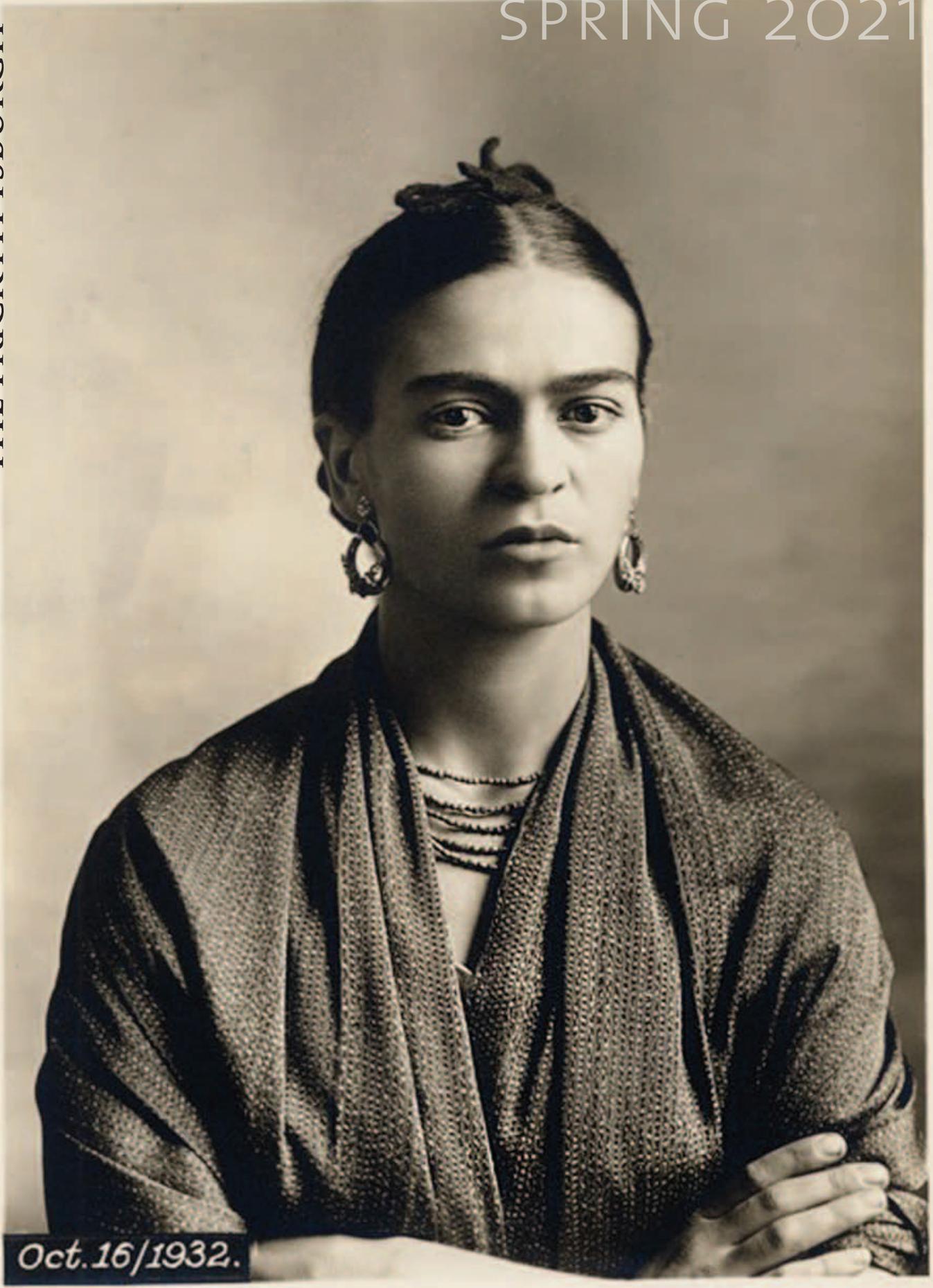


SPRING 2021

THE FRICK PITTSBURGH



Oct. 16/1932.

A vibrant tulip garden in front of a stone building with a balcony. The tulips are in various stages of bloom, with colors ranging from bright yellow to deep red and orange. The building is a light-colored stone structure with a balcony and arched windows. The sky is a clear, bright blue.

## THE FRICK PITTSBURGH SPRING 2021

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## FROM THE DIRECTOR



Dear Readers,  
In our last issue of this magazine, we shared with you our commitment to become a more inclusive and equitable organization, work that continues apace, and informs our current roster of exhibitions exploring a range of human experiences—from photographs of the iconic Mexican painter Frida Kahlo to an installation of new sculpture by Homewood-based artist Vanessa German.

As online programs continue to transform our work for the better, by expanding access to our offerings and inspiring new visits to our campus, we are taking steps to support a “hybrid” future—including by increasing wi-fi access across our campus, and preparing the livestreaming museum tour service described in the following pages.

During the quiet of recent months, our team has been hard at work. At Clayton, for example, we installed a new wheelchair lift, replaced storm windows, completed the porch restoration (illustrated on page 10), and launched projects to conserve a balcony and bathroom.

