; Gorham; and Bailey, Banks and Biddle; an installation of Rolls-Royce automobiles at the Car and Carriage Museum; a special Fabergé Exhibition Shop inspired by the opulent and glittering world of Fabergé and Russian decorative and folk art; Russian-inspired menu items at The Café at the Frick; a broad range of public programs; and extended hours of operation.

Fabergé: The Hodges Family Collection is organized by the New Orleans Museum of Art. The Pittsburgh presentation is made possible through the generous support of First National Bank of Pennsylvania and the Richard King Mellon Foundation. Additional support is provided by the Laurel Foundation.

Frick Art & Historical Center Director Bill Bodine comments, “We are excited to present this very special exhibition and unique site-wide celebration of Fabergé. This exhibition provides us with the exciting opportunity to share a selection of rarely seen pieces from our decorative arts collection while examining and enjoying the brilliance of one of the world’s finest manufacturers of luxury objects. Fabergé represents the high quality craftsmanship and ingenuity that flourished around the turn of the 20th century—the time the Frick family resided at Clayton. The Frick’s presentation of *Fabergé: The Hodges Family Collection* has involved a tremendous amount of planning and preparation, and we look forward to welcoming many visitors during the upcoming three-month-long celebration.”

ABOUT THE EXHIBITION

The name Fabergé is synonymous with luxury objects of the highest order, and, like no other firm of the time, Fabergé evokes the opulence, sophistication and fairytale splendor of Belle Époque Europe and Russia in the last years of the Tsar. In America, this period was known as the Gilded Age—while in Russia, this period saw the rise and fall of both the House of Fabergé and its imperial patrons. Peter Carl Fabergé (1846–1920) is almost an exact contemporary of Henry Clay Frick (1849–1919) and, while the House of Fabergé is halfway around the world from Clayton, the Frick’s Pittsburgh home, the allure of Fabergé and exotic Russian-produced objects was powerful in America as well as Europe, and reflected an overarching cultural interest in fine design, beautiful materials and luxury objects that demonstrated good taste.

Peter Carl Fabergé's father, Gustav, founded the family jewelry business in 1842, and by 1872 Peter Carl, known as Carl, was in charge. Although associated with the imperial family, which named Fabergé royal jeweler in 1884, the firm sold a wide array of luxury objects and household accessories to many wealthy clients in both Russia and Europe. One of the delights of the exhibition *Fabergé: The Hodges Family Collection* is that it provides a wonderful introduction to a broad range of the firm's output, including jeweled and enameled photograph frames, tableware, jewelry, clocks, desk accessories, boxes, and smoking accessories—all reflecting Fabergé's ingenious use of both precious and semi-precious materials.

Carl's younger brother, Agathon Fabergé (1862–1895), who joined the firm in 1883, and famed workmaster Mikhail Evlampievich Perchin (1860–1903) were also instrumental to Fabergé's success in producing what became known as *objets de fantaisie*—small, exquisitely designed, collectible, decorative items—oftentimes both delightful to look at and superbly functional.

One of the most famous and historically significant objects in the exhibition is the *Bismarck Box*, an imperial presentation piece made by Fabergé for Tsar Alexander III to present to Prince Otto von Bismarck of Germany. The Louis XVI-style snuffbox bears a watercolor miniature of the Tsar on the lid, surrounded by brilliant-cut diamonds on a rich red enamel ground. The inscription on the case, which was added later, gives the date of the presentation as 1884. Recent research, however, has revealed that both archival information and invoices from the Imperial Cabinet date the box to 1889. In fact, Fabergé's invoice is dated September 20, 1889—just prior to the Tsar's state visit to Berlin in October.

The *Bismarck Box* is the first major imperial presentation piece made by Fabergé and is also a fine example of Fabergé's elegant and effortless use of historic forms. Agathon Fabergé, workmaster Mikhail Perchin and his assistant, Henrik Wigström, as well as Carl, all studied the historic collections at the Hermitage and used this experience to become fluent in many historical styles. In this instance, their study of 18th-century jeweled and enameled snuffboxes influenced the design of the *Bismarck Box*.

