



NEWS RELEASE

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For Immediate Release

THE FRICK ART & HISTORICAL CENTER PRESENTS

PAN—Fin de Siècle Prints: Art Nouveau on Paper

*Summer exhibition at the Frick examines avant-garde Europe through prints
published in eclectic Berlin-based Art Nouveau periodical*

PITTSBURGH, PA, May 6, 2011—Opening at The Frick Art Museum on May 21, 2011, *PAN—Fin de Siècle Prints: Art Nouveau on Paper* presents 80 sheets originally published as part of the Berlin-based periodical *PAN*, which reflect the avant-garde spirit of Europe at the end of the 19th century. Produced between 1895 and 1900, *PAN* is a milestone in graphic arts publishing and has been called the first “20th-century arts magazine.” The exhibition remains on view through September 11, 2011.

Most of the prints included in *PAN—Fin de Siècle Prints: Art Nouveau on Paper* date between 1895 and 1900 and represent an international group of artists working in wood engraving, lithography, and etching with works that encompass not only Art Nouveau, but Expressionism, Symbolism, Post-Impressionism, *Japonisme* and other trends in international art. Depicting scenes from the Champs-Élysées to a Kellergarten (cellar garden) in Germany, the prints from *PAN* provide a rich, instructive, and fascinating look into the end of the 19th century—into a world where fashionable, independent women frequent stylish shops, yet urban families struggle with poverty, a world where the bucolic countryside is often in jarring contrast to the industrial city, yet the sun sets over the coast in gorgeous Post-Impressionist pools of color. The artists and writers featured in *PAN* both assimilate and escape the past, and capture the vibrancy of the moment.

PAN was named after the earthy Greek god of flocks and pastures associated with fertility (creativity) and springtime, who also gives his name to the Greek word for all. The inclusiveness implied by the choice of the word *PAN* exemplifies the international scope of the publication and its attempt to encompass both established and emerging artists, and diverse modes of expression. As a publication arising out of the Art Nouveau movement, *PAN* sought to capture the energy and spirit of the international arts scene. This international ethos was not exclusive to *PAN*, but part of a larger spectrum of world events that included the creation of the Venice Biennale, and one year later the revival of the Olympic Games.

Founders Otto Julius Bierbaum (1865–1910) and Julius Meier-Graefe (1867–1935) were ambitious and not yet thirty when they founded *PAN* with the support and financial investment of a larger group of intellectuals, art historians, and cultural commentators. Bierbaum, the more literary of the two, went on to be a successful poet and novelist. Meier-Graefe, the magazine's first art director, became one of the most influential critics and art historians of the first half of the 20th century. The illustrious group of international artists who contributed to *PAN* trace a distinct path out of the 19th century and into the 20th. In addition to German artists, *PAN* published artists from France, England, Sweden, Belgium, Switzerland, Holland, and the United States. Some artists were established international names, like French Post-Impressionist Henri de Toulouse Lautrec (1864–1901), English Art Nouveau illustrator Aubrey Beardsley (1872–1898), German Symbolist Max Klinger (1857–1920), German Impressionist Max Liebermann (1847–1935), French sculptor Auguste Rodin (1840–1917), and French Neo-Impressionist Paul Signac (1863–1935), while others were young advocates of Art Nouveau and Expressionism, like Otto Eckmann (1865–1902), Peter Behrens (1868–1940), Käthe Kollwitz (1867–1945), and Henry Van de Velde (1863–1957). Typically, 1,100 copies were produced of the deluxe, high-end publication.

The Art Nouveau movement that spread throughout Europe at the end of the century was associated with young artists breaking free of 19th-century conventions and attempting to incorporate ideas of design and style into both the visual and applied arts. In Germany the movement was known as *Jugendstil* (literally, young style), and many of its practitioners, like Peter Behrens whose famous image *The Kiss* was published in *Pan*, went on to have influential careers that are clearly more associated with the 20th century than the 19th. In 1899, when Behrens designed and built his own home the experience proved so transformative that he ended up abandoning painting and illustration

for a career in architecture and design, in which his impact was felt for most of the 20th century through students and followers like Walter Gropius, Mies van der Rohe, and Le Corbusier.

Early in *PAN*'s history, internationalism came into conflict with nationalism when Meier-Graefe was dismissed as art director following concerns that the publication was too influenced by French art. The print that spurred his dismissal was Toulouse-Lautrec's *Mademoiselle Marcelle Lender, En Buste*, published September 1895, in *Pan*'s third issue. However, at the time it was perceived by some members of *Pan*'s editorial board as being the ultimate in French frivolity and decadence. Publication of the print was seen as a con or farce propagated on the German audience. History has since sided with Meier-Graefe, and the Toulouse-Lautrec lithograph is known as one of the most important images to have appeared in *PAN*.

