



NEWS RELEASE

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For Immediate Release

THE FRICK PITTSBURGH PRESENTS

Maker & Muse

WOMEN AND EARLY TWENTIETH CENTURY ART JEWELRY

FEBRUARY 15 – MAY 10, 2020

PITTSBURGH, PA, February 12, 2020 — The Frick Pittsburgh will present *Maker & Muse: Women and Early Twentieth Century Art Jewelry* at The Frick Art Museum from February 15 through May 10, 2020. Encompassing a stunning assemblage of more than 200 examples of art jewelry—including necklaces, pendants, brooches, buckles, tiaras, and other items of adornment—by influential makers such as René Lalique, Charlotte Newman, and Louis Comfort Tiffany, *Maker & Muse* celebrates the impact of women on the innovative and imaginative jewelry of the turn of the twentieth century. This exhibition is organized by the Richard H. Driehaus Museum and toured by International Arts & Artists, Washington, D.C.

Dr. Elizabeth E. Barker, executive director of The Frick Pittsburgh remarks, “We’re incredibly excited to bring this superb collection of artist-made, avant-garde jewelry here to Pittsburgh—a city built on innovation and increasingly known for our contemporary maker movement. There’s just so much to love

about this show—the beautiful objects, the stories of the women and men who made them, and the window they give us onto an earlier time.”

Admission for adult non-members is \$15; Senior/Student/Military \$13; Youth 6–16 \$8; Youth 5 and under free. Members of The Frick Pittsburgh receive free admission. A timed ticketing system is in place for this exhibition and advance ticket purchase is strongly recommended. Tickets may be purchased online at TheFrickPittsburgh.org, or by calling 412-371-0600.

ABOUT ART JEWELRY

Late in the 1800s, in response to the Industrial Revolution, handcrafted objects, both decorative and functional, became sought after, and jewelry was no exception to this trend. The jewelry produced as part of the Arts and Crafts movement—typically of semi-precious materials and highly individualistic in design and execution—became known as art jewelry.

Maker & Muse features more than 200 examples of art jewelry, organized regionally, and includes examples from the English Arts and Crafts Movement, French Art Nouveau, the *Jugendstil* (youth style) of Austria and Germany, and American regional makers in New York and Chicago. The exhibition celebrates the impact of women on this innovative and imaginative jewelry—both as makers, like Charlotte Newman, Sybil Dunlop, Dorrie Nossiter, and Jessie Marion King (to name a few), and as muses, whose taste, style, and allure inspired jewelry artists to create new forms, from the bold to the sensual.

The exhibition includes pieces from renowned makers of art jewelry, known for exquisite beauty and craftsmanship, like Louis Comfort Tiffany and René Lalique, whose work has never been out of the spotlight, alongside lesser known, groundbreaking artists like Charlotte Newman, who began professionally producing jewelry of her own design as early as the 1860s, and the artists of the Kalo Shop—a woman-founded craft, metalworking and jewelry studio based in Chicago that operated from 1900 to 1970.

ARTS AND CRAFTS IN ENGLAND

A pointed response to mass production and the industrial revolution, the Arts and Crafts movement in England emphasized the value of craftsmanship, the connection between designer and maker, and the

importance of meaningful work. The philosophy of the Arts and Crafts movement influenced all manner of production—from textiles to book binding, to furnishings, and even dress, which, for women, began to move away from restrictive, cumbersome Victorian clothing. This looser, less restrictive clothing was associated with creative, artistic types and the politically progressive, left-leaning intellectuals and activists, like suffragists.

Art jewelry was exactly right for accessorizing what came to be known as “aesthetic dress”—an early manifestation of what we might call “bohemian” style. Aesthetic dress was part of the reform movement in women’s clothing—a deliberate effort to make garments that were more comfortable, practical, and appropriate for the activities of modern women. The loose dresses were often romanticized evocations of medieval style (reinforcing an interest in returning to an idealized pre-Industrial world). The flowing robes and capes of aesthetic clothing were favored by stylish, unconventional women and required similarly unconventional jewelry.

It was in this period in England that women first became known as jewelry artists. Although women had certainly been involved with jewelry-making earlier, typically as part of family workshops, recognizing them as artisans, designers, and craftspeople in their own right was new. One of the pioneers of this period was Charlotte Newman, who signed her work Mrs. Newman or Mrs. N. She was known for her fine workmanship and eclectic designs. Her success encouraged other women to learn the trade.

MUSES AND MODERNS

While the Arts and Crafts movement championed the return to traditional artisanship, and the jewelry produced was meant to be relatively affordable, in France, the Art Nouveau style, perhaps most famously exemplified by the extraordinarily innovative work of Rene Lalique, was completely different. Known for sinuous curves, organic forms, and exquisite materials, Art Nouveau jewelry was expensive and intended for a small, avant-garde portion of society. It was particularly associated with the *demimonde*—a world of courtesans, dancers, actresses (notably Sarah Bernhardt), and “kept” women. French Art Nouveau jewelry was often full of conflicting symbolism that betrayed unease with the changing role of women in society. Imagery ranged from representation of beautiful women, to unsettling hybrid female creatures with the characteristics of insects or supernatural beings, to temptresses (like sirens or mermaids) who might lure a man to his doom.