Next, we are refreshing The Café dining room and reviewing its services. Once it is safe to reopen—we hope, in early summer—we will be expanding the hours and menu. In the mornings, The Café will begin to serve gourmet coffee, teas, and pastries. At midday, we’ll feature light lunch favorites, such as soups, sandwiches, and salads—including carry-out for picnics on the grounds as well as some kid-friendly options. In the afternoons, an indulgent high tea, complete with champagne, will return to The Café. On periodic evenings, guest chefs will prepare thematic dinners.

Circumstances permitting, we expect to resurface the parking lot this spring and add our first electric vehicle charging stations—updates that Henry Clay Frick and his neighbor George Westinghouse would surely have enjoyed. Later this year, we expect to improve pathway lighting across our site, in a manner consistent with the dark-sky movement—an international campaign to reduce light pollution we’re exploring in a series of programs. Another series, developed in collaboration with the National Aviary and timed during spring migration, will focus on birds—in art, fashion, and nature.

We couldn’t be more excited to share these and other experiences with you in the months ahead. Thank you for joining us and for your unwavering, inspiring support.

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

Elizabeth E. Barker, Ph.D.  
Executive Director

MARCH 6 – MAY 30, 2021

**FRIDA KAHLO**  
**AN INTIMATE PORTRAIT:**  
**THE PHOTOGRAPHIC**  
**ALBUMS**

1929. - 19 años.  
Cuando me case con Diego.

**T**his exhibition provides rare and moving insight into the personal life of one of the twentieth century's most iconic artists. Since her death in 1954, Frida Kahlo's (1907–1954) fame as an artist and female role model has increased exponentially. Though the headline of her obituary in *The New York Times* read, "Frida Kahlo, Artist, Diego Rivera's Wife," her work, her image, and her extraordinary life have captured the imagination of the art world and pop culture, making her one of the most recognizable artists today, eclipsing her dear Diego.

Through 115 photographs selected from her private albums, this exhibition allows us to see Frida Kahlo through her own eyes, as well as the eyes of her family (like her father, professional photographer Guillermo Kahlo), and her friends, many of them noted photographic artists, including Tina Modotti, Manuel Álvarez Bravo, and Nickolas Muray. Like all family albums, these photographs tell a story; they illuminate Kahlo's turbulent marriage to famed muralist Diego Rivera (1886–1957), commemorate friendships and happy times, document love and loss, and chronicle her pain.

Frida Kahlo is most known for her captivating self-portraits, which she began painting from bed while recovering from a near-deadly bus accident in 1925. The photographs in this collection provide intriguing evidence of the way Kahlo envisioned herself and crafted and refined what would become her world-famous image. Some photographs have been altered by hand to change her appearance, possibly as aids in painting. Frida had a natural connection with the lens; she seems always aware of the camera, and was intentional in her use of it as a tool to communicate with the viewer, likely a sensibility learned while assisting her photographer father on location and in the darkroom.

The collection illustrates the relationship between Frida and Diego—her great love, and what she called the second serious accident in her life. The couple married in 1929, divorced in 1939, only to remarry in 1940. Kahlo kept photos of Diego as a child, there are photos of Diego working on his murals and in his studio, and many images of the two of them together. A handful of photographs show Diego with fashionable young women and his assistants. Many of the portraits of Frida are inscribed to Diego, given as tokens; two photographs are emblazoned with pink lipstick kisses.

Kahlo's lifelong struggles with loss and injury are visible throughout the

exhibition. Childhood polio and injuries from the bus accident left her permanently disabled. One leg was damaged by polio and the spine-crushing bus accident left her both unable to carry a pregnancy to term and suffering from chronic pain. One 1940 photograph by Nickolas Muray depicts Kahlo in bed with her chin supported by a sling while she undergoes traction treatment in a Mexico City hospital. The photograph is inscribed "For Diego from Frida." Other photographs show her in bed or in a wheelchair—often recovering from one of the 30 additional surgeries she had in an effort to reduce her chronic pain.

Together, this collection of photographs captures the flavor of the world that Frida Kahlo and Diego Rivera shared—a world where the intellectual, creative, and politically ambitious optimistically worked to change the status quo, and a world where the twentieth century, with its globe-traveling sophisticates, met the traditional culture of Mexico.

Art historian and Kahlo biographer Heyden Herrera attributes the immense popular connection to Frida's painting to its emotional force. In a press release for the exhibition *Frida Kahlo*, which opened at the Walker Art Center in 2007, Herrera said:

*Looking at her self-portraits, you feel that she is speaking directly to*



*you. Whatever it was that propelled her to paint herself again and again connects with the viewer on the deepest level. She painted her own image because she wanted to know herself and to make herself known. She wanted to be kept in mind...*

For Kahlo, photography worked in much the same way. Photographs were intensely important evidence of her existence as well as companionship during times of convalescence. She amassed a vast photo archive of over 6,000 images that reflect her greatest interests—Diego, friends and family, lovers, her body, medicine, and Mexican

culture. She saved photos of loved ones to, “keep them close,” and would often give photos to friends with the entreaty to, “remember me.” Frida Kahlo looks at us from these photographs with a boldly assessing expression; her creativity and passion for life are clear, and we not only remember her but want to know her better.