The *Stamp Viewer*, also from the workshop of Mikhail Perchin, is a wonderful example of Fabergé's custom work. This special order object was made for Grand Duke Konstantin Konstantinovich, a man with literary interests who wrote plays and poetry, and also collected stamps. This gift was given in commemoration of his 15th year as a part of the Ismailov Regiment, members of which were drawn from literary, artistic and intellectual circles. Interestingly, he was simply known as Konstantin Romanov in the regiment and did not avail himself of any imperial heraldry; therefore none appear on this intricate little stamp viewer.

THE INSTALLATION

The installation of *Fabergé: The Hodges Family Collection* at The Frick Art Museum is intended to facilitate understanding and appreciation of Fabergé on many levels. Individual object labels discuss the significance of each piece, its technique, craftsmanship, and place within the world of Fabergé. Groupings of objects in display cases tell larger stories—for example, that of the revolution in design created when Peter Carl Fabergé, his younger brother Agathon, workmaster Mikhail Perchin and his assistant Henrik Wigstrom began reviving techniques of enamel and gold work that had not been seen since the 18th century. These four men studied historic objects in the Hermitage collection and were inspired by the precious materials and techniques, leading to the House of Fabergé's transformation from high-end jeweler to an artist-jeweler internationally famous for creating distinctive, whimsical, charming, and luxurious *objets de fantaisie*.

While there are many fine objects in the exhibition bearing the mark of famed Head Workmaster Mikhail Evlampievich Perchin, a case focusing on just a few of his objects is devoted to exploring the range of his production, from small custom made mechanical objects, such as a stamp viewer, to a fabulous photograph frame in stunning tiger agate with three-color gold mounts in the Louis XVI style.

Some object groups explore provenance; one case features objects owned by the Dowager Empress Maria Feodorovna, including a photograph frame holding one of her favorite pictures of her son, Tsar Nicholas II. Her daughter, the Tsar's younger sister, Grand Duchess Olga Alexandrovna is represented by a number of objects as well, including an elegant claret ewer and

a beautifully understated glue pot in the shape of an apple, with its rose gold stem capped by a cabochon ruby.

Smoking was a past-time associated with upper-class society; in Belle Époque Russia, men and women alike smoked. The exhibition features a number of cigarette cases and smoking accessories. Each cigarette case presents a canvas for Fabergé artisans and it is in the cigarette cases that a huge variety of enamel colors can be appreciated. Fabergé experimented and perfected enameling techniques which vastly increased the number of colors available. The handful of standard jewel-tone colors like sapphire, emerald and ruby, expanded with Fabergé's experts creating a palette of over 140 colors from subtle iridescent oyster white to mauve, teal, coral, and raspberry shades.

Major workmasters are examined in the exhibition. Fabergé employed three Head Workmasters during its history. The first, Erik Kollin (1836–1901) left the firm shortly after the talented and tireless Mikhail Perchin was hired, by 1886 Perchin was Head Workmaster and was succeeded after his death in 1903 by his assistant Henrik Wigstrom. The Fabergé workshops were complex, multi-level systems. The Head Workmaster ensured the overall quality of a piece, which actually might pass through numerous specialist workshops before its completion. The workmasters who ran these specialist workshops generally worked exclusively for Fabergé and a number of these major workmasters are well-represented in the Hodges Collection, including August Frederik Hollming (1854–1913); August Wilhelm Holmström (1829–1903); and Anders Johan Nevalainen (1858–1933). The world of the artisan was close-knit and many of these workmasters learned from each other and opened workshops of their own once they received master status. The exhibition makes connections between masters and students.

