



NEWS RELEASE

Contact: Greg Langel
Marketing & PR Manager
412-342-4075
GLangel@TheFrickPittsburgh.org

[For Immediate Release](#)

THE FRICK PITTSBURGH ANNOUNCES ADOPTION OF FIVE-YEAR STRATEGIC PLAN AND INITIATION OF NEW ACQUISITION PROGRAM

PITTSBURGH, PA, June 21, 2017—The Board of Trustees of The Frick Pittsburgh announces the adoption of a new five-year strategic plan, [2017-22 and Beyond](#), and the activation of a new acquisition program, resulting in the recent acquisition of new collection objects.

NEW STRATEGIC PLAN

On Tuesday, June 20, Frick Board of Trustees Chair Charles R. ("Chip") Burke, Jr. and Executive Director Robin Nicholson presented the museum's recently adopted strategic plan to more than 20 representatives from regional foundations assembled at The Duquesne Club in Downtown Pittsburgh.

[2017-22 and Beyond](#) is the result of a two-year planning process which began shortly after the late 2014 appointment of Mr. Nicholson as the institution's third executive director. The process was led by the Board's Strategic Planning Task Force, under the leadership of Chair, Trustee Louis L. Testoni.

The new strategic plan features a revised ideology for the organization, encompassing new vision, values and mission statements. These new guiding principles provide the foundation for three overarching institutional goals: audience growth, organizational efficiency and long-term planning.

Mr. Burke, Chair of the Board of Trustees says, "We are excited about the clearly defined vision and direction articulated in the new strategic plan. In addition to laying the groundwork for the next 25 years, the plan reflects the commitment

of the Frick’s board and staff to leverage and enhance the museum’s assets for the benefit of all visitors and program participants.”

Chief amongst several recurring themes of the plan is the recognition that there are three equal and interwoven components to the unique experience offered by the Frick: Art, History, and Nature—which in turn, underpin the museum’s core ideology, or three “powers”: The power of art to inspire and educate; the power of the past to inform the future; and the power of beauty and place.

Five strategies build on these principles with specific calls to action: to define and refine the many experiences that the Frick offers; invest in marketing to build audience and revenue; increase efficiency; acquire better information and data; and to think realistically about the future.

The museum’s new mission statement aligns with the newly defined institutional ideology: “Continuing the legacy of Helen Clay Frick, we will offer one of the best experiences of art, history, and nature, in a welcoming environment that inspires and delights.”

Executive Director Nicholson comments, “Planning for the future provides an extraordinary opportunity for innovative and aspirational thinking about the role of museums and culture for future generations. The Frick’s new strategic plan thoughtfully addresses both the short- and long-term challenges faced by all cultural organizations in the United States. At the same time, it recognizes that nothing we do has any value unless it helps to ‘inspire and delight.’”

The complete strategic plan is available on the Frick’s [website](#).

INITIATION OF NEW ACQUISITION PROGRAM

Museum benefactress Helen Clay Frick envisioned the Frick to be a vital, growing museum that continues to acquire items that build on the strength of its collection. Building on the strategic goal of “defining and refining the Frick experience,” the museum recently activated a new acquisition program by holding its inaugural Collectors Dinner on April 25, 2017. Fifty members of the Frick Societies, a recognition group for individuals who support the Frick by contributing \$1,000 or more annually, attended a black-tie event at The Frick Art Museum, during which three works of art were presented for potential acquisition. Guests were invited to vote for the objects of their choice. Receiving the most votes were a pair of late-18th-century Angoulême porcelain vases and *Cream* (2015), a color photographic print by Dutch artist Hendrik Kerstens. At its June 14, 2017 meeting, the Frick’s Board of Trustees approved these two objects for purchase.

ABOUT THE NEW ACQUISITIONS



Manufacture de Monsieur le duc d'Angoulême, France (Paris), 1781–1793. Vases, c. 1785. Porcelain with enamel and gilded decoration. 9 x 5.5 x 5.25 in. each.

Produced c. 1785 by Manufacture de Monsieur le duc d'Angoulême, Paris, France, which operated from 1781–1793, the pair of exquisite porcelain vases feature enamel and gilded decoration.

These vases are an extraordinary example of Parisian porcelain produced at the end of the ancien régime in France. The Manufacture le duc d'Angoulême was one of the few factories at the end of the 18th century to rival Sèvres in the quality of its porcelain and the technical excellence of its decoration. The vases enhance the museum's collection of 18th-century French decorative art, complementing the fabulous examples of French

furniture and paintings collected by Helen Clay Frick. The Frick owns two examples of furniture by Martin Carlin, which incorporate Sèvres porcelain plaques.

Angoulême works are in the collections of other major museums: a vase related to the pair acquired by the Frick is in the collection of the British Museum. Tableware by Angoulême is also part of the collections of museums such as the Metropolitan Museum of Art, Victoria & Albert Museum, and Winterthur. Mount Vernon owns a service by Angoulême purchased by George Washington in 1790.

Contemporary Dutch artist Hendrik Kerstens creates a dialogue between past and present through an almost hyper-conscious homage to the history of Dutch art combined with a slightly playful subversity. The artist began studying photography at age 40 and quickly became known for his interest in creating large-scale painterly photographs with an emphasis on light effects and the use of poses and props that echo the conventions found in Old Master painting, particularly of the 17th century.

He began working with his daughter Paula as his subject in 1994. His 2007 photograph, *Bag*, in which she is posed with a plastic grocery bag on her head caused a sensation, winning the prestigious Taylor Wessing Photographic Portrait Prize awarded by the National Portrait Gallery, London. *Bag* also attracted the attention of fashion designer Alexander McQueen, who based his 2009 collection on the image.



Hendrik Kerstens (Dutch, b. 1956), *Cream*, 2015. Archival pigment print. 50 x 40 in.

In *Cream*, Paula is posed against a dark background and beautifully lit, allowing for a painterly, Baroque sense of chiaroscuro and an emphasis on luminous skin tones. Kerstens typically injects his work with humor and disrupts his emulation of Old Masters through the interjection of unexpected materials or props