In Germany and Austria, art jewelry was part of the youth style or *Jugendstil* movement. In many ways it reflected aspects of both British Arts and Crafts and French Art Nouveau. In 1903, architect Josef Hoffman and artist Koloman Moser founded the Wiener Werkstatte (Vienna Workshop) and began creating work with a more geometric, linear, and modern sensibility. Their concept of design encompassed broad environmental thinking from architecture to interiors to clothing and jewelry. As in France, women were not the makers, but instead muses, and the jewelry created in Germany and Austria was intended for sophisticated, modern women.

ART JEWELRY IN THE U.S.

In the United States, however, women were more involved in the making of jewelry. Louis Comfort Tiffany's New York jewelry studio opened in 1902, and female designers like Julia Munson and Meta Overbeck would lead his design department, though neither was publicly recognized for her work in her time. Tiffany and his team were inspired by nature and myriad cultural references, which they interpreted in beautifully crafted decorative objects for the home and for personal adornment.

Other makers included in the exhibition represent the Art and Crafts movement as it developed in Chicago. Artisans in Chicago were also reacting to urbanization and industrialization through a renewed interest in fine-hand workmanship. Women were a large part of the movement and had opportunities to train at institutions like Hull House and the School of the Art Institute of Chicago. The Kalo Shop was founded by six women under the leadership of Clara Barck Welles, who had attended the Art Institute. It became one of the most successful Arts and Crafts businesses in the city, and inspired the creation of art jewelry studios within department stores like Marshall Fields.

NEW FASHIONS FOR A NEW CENTURY

Art jewelry particularly flourished in the period from around 1890–1910, manifesting itself through different regional expressions and styles, with many shared characteristics. In some areas, notably Great Britain and the United States, women fully participated in the movement creating innovative works of striking originality, and although women were not crafting jewelry

in France, Austria, and Germany, they were inspiring new designs, and demanding new fashions for the new century. *Maker & Muse* presents a dazzling array of these works and through them provides a fascinating look at the social, political, and economic world in which they were created, reflecting the interests, roles, and lives of women, not simply as patrons, but as artists, partners, and inspiration.

EXHIBITION ADMISSION

Adult non-members \$15; Senior/Student/Military \$13; Youth 6–16 \$8; Youth 5 and under free.

Members of The Frick Pittsburgh receive free admission. A timed ticketing system is in place for this exhibition and advance ticket purchase is strongly recommended. Tickets may be purchased online at TheFrickPittsburgh.org, or by calling 412-371-0600.

An Acoustiguide audio tour of *Maker & Muse*, including 18 tour stops spanning the five sections of the exhibition, will be available to visitors included with the price of admission. The audio tour features an introduction by the Frick’s Executive Director, Elizabeth Barker, as well as commentary by Richard H. Driehaus, jewelry collector and founder of The Richard H. Driehaus Museum, Elyse Zorn Karlin, exhibition curator, and Ulysses Dietz, Chief Curator Emeritus of the Newark Museum and noted decorative arts expert. Audio devices will be loaned to visitors at The Frick Art Museum admissions desk.

EXHIBITION ORGANIZATION AND SUPPORT

Maker & Muse: Women and Early Twentieth Century Art Jewelry was organized by the Richard H. Driehaus Museum and is toured by International Arts & Artists, Washington, D.C.

The Pittsburgh presentation of this exhibition is made possible by the Richard C. von Hess Foundation. Additional support is provided by Henne Jewelers.

ABOUT THE FRICK PITTSBURGH

Located on the Pittsburgh estate of late-nineteenth-century industrialist Henry Clay Frick, The Frick Pittsburgh is the steward of collections left as a legacy to the people of Pittsburgh by Frick’s daughter, Helen Clay Frick. The permanent collections include fine and decorative arts, cars, carriages, historic

objects, and buildings. The Frick experience includes The Frick Art Museum, the Car and Carriage Museum, Clayton, the Frick family Gilded Age mansion, and six acres of beautifully landscaped lawns and gardens. Also included are an Education Center, the Frick children’s playhouse (designed by renowned architects Alden & Harlow), a large working greenhouse (also designed by Alden & Harlow), The Café at the Frick, and the Grable Visitor Center, which houses the Frick Museum Store.

GENERAL INFORMATION

The Frick Pittsburgh 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; 10:00 a.m. – 9:00 p.m. Friday; and is closed Mondays and major holidays. The public should call 412-371-0600 for information, or visit the Frick online at TheFrickPittsburgh.org.

For additional information or images, please contact Kaitlyn Clem, Marketing and Communications Associate, at 412-342-4025 or KClem@TheFrickPittsburgh.org.

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