The main silversmith in St. Petersburg working for Fabergé was Julius Alexandrovich Rappoport (1864–1916), Rappoport's works are displayed near those of the silversmiths who worked for Fabergé's Moscow production center. Most of the silver objects were produced in Moscow, where the country had a history of silversmithing and labor was inexpensive and plentiful. Beyond these practical considerations, the clientele differed in Moscow from St. Petersburg. A case of contrasting objects and styles explores the differences in these cities—St. Petersburg was more European in character, the language of the resident aristocracy was French and the

prevailing style looked back to the elegant and courtly designs of the Rococo and Neoclassical periods. Moscow, on the other hand, was more Russian in character, with a larger wealthy middle-class who liked objects either with more traditional Slavic folk designs, or with more populist designs, like the internationally popular Art Nouveau.

The exhibition also looks at the specialized techniques of stone carving, silver casting, gem setting and enameling.

The tiny and exquisitely crafted objects of Fabergé open the door to a vast and fascinating cultural history—from the inextricable linking of Fabergé with the tragic fate of the Romanov dynasty, to the materials, techniques, and uses of the objects themselves, to the stories of individual people and personalities who both made and owned the objects, the story of Fabergé is one of luxury and extravagance brought to an abrupt end by revolution. In 1918, following the establishment of the Bolshevik Soviet Republic, Fabergé and most of his family escaped to Switzerland. Many of Fabergé's wealthy Russian patrons also fled the country, taking what treasures they could with them. The jeweler's objects have always been coveted, and in the years since, as objects have made their way into auction houses and marketplaces, the allure of Fabergé has only grown, as collectors have sought out his spectacular and fascinating creations.

The exhibition is sure to have something to delight everyone—from a cabochon amethyst brooch purchased by the Dowager Empress Maria Feodorovna at Fabergé's St. Petersburg store in 1903; to a perfectly charming glue pot in the form of an apple, with a tiny rose-gold stem for an applicator brush; to a sculpture made from Persian turquoise wrapped with a dramatic sterling silver snake poised and ready to strike—the diversity of Fabergé's output is evident and its enduring ability to charm and astonish is apparent in every unique object.

THE HODGES FAMILY COLLECTION

The Hodges Family Collection, one of the most important private collections of Fabergé in the United States, was assembled by American collector Daniel L. Hodges over the past two decades. Objects range from photograph frames, tableware, desk accessories, boxes, clocks, and jewelry to cigarette cases and smoking accessories. All of the works illustrate the consummate skill of the House of Fabergé and its inimitable use of precious and semi-precious materials to

create luxury objects of the highest order. Among the many highlights of the Hodges Family Collection is *The Bismarck Box*, the first major imperial commission made by Fabergé and the only imperial portrait presentation box set with an image of Alexander III.

It is the intricacy and faultless mechanics of Fabergé's small objects that first attracted collector Daniel Lee Hodges, who, as a child, was fascinated by an uncle's work as a precision micromechanical engineer. He recognized the same precision in the works of Fabergé, coupled with ingenuity, beauty and the ability to delight.

EXHIBITION ORGANIZATION AND SUPPORT

Fabergé: The Hodges Family Collection is organized by the New Orleans Museum of Art.

The Pittsburgh presentation is made possible through the generous support of First National Bank of Pennsylvania and the Richard King Mellon Foundation. Additional support is provided by the Laurel Foundation.

CATALOGUE

This exhibition is accompanied by a sumptuous 310-page catalogue entitled *Fabergé: The Hodges Family Collection*. This hardcover volume was edited and co-authored by the late John Webster Keefe, who served as the RosaMary Foundation Curator of the Decorative Arts at the New Orleans Museum of Art. Published by the New Orleans Museum of Art, the catalogue is filled with beautifully photographed images of the items in the exhibition and essays that present the fascinating stories behind them. It also includes contributions from noted Fabergé authority and author Géza von Habsburg, Fabergé bibliographer and author Christel Ludewig McCanless, and Fabergé expert Kieran McCarthy. The catalogue is available for purchase at the Fabergé Exhibition Shop at The Frick Art Museum and the Museum Shop, located in the Visitor Center (members price: \$58.80; non-members price: \$65).