The exhibition is organized and designed by Vicente Wolf Associates from the collection of Vicente Wolf, who says:

*This collection shows a very personal view and exposes [Frida's] vulnerable side...They show the*

*woman and the man she loved. They go beyond just pretty pictures: These are the images that truly bring Diego and Frida to life.*

Major exhibition program support is provided by the Richard King Mellon Foundation. Additional support is provided by members like you. ■

—Melanie Groves, Manager of Exhibitions & Registrar

## SPONSOR A PHOTO

Please visit the exhibition page on our website or contact Jodi Golomb at [jgolomb@TheFrickPittsburgh.org](mailto:jgolomb@TheFrickPittsburgh.org) or 412-342-4089 for information on how you can sponsor one of the photos in the exhibition.



## MEMBER PREVIEW DAY

**FRIDAY, MARCH 5, 2021, 11 A.M. – 5 P.M.**

Be among the first to experience this exhibition during a daylong, members-only preview at The Frick Art Museum. Space is limited and advance reservation is required. RSVP at [TheFrickPittsburgh.org](https://TheFrickPittsburgh.org) or call 412-371-0600.

## VIRTUAL GALLERY TALKS

**MONDAY, MARCH 8, 2021 AT 10 A.M., 12 P.M., 2 P.M., AND 4 P.M.**

Join us from home for members-only virtual gallery talks.

Visit [TheFrickPittsburgh.org](https://TheFrickPittsburgh.org) for details.



*Far left: Unknown, Frida at the staircase behind Diego's studio in the San Angel compound, after 1932. Photograph, 10 x 7 3/4 in. The Vicente Wolf Collection. Photographed by Peter Riesett, courtesy of Pointed Leaf Press.*

*Center: Unknown, Frida Kahlo sitting on her bed at the Blue House, Coyoacán, Mexico City, c. 1949. Gelatin silver print, 5 3/8 x 4 1/8 in. The Vicente Wolf Collection. Photographed by Peter Riesett, courtesy of Pointed Leaf Press.*

*Above: Tina Modotti (b. Italy, d. Mexico, 1896–1942). Diego Rivera, c. 1929. Gelatin silver print, 5 x 5 5/8 in. The Vicente Wolf Collection. Photographed by Peter Riesett, courtesy of Pointed Leaf Press.*

*Near left: Unknown, Frida Kahlo, Blue House, Coyoacán, Mexico City, no date. Gelatin silver print, 5 1/8 x 4 3/8 in. The Vicente Wolf Collection. Photographed by Peter Riesett, courtesy of Pointed Leaf Press.*

# CAST THE ART OF HOOD ORNAMENTS IN CHROME

APRIL 24–OCTOBER 31, 2021  
CAR AND CARRIAGE MUSEUM



*Victoire, René Lalique, 1928. Image courtesy the Musée Lalique, Private collection. Photo Y. Langlois.*

IF YOU'VE READ THE LATEST ISSUES OF THE FRICK PITTSBURGH MAGAZINE, YOU'RE PROBABLY WELL AWARE THAT AN EXHIBITION OF HOOD ORNAMENTS IS COMING TO THE CAR AND CARRIAGE MUSEUM. THE EXHIBITION, TITLED *CAST IN CHROME: THE ART OF HOOD ORNAMENTS*, WAS SCHEDULED TO OPEN IN APRIL 2020, BUT DUE TO THE PANDEMIC, IT, ALONG WITH LIFE ITSELF, IT SEEMED, WAS POSTPONED. NOW, THE EXHIBITION IS FINALLY UPON US. PREVIOUS ARTICLES HAVE TALKED ABOUT THE SHOW'S OVERALL THEMES; THIS TIME, WE'LL DISCUSS ONE OF THESE SCULPTURES' FEATURED ARTISTS, RENÉ LALIQUE.

While various hood ornaments were available to all car owners in the early 20th century, luxury brand owners wanted their cars to stand out among their peers. To accomplish this, wealthy owners adorned their vehicles with glass ornaments. With its inherent fragility, the use of glass increased the object's prestige as a rare and decadent purchase. These stylish ornaments became a symbol of affluence and status, and owners had several options for suppliers. In Britain, there was Red-Ashay. French motorists purchased Sabino. In the United States, owners bought from Persons Majestic. Those owners who wanted the most opulent ornaments, however, sought the designs of French artist René Lalique.

Known for his Art Nouveau jewelry and glass perfume bottles, Lalique began creating Art Deco style hood ornaments in the 1920s.

He introduced his first ornament in 1925, the *Cinq-Chevaux* (five horses) for Citroën's 5CV—his only design made for a specific marque. Lalique chose uncolored glass for most of his works and incorporated satin and frosted finishes. On the rare occasion he chose colored glass, he selected shades of pinks, purples, and blues. In *Vitesse* (right), Lalique used opalescent glass, which gave the object a milky appearance. From the 1920s until his death in 1945, Lalique created 29 hood ornaments. Due to their high cost—approximately \$600–900 today—Lalique's creations graced only the most coveted luxury models such as Bentley, Hispano-Suiza, Bugatti, Isotta-Fraschini, and other similar marques. Lalique's top-selling ornament and probably his most recognizable is *Victoire* (left)—which epitomizes Art Deco styling.

Created to commemorate the 10th anniversary of the end of WWI, Lalique introduced *Victoire* on a Minerva automobile at the 1928 Paris Motor Salon. The ornament embodies energy, speed, and motion. *Victoire* denotes a female figure who seems to be facing into the wind, rendered in a way that expresses both the structural interest of Art Deco and aerodynamism—with her hair protruding behind like a sharp wing. Although only her head is visible, one can imagine her body bracing against the force of the wind. The piece stands on its own as a sculpture but doubles as an added elegant touch to the automobile it adorns.