Even without Meier-Graefe, French influence continued to appear in *PAN*, as exemplified by Henri Edmond Cross' *In den Champs Elysées*, which was published in Vol. IV, no. 1 of *PAN* in 1898. A rare example of pointillist technique used in lithography, it is one of the finest prints Cross made. Like his friend Paul Signac, Cross adopted a blocky pointillist style in the 1890s that was influential into the 20th century.

A now lesser known artist who appears with frequency in *Pan* is Otto Eckmann (1865–1902). Eckmann trained as a painter and worked in the Symbolist style, but soon became a leader in the *Jugendstil* movement. He is known for his ornamental floral designs, logos, and for creating two typefaces that are still in use Eckmann and Fette Eckmann—both fonts indebted to Japanese calligraphic style. His interest in Japanese art and his admiration of Japanese woodblock prints is obvious in the work he produced for *PAN*—which combine carefully delineated studies of nature with a masterful use of color and design to create images of great drama and simplicity. The exhibition contains several works by Eckmann, including *Nachtreiher (Night Herons)*, a woodblock print, with a startling vivid orange background. Using just two colors Eckmann creates a world of atmosphere—the realistically rendered herons wade in water stained orange by the setting or rising sun, ripples in the water and foliage at the edge of the sheet ground this in a real setting, but the birds are simply breathtakingly decorative—clearly created by a master at integrating design and subject.

In total, 59 artists are represented in this survey of some of the works included in *PAN*. A glimpse into the contents of this important periodical is not simply a view into the spirit, style and spectacle

of the 1890s, but is a vivid reminder of what art can accomplish in enriching our lives and expanding our view of the world.

This exhibition was organized by Landau Traveling Exhibitions, Los Angeles, CA, in association with Denenberg Fine Arts, West Hollywood, CA.

EXHIBITION PROGRAMS

The Frick offers a range of programs—including weekly tours and gallery talks—to complement this exhibition. Many of these public programs are offered free of charge. Detailed program information is available in the news release on exhibition-related programs.

THE FRICK ART MUSEUM

The Frick Art Museum is an intimately-scaled classical structure built in 1969 that contains the fine and decorative art collection of Helen Clay Frick. The permanent collection on view at The Frick Art Museum concentrates on Italian Renaissance and French 18th-century works.

Collection highlights include 15th-century paintings by Sassetta and Giovanni di Paolo; a portrait by Rubens; a landscape by Boucher; and a devotional altarpiece by Jean Bellegambe. In addition to exhibiting its permanent collection, the museum presents an active program of temporary exhibitions at the venues housing its multiple collections. Admission to The Frick Art Museum is free. The Frick Art Museum is open Tuesday – Sunday, 10:00 a.m. – 5:00 p.m. Docent-led tours of *PAN—Fin de Siècle Prints: Art Nouveau on Paper* are available free of charge on Wednesdays, Saturdays, and Sundays at 2:00 p.m. Groups of five or more and those interested in scheduling a tour of the permanent collection are requested to schedule a private tour at an alternate time. The cost for group tours of the exhibition and permanent collection is \$5 per person, and reservations must be made two weeks in advance by calling 412-371-0600, 9:00 a.m. – 5:00p.m., Monday—Sunday.

THE FRICK ART & HISTORICAL CENTER

The Frick Art & Historical Center is the legacy of Helen Clay Frick, daughter of 19th-century industrialist and art collector Henry Clay Frick. Having established The Frick Art Museum in 1969, Miss Frick desired that her family home, Clayton, and the surrounding estate be preserved for, and opened to, the people of Pittsburgh after her death. Her vision was realized in 1990.

Today, the Frick Art & Historical Center houses a galaxy of collections—including fine arts, decorative arts, automobiles and carriages, and historic artifacts— in multiple galleries and venues, many of which are historic objects in and of themselves. These collections, and the programs that interpret them, illuminate the era during which Pittsburgh became one of the nation’s most important cities and also make meaningful connections to contemporary times. Although still a relatively young institution, the Frick ranks among Pittsburgh’s most important cultural and educational assets.

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. The Frick is open 10:00 a.m.–5:00 p.m., Tuesday–Sunday and closed Mondays and major holidays. Admission to The Frick Art Museum, Car and Carriage Museum, Greenhouse, and Playhouse is free. The public should call 412-371-0600 for information, 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.

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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.