ALL THAT GLITTERS: LUXURY IN THE GILDED AGE TOUR OF CLAYTON

As a companion to the Fabergé exhibition, the Frick will feature a special installation and thematic tour of Clayton, which will be offered October 23, 2011–January 15, 2012. *All That Glitters: Luxury in the Gilded Age* artfully uses the historic turn-of-the-20th-century home of the Henry Clay Frick Family as an exhibition area. Items manufactured by Tiffany; Gorham; Bailey, Banks and Biddle; and others will highlight famous Gilded Age manufacturers of luxury goods, while the tour will incorporate these makers and objects into the larger story of Gilded Age life. Clayton admission is free for *Frick* members. Non-member admission: \$12 adults; \$10 seniors, students and the military; \$6 children 16 and under. Reservations are strongly recommended. (Please see separate news release on this tour for additional details.)

THE MOST PERFECT CARS: A ROLLS-ROYCE INSTALLATION

A special themed display at the Car and carriage Museum featuring three Rolls-Royce automobiles will highlight the early history of this prestigious British automaker as part of the *Fabergé at the Frick* celebration. The display includes two cars from the Frick's collection: a 1914 *Silver Ghost* owned by Henry Clay Frick and a 1923 *Silver Ghost Salamanca Town Car*. They will be complemented by a stunning 1929 *Phantom II* on loan from a private collection. Admission to the Car and Carriage Museum is free. (Please see separate news release on this installation for additional details.)

ADMISSION

A suggested donation of \$7.50 is requested of non-members to view *Fabergé: The Hodges Family Collection*. Frick members receive free admission to the exhibition and *All That Glitters: Luxury in the Gilded Age* tours of Clayton

FABERGEATTHEFRICK.ORG

A special website provides information about this exhibition and related museum-wide offerings. Here, visitors can read the behind-the-scenes blog to learn more about the objects, the exhibition, the history of Fabergé, and activities at the Frick. FabergeAtTheFrick.org also provides basic information regarding visiting, programs, scheduling tours, and booking events.

HOURS

Regular Site Hours: Tuesday through Sunday, 10 a.m. – 5 p.m.

October 23, 2011–January 15, 2012: Clayton and the site are open Tuesday through Sunday from 10 a.m. until 5 p.m. On Thursdays, the site, including The Café at the Frick, is open until 9 p.m. Dinner seatings are available at 5:30 and 7:30 p.m. Although reservations are recommended, walk-ins are welcome, space permitting.

November 24, December 24 and 25, January 1: The entire site is closed.

November 25, 26 and 27: Clayton and the site are open from 10 a.m. until 5 p.m.

EXHIBITION TOURS

Docent-led tours of *Fabergé: the Hodges Family Collection* are conducted on Wednesdays, Saturdays and Sundays at 2:00 p.m., and are free with exhibition admission. Groups of five or more are requested to schedule a private tour at an alternate time. Group and permanent collection tours cost \$5 per person, and reservations must be made two weeks in advance. Call 412-371-0600.

GROUP TOURS

Group tours are available during *Fabergé at the Frick*. Combination tours include *Fabergé: The Hodges Family Collection* and *All That Glitters: Luxury in the Gilded Age*. For groups of 12 or fewer, lunch at The Café at the Frick may be arranged, pending availability. Interested parties should inquire with Sylvia Ehler at 412-371-0600, ext. 658, or SEhler@TheFrickPittsburgh.org.

EXHIBITION PROGRAMS

The Frick offers a wide range of exhibition-related public programs in conjunction with *Fabergé: The Hodges Family Collection*. Details of these programs are available in a separate news release, as well as at FabergeAtTheFrick.org and TheFrickPittsburgh.org.