Like *Victoire*, many of Lalique's pieces could stand on their own as works of art. He commissioned pedestals from the Breves Gallery in London for his client's ornaments to be prominently displayed in their homes when not mounted to a vehicle. Although we often think of cars as primarily functional objects, during the automobile's golden age these ornaments, as well as the vehicles they adorned, were works of art created by some of the best artisans and industrial designers. You can learn more about René Lalique and the numerous other artists who created these decorative embellishments in *Cast in Chrome* on view at the Car and Carriage Museum April 24 through October 31, 2021. ■

—Kim Cady, Assistant Curator,  
Car and Carriage Museum



*Vitesse* (speed),  
René Lalique, c. 1929.  
Photo courtesy the  
Corning Museum  
of Glass.

## SPONSOR A HOOD ORNAMENT

Please visit the exhibition page on our website or contact Jodi Golomb at [jgolomb@TheFrickPittsburgh.org](mailto:jgolomb@TheFrickPittsburgh.org) or 412-342-4089 for information on how you can sponsor a hood ornament in the exhibition.

COMING SOON  
**VIRTUAL TOURS**

Imagine purchasing a timed ticket for a guided exhibition tour. At the appointed hour, you open your smartphone, power on your computer, illuminate your classroom projector, or switch on your community center's flat screen. A knowledgeable, friendly person walks you through the show, pausing to allow you to see the artworks and answering your questions in real time. Maps, photographs, and even music enhance the presentation. The sound and video quality are excellent, and you complete the tour feeling excited to return.

The Frick Pittsburgh is preparing to launch just such a touring and storytelling tool, developed specifically for us over the past several months by graduate student teams from Carnegie Mellon University's Entertainment Technology Center as part of a collaboration with the August Wilson African American Cultural Center, Fallingwater, the Mattress Factory, and The Westmoreland Museum of American Art, generously supported by the Richard King Mellon Foundation.

We thank all who have contributed to the project, including our incomparable project coordinator Ana Rodriguez Castillo; our CMU student producers and designers, I-Tung Chiang, Marissa Doerger, Annie Hsiao-Ching Huang, Eunhye Grace Kang, Derek Chan, Angela Chen, Kathryn Eliand, and Ningshan Ouyang; our wonderful colleagues at the Frick's partner museums; and dozens of volunteer playtesters. We can't wait to welcome you to a virtual tour soon! ■



**ANA RODRIGUEZ CASTILLO**



**MARISSA DOERGER**



**I-TUNG CHIANG**



**ANNIE HSIAO-CHING HUANG**



**EUNHYE GRACE KANG**



**DEREK CHAN**



**ANGELA CHEN**



**KATHRYN ELIAND**



**NINGSHAN OUYANG**

THE FRICK ART MUSEUM, 2021

## VISITING ARTIST VANESSA GERMAN

**THE FRICK PITTSBURGH IS HONORED TO EMBARK ON A PARTNERSHIP WITH OUR CELEBRATED NEIGHBOR**

**VANESSA GERMAN.** A self-described “citizen artist,” German is a poet, performer, sculptor, and activist. In her Homewood studio, just blocks from the Frick, she creates work that explores the transformative healing power of art and love. German’s intricate mixed-media sculptures incorporate found objects from her Pittsburgh neighborhood and further afield, including doll parts, antique tins, cowrie shells, household objects, and African beads, as well as hand-crafted glass objects made by the artisans of the Pittsburgh Glass Center. The contemporary power figures evoke religious icons, Congolese minkisi sculpture, and folk art traditions. With her three-dimensional assemblages, poetry, and performance, German reclaims objects and words that symbolize the oppression of African Americans for generations, confronting the presence of racism, violence, and brutality.



For an upcoming installation, German will be curating a selection of her own artworks to install throughout the permanent collection galleries at The Frick Art Museum in direct dialogue with the collection formed by Helen Clay Frick. The first iteration includes a series of

three altarpieces, *nothing can separate you from the language you cry in*, created as a reckoning with the deaths of Elijah McClain, Breonna Taylor, George Floyd, and the countless other Black citizens killed at the hands of police. Installed among Italian Renaissance devotional paintings, German’s works offer a powerful meditation on grief, reckoning, and social healing.

The installation, accompanied by a series of programs, will be the first phase of a visiting artist residency with the ultimate goal of presenting a retrospective of German’s work to date and creating a community-centered body of art in response to the Frick’s collection. German will be the first Black contemporary artist featured in an installation at the Frick. Created as an intentional response to the current national and global crises, German’s intervention engages with the inherent tension of a museum collection built on privilege and Gilded Age ideals. The project continues our commitment to engaging contemporary artists who can bring new perspectives and stories to The Frick Pittsburgh. ■

—Dawn R. Breaun, Associate Curator of Decorative Arts

*nothing can separate you from the language you cry in (detail), in progress January 2020.*





*Left: Terrazzo restoration completed at the entrance of Clayton. Background: Detail of conserved terrazzo fragments prior to reinstallation.*

When the porch was disassembled in 2018, McKay Lodge Conservation Laboratory carefully removed the salvaged terrazzo fragments and completed the initial conservation. A desalination bath removed harmful chlorides from the surface of the terrazzo. Conservators replaced the backing material, stabilized small cracks, and prepared the fragments to be reinstalled by a terrazzo contractor.

Once the structural repairs at the northwest corner of Clayton had been completed and the porch was rebuilt, O.A. Bertin Company set the conserved pieces within a new terrazzo pour that refabricated the solid yellow background and maroon border. Particularly difficult was the task of matching the seven different colors represented in the design. Bertin's artisans had to get the recipes just right, matching not only the hues but the size and appearance of the chips in each specimen. Once the colors had been properly matched, Bertin filled the lost areas, replaced missing zinc borders, then ground, polished, and sealed the terrazzo panel in place.

"Our company truly enjoyed working on this restoration project with its detail and hand-crafted work that went into the original piece," said Michael B. Moreal of O.A. Bertin. "Most modern designs are achieved by using computer-controlled machines, but this job gave us the unique opportunity to use our creative and artistic skills that we've honed over the years. We were excited to recreate this historical piece that will serve the Frick and its patrons for many years to come."

The conservation of the Clayton porch was supported in part by a grant from the Allegheny Regional Asset District. ■

—Dawn R. Brean,  
Associate Curator of Decorative Arts

## HAPPENINGS AT CLAYTON

### A GRAND ENTRANCE: TERRAZZO RESTORED

**W**hen Clayton reopened its front door last fall after a two-year restoration project involving structural repairs on the north façade of the house, there was one item still on the to-do list—the reinstallation of the terrazzo panel at the landing of the exterior porch stairs. The Frick is excited to share that the final phase is now complete.

The terrazzo at Clayton's entrance was added in 1932, replicating the

original marble mosaic tile design. Whereas the mosaic tile consists of individual pieces of marble placed to form a design (as seen in the enclosed porch at Clayton), terrazzo is a composite material poured in place, consisting of chips of marble or granite set in cement and polished to give a smooth appearance. Due to freeze-thaw cycles and underlying structural issues, the terrazzo panel had deteriorated substantially over the years. In consultation with a contractor and conservators, Frick staff decided to remove only the most significant design elements from the original panel—the central medallion and scrolling borders—and reproduce the solid color fields with a new terrazzo pour. This required the work of two skilled firms.

ON VIEW NOW

## BEAUTIFULLY BLACK IN RED AND GREEN

**T**he Frick Learning & Visitor Experience department, through the help of creative and cultural educator Luqmon Abdus-Salaam, partnered with the nonprofit organization Voices Against Violence in August 2020 for a powerful project.

Together, the student campers from Voices Against Violence's summer program, Mr. Abdus-Salaam, Voices Against Violence artist and educator Ernest Bey, and educators from the Frick conceived and created the outdoor art installation *Beautifully Black in Red and Green*. This artwork is the product of an introspective reflection on the positive association the campers have with being Black. The images and words on the triptych panels came from each of the campers involved in the project. The artwork tells the cultural story of how they view themselves as Black Americans within the context of their history.

The project itself began with many conversations about how the Frick can acknowledge and address our role in the current cultural climate, and how this museum can give local artists and others a place for expression. We were introduced to Voices Against Violence through Mr. Abdus-Salaam, who has an ongoing relationship with the organization. To create the installation, campers ranging in age from 8–14 years old visited the Frick for a safe outdoor field trip in August. During this visit the campers, under Mr. Abdus-Salaam's guidance, explored positive words they associate with being Black. These words became the foundation for their artwork. Back at their Voices Against Violence camp, the campers worked with the artist Ernest Bey and Frick educator Stacey McSorley to bring these words to life on the canvases.

The amazing result is a triptych of canvases each measuring 72 by 36 inches. The artwork is on display on the Frick grounds near the corner of Homewood Avenue and Reynolds Street. We are grateful to the talented and creative campers who were willing to share their ideas and artwork with us! ■

—Molly Kilbridge, Manager of Community & Family Learning



## UPCOMING EXHIBITIONS

All dates subject to change.



Above: Croquet ensemble, 1860s. Photo: Brian Sanderson © FIDM Museum. Courtesy American Federation of Arts.

Right: John Everett Millais, *The Blind Girl*, 1856. Oil on canvas, 31 13/16 X 21 in. Presented by the Rt. Hon. William Kendrick, 1892 © Birmingham Museums Trust. Courtesy American Federation of Arts.

Opposite, top: Family moving north from Florida during the Great Depression. Illinois State Historical Society.

Opposite, bottom: Romare Bearden (1911–1988), *The Family (detail)*, 1975. Etching and aquatint, 19 1/2 X 25 3/4 in. Image courtesy of the Romare Bearden Foundation.

### 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 1850–1900, *Victorian Radicals* includes major works by William Holman Hunt, William Morris, Dante Gabriel Rossetti, and other celebrated British artists in context with 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

### 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: Outdoor Girls* features 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, *Sporting Fashion* 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. Major exhibition program support for the Pittsburgh presentation is provided by the Richard King Mellon Foundation. Additional support is provided by members like you.