THE FABERGÉ EXHIBITION SHOP

The opulent and glittering world of Fabergé and Russian decorative and folk art provide the inspiration for The Fabergé Exhibition Shop, which will be open at The Frick Art Museum during the exhibition. Merchandise inspired by the colors and textures of The Hodges Collection includes distinctive jewelry, home décor, holiday decorations, Russian folk art items, and a selection of books that includes the sumptuous, 310-page catalogue that accompanies the exhibition. Beginning October 23, 2011, the Fabergé Exhibition Shop is open from 10 a.m. – 5 p.m. (Tues, Wed, Fri, Sat, Sun). Thursdays during the exhibition, the shop is open 10 a.m.–9 p.m. Select items from the Fabergé Exhibition Shop are available for purchase online at <http://thefrickpittsburgh.myshopify.com/>. Frick members receive a 10% discount on all purchases.

THE CAFÉ AT THE FRICK

During the run of *Fabergé: the Hodges Family Collection*, a variety of select Russian-inspired dishes created by Seth Bailey, The Café's executive chef, will complement The Café's regular menu items. Soups include: potato and mushroom; shchi (Russian cabbage soup); borscht and kharcho (Russian lamb stew). Entrées include: filet of white sturgeon, boar sausage, sautéed pike filet; and kotlets rissoles (chicken cakes). In addition, The Café will offer such beverages as Baltika Russian Beer from St. Petersburg, Rasputin Russian Stout from North Coast Brewing and several super premium Russian Vodkas.

In addition to regular hours (Tuesday–Sunday, 11 a.m.–5 p.m.), The Café will be open until 9 p.m. each Thursday during the exhibition, with dinner seatings available at 5:30 and 7:30 p.m. Although walk-ins are welcome (space permitting), reservations are recommended, and may be made by calling 412-371-0600. The Café at the Frick's menu is available online at The Café's page at TheFrickPittsburgh.org.

ABOUT THE FRICK ART & HISTORICAL CENTER

The Frick Art & Historical Center is a museum of the Gilded Age located on over five acres of beautifully landscaped gardens in Pittsburgh's East End. Comprising several historic buildings that house its multiple collections, the museum is the legacy of Helen Clay Frick, daughter of

Henry Clay Frick, one of America's greatest industrialists and art collectors. Committed to the preservation, presentation and interpretation of fine and decorative arts and historically significant artifacts, the Frick is one of Pittsburgh's most important cultural and educational assets.

The Frick Art Museum houses a collection of Italian Renaissance and 18th-century European art. Special exhibitions are presented on a regular basis, many of which are organized by the Frick's curatorial staff.

Clayton, the restored Frick family home, opened to the public as a fully restored historic house museum in 1990. Over 90% of Clayton's furnishings are original, and a dynamic schedule of public tours of the home is offered year-round.

The Car and Carriage Museum displays vintage automobiles and carriages, presents exhibitions on transportation design, and educates visitors about western Pennsylvania's role in automotive history.

In addition to preserving and presenting its collections, the Frick offers programs that interpret them. A dynamic schedule of public programs illuminating the era during which Pittsburgh became one of the nation's most important cities is offered. The Frick's educational programs serve over 14,000 individuals annually, and 125,000 people visit the museum each year.

GENERAL INFORMATION

The Frick Art & Historical Center is located at 7227 Reynolds Street in Pittsburgh's Point Breeze neighborhood. Free parking is available in the Frick's off-street lot or along adjacent streets. For information, the public may call 412-371-0600 or visit the Frick online at TheFrickPittsburgh.org.

For additional information or images, please contact Greg Langel, Media and Marketing Manager, at 412-371-0600 ext. 524 or GLangel@TheFrickPittsburgh.org.

#

The Frick Art & Historical Center, a museum, historic site and cultural center, serves the public through preservation, presentation, and interpretation of the fine and decorative arts and historically significant artifacts for all residents of and visitors to Western Pennsylvania.