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



**ROMARE BEARDEN:  
ARTIST AS ACTIVIST AND VISIONARY**

April 30 – September 18, 2022  
The Frick Art Museum

This exhibition explores Romare Bearden as an artist of social conscience and action. Drawing on his own experiences, Romare Bearden (1911–1988) created narratives that reflect both the nostalgic rural North Carolina of his childhood, and the vibrant urban life in places like Pittsburgh and Harlem. His work layers themes from art, history, and literature with religion and everyday rituals like family dinners, to create visual stories that depict and celebrate African American subjects. A graduate of Peabody High School, Bearden spent much of his teen years in Pittsburgh, and his 1984 mural *Pittsburgh Recollections*, installed at the Gateway Center T station, honors the city's history. Featuring a diverse collection of original collage, watercolors, limited edition prints, reproductions, and rare archival material, the exhibition examines how Bearden agitated for social change through the visual arts and writing. The exhibition was organized by the Romare Bearden Foundation, New York, NY. Exhibition Tour Management by Landau Traveling Exhibitions, Los Angeles, CA. ■

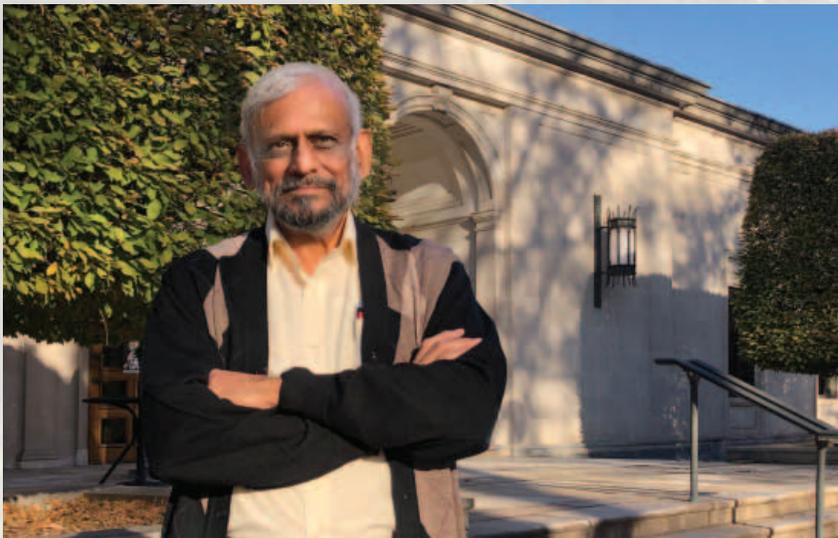
American Federation of Arts and Birmingham Museums Trust. This exhibition is supported by a grant from the National Endowment for the Arts. Additional funding provided by Clare McKeon and the Dr. Lee MacCormick Edwards Charitable Foundation. Major exhibition program support for the Pittsburgh presentation is provided by the Richard King Mellon Foundation. Additional support is provided by members like you.

**DRIVING WHILE BLACK: THE FIRST WAVE OF  
THE GREAT MIGRATION (1916–1940)**

April 1 – October 23, 2022  
Car and Carriage Museum

Purchasing a car was one of the first things African Americans did as they moved into the middle class. Automobile ownership provided a real sense of freedom. It was freedom from the restraints of slavery, freedom from timetables of trains and buses, and, most importantly, was the freedom of unrestricted mobility, the ability to come and go as one pleases. *Driving While Black* will examine the effect automobile ownership has had on African Americans' lives and its role in the Great Migration—the period from the end of the Civil War through the early 1970s, when six million African Americans migrated to the north and west, seeking better employment opportunities in the budding steel and automobile industries while escaping discriminatory laws in the South.





## MEET A MEMBER: DR. SOUMYO MOITRA

14 |

Dr. Moitra understands the impact art, history, and nature can have on someone. As a graduate student at Carnegie Mellon University (CMU) in the 1980s, Moitra appreciated the ability to come and visit the The Frick Art Museum for free when he didn't have many resources. At that time, the Frick was one of the few cultural institutions in our region that was accessible to students. "I think it's so important to have this opportunity, especially if you're interested in art but can't afford to pay the price of admission," Moitra says.

Moitra lived in many cities around the world after finishing his studies in physics and art, but he came back to Pittsburgh in 2008 to teach at CMU's Software Engineering Institute. He retained his love of art and was compelled to join the Frick as a member, remembering the effect it had on him in his younger years. Thinking about his own legacy, he also decided to make

a planned gift to the Frick, knowing that his gift would make it possible for future generations of students to visit, as he had.

"I appreciate that the permanent collection is free, and I can enjoy it over and over again," says Moitra. The Frick's collection of British, Italian, and French paintings are standouts—"we're lucky to see them in Pittsburgh." An admirer of antique cars, Moitra also enjoys visiting the Car and Carriage Museum, seeing how the history of Pittsburgh is told through transportation.

Moitra appreciates the quality of the Frick's special exhibitions—most recently *Maker & Muse*, which he called "outstanding." Having lived in Germany in the past, he had a particular interest in the *Jugendstil* ("youth style") artworks. Another favorite was the special exhibition *Fabergé: The Hodges Family Collection* from 2011.

The Frick has been a key part of Dr. Moitra's life for many years, and he feels it is important to give back, support the future of the institution, and ensure that anyone can find sanctuary on our campus. His membership, as well as his generous decision

to make a planned gift to the Frick, have an impact on everything we do here. We are so very thankful for his support! ■

## INVEST IN THE FUTURE OF THE FRICK

Helen Clay Frick's exceptional planned gift—creating The Frick Pittsburgh—allows us to provide the unique museum experience that so many enjoy each year. You, too, can create a meaningful legacy, and help ensure that the Frick remains accessible well into the future. This tax-planning season, we invite you to consider naming the Frick in your will, making a qualified charitable distribution from your retirement plan, or otherwise including us in your estate plans. For more information, please contact Maddy Fisher, Manager of Individual Support, at 412-342-4098 or [mfisher@TheFrickPittsburgh.org](mailto:mfisher@TheFrickPittsburgh.org) ■

# EVENTS

**VIRTUAL EVENTS**

All programs will be held online. Visit [TheFrickPittsburgh.org](http://TheFrickPittsburgh.org) or call 412-371-0600 to register.

## MARCH

- 13 Saturday  
**Frida (Online) Family Fun Day**  
 10:00 – 11:30 a.m.  
 Please join us from home for a morning of art and insight as we celebrate the artist Frida Kahlo. Inspired by the visiting exhibition *Frida Kahlo—An Intimate Portrait*, we will learn about the artist and explore different ways of expression using color and portraits. *Most appropriate for children ages 5 and up. Free; advance registration required.*
- 15 Monday  
**Common Reads**  
**The House on Mango Street**  
**by Sandra Cisneros**  
 6:30 p.m.  
 Please join Frick staff members and fellow readers and literature lovers for a virtual book club. *Free; advance registration required.*
- 16 Tuesday  
**In Conversation: Murderous Millinery**  
 7:00 p.m.  
 At the height of the “plume boom” in the late 19th century, feathers, wings, and even entire stuffed birds were used to trim women’s hats. This mass slaughter brought many birds to the brink of extinction and sparked conservation efforts, including the creation of the Audubon Society. Join Dawn R. Brean and Rebecca Kelly, textile conservator at the University of Rhode Island and visiting curator at Newport Historical Society, for a lively online discussion on the topic. *Free for members; \$5 students; \$10 non-members; advance registration required.*

- 23 Tuesday  
**Writing with Frida, Session 1: Literary Diaries**  
 11:00 a.m. – 12:30 p.m. OR  
 10:00 – 11:30 a.m.  
 Join Lisa Viscusi, Manager of Adult Learning, for one of a series of online writing workshops using the words of Frida Kahlo as inspiration to write your own pieces. Frida Kahlo was committed to paper as much as she was committed to canvas. Long before she started expressing her thoughts by paint brush, she expressed them through the written word. Even before becoming a poet, Kahlo was known for her mastery of the art of letter writing—to friends, family, and lovers. Each session can stand alone and no experience is required. *Free for members; \$10 students; \$15 non-members; advance registration required.*
- 31 Wednesday  
**Author Talk: Frida in America with Celia Stahr**  
 7:00 p.m.  
 Join us online for a special talk with *Frida in America* author and scholar Celia Stahr. Learn more about Kahlo’s time in the States and the impact it made on her personal and artistic journey. Dive into Stahr’s book, *Frida in America: The Creative Awakening of a Great Artist* prior to this program. Books may be purchased through the Frick Museum Store. *This program is offered free to all participants through the support of Frick Societies donors; advance registration required.*

## APRIL

- 6 Tuesday  
**Writing with Frida, Session 2: Love Letters**  
 11:00 a.m. – 12:30 p.m. OR  
 6:30 – 8:00 p.m.  
 Join Lisa Viscusi, Manager of Adult Learning, for one of a series of online writing workshops using the words of Frida Kahlo as inspiration to write your own pieces. Each session can stand alone and no experience is required. *Free for members; \$10 students; \$15 non-members; advance registration required.*
- 8 Thursday  
**In Conversation: The Art and History of the Night Sky**  
 7:00 p.m.  
 The night sky, whether lit with stars or forebodingly dark, has been an inspiration for artists and writers for centuries. At the same time, illuminating the darkness has been a challenge taken on by humans as part of our attempt to master the environment and create a new one. In this program, we will explore the historical and inspirational facets of the night sky through paintings, stories, and the history of Pittsburgh’s illumination in the 19th century. *This program is offered free to all participants through the support of Frick Societies donors; advance registration required.*

- KEY
- FRIDA KAHLO
  - CAST IN CHROME
  - NATURE
  - LITERARY
  - FAMILY

● 12 Monday  
**Author Talk: *The Feather Thief* with Kirk Wallace Johnson**  
 7:00 p.m.  
 Join us online for a special live conversation with Kirk Wallace Johnson, author of *The Feather Thief*. In this remarkable book, Johnson tells the stunning true story of the 2009 heist of hundreds of rare bird specimens from an outpost of the British Museum of Natural History. *Free for members; \$5 students; \$10 non-members; advance registration required.*

● 14 Wednesday  
**The Latina Creative Community Roundtable**  
 7:00 p.m.  
 Drawing from the power and influence of Frida Kahlo on the art world, activism, and deeply intimate practices, the Frick invites an incredible group of Pittsburgh-based Latina artists and changemakers for an online conversation. These formidable creative women will discuss their process and practices, the arts ecosystem for Latina women in our city, and the realities of being underrepresented. Q&A will follow. Featuring: Gisele Fetterman, Maritza Mosquera, Tara Sherry-Torres, Maria Manautou-Matos, and Alison Zapata. *Free for members; \$5 students; \$10 non-members; advance registration required.*

● 19 Monday  
**Common Reads**  
***To Kill a Mockingbird* by Harper Lee**  
 6:30 p.m.  
 Please join Frick staff members and fellow readers and literature lovers for a virtual book club. *Free; advance registration required.*

● 20 Tuesday  
**Writing with Frida, Session 3: Poems**  
 11:00 a.m. – 12:30 p.m. OR  
 6:30 – 8:00 p.m.  
 Join Lisa Viscusi, Manager of Adult Learning, for one of a series of online writing workshops using the words of Frida Kahlo as inspiration to write your own pieces. Each session can stand alone and no experience is required. *Free for members; \$10 students; \$15 non-members; advance registration required.*

## MAY

● 1 Saturday  
**Poetry and Art Workshop, Part 1: Poetry with Veronica Corpuz**  
 10:30 a.m. – 12:00 p.m.  
 In this two-part online workshop we will focus on Frida Kahlo's inspiration of family and place to write and create visual art. In part one, led by poet Veronica Corpuz, we will use your personal/family photos or related images and symbols to investigate the poem as response to heritage and family history. Each session can stand alone and no experience is required. *Free for members; \$10 students; \$15 non-members; advance registration required.*

● 4 Tuesday  
**Collector's Talk with Vicente Wolf**  
 7:00 p.m.  
*Free for members; \$5 students; \$10 non-members; advance registration required.*

● 8 Saturday  
**Poetry and Art Workshop, Part 2: Visual Art with Alison Zapata**  
 10:30 a.m. – 12:00 p.m.  
 In part two of this online workshop, artist Alison Zapata will guide us in creating collages that explore themes of family and place. Each session can stand alone and no experience is required. *Free for members; \$10 students; \$15 non-members; advance registration required.*

● 12 Wednesday  
**Curating Chrome: A Tour with the Curator**  
 7:00 p.m.  
 20th-century automobile hood ornaments were defining symbols and spectacular works of art, and our new exhibition, *Cast in Chrome*, looks at the evolution of these fascinating decorative elements. Join Kim Cady, Assistant Curator, Car and Carriage Museum, and creator of the exhibition, online as she explores the stories behind these ornaments and the themes they represent. *Free for members; \$5 students; \$10 non-members; advance registration required.*

● 17 Monday  
**Common Reads**  
***The Care and Feeding of Ravenously Hungry Girls* by Anissa Gray**  
 6:30 p.m.  
 Please join Frick staff members and fellow readers and literature lovers for a virtual book club. *Free; advance registration required.*



- FRIDA KAHLO
- CAST IN CHROME
- NATURE
- LITERARY
- FAMILY



## general information

### ADMISSION AND RESERVATIONS:

Timed tickets are required for entry to The Frick Art Museum and the Car and Carriage Museum. Reserve online at [TheFrickPittsburgh.org](https://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, 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.

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

**SCHOOL VISITS:** Bring the Frick's museums and collections straight to your students—wherever they are! The Frick's new digital learning experiences are live online programs facilitated by Frick educators. Programs are available Monday through Friday, and all digital student programming is FREE for the rest of the 2020–2021 school year. Visit [TheFrickPittsburgh.org/learn](https://TheFrickPittsburgh.org/learn) for more information and to request a digital program for your students.

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.



Major exhibition program support is provided by the Richard King Mellon Foundation.

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

**To schedule school visits, call 412-342-4087.**

**Visit us online at [TheFrickPittsburgh.org](https://TheFrickPittsburgh.org)**

**Check out The Frick Pittsburgh's blog, *Frick Stories*, at [TheFrickPittsburgh.org/Stories](https://TheFrickPittsburgh.org/Stories)**

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



*Above: Unknown, Frida Kahlo, Diego Rivera, and unidentified group (detail), 1931. Gelatin silver print, 3 1/2 x 5 3/4 in. The Vicente Wolf Collection. Photographed by Peter Riesett, courtesy of Pointed Leaf Press.*

## UPCOMING EXHIBITIONS

**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

**DRIVING WHILE BLACK:**

**THE FIRST WAVE OF THE GREAT MIGRATION (1916–1940)**

April 1 – October 23, 2022

**ROMARE BEARDEN: ARTIST AS ACTIVIST AND VISIONARY**

April 30 – September 18, 2022

VISIT THE FRICK ONLINE AT [THEFRICKPITTSBURGH.ORG](http://THEFRICKPITTSBURGH.ORG)

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

Cover: Guillermo Kahlo (German, active Mexico, 1872–1941). Frida Kahlo, 1932.  
Gelatin silver print, 6 3/4 x 4 3/4 in. The Vicente Wolf Collection.



# THE FRICK MUSEUM STORE

FIND FRIDA KAHLO-INSPIRED JEWELRY,  
ACCESSORIES, BOOKS, AND MORE AT THE  
FRICK MUSEUM STORE, LOCATED INSIDE  
THE GRABLE VISITOR CENTER.

HOURS: WEDNESDAY – SUNDAY  
11 A.M. – 5 P.M.

ONLINE SHOPPING, SHIPPING, AND  
CURBSIDE PICKUP ARE AVAILABLE.  
VISIT [THEFRICKPITTSBURGH.ORG/STORE](http://THEFRICKPITTSBURGH.ORG/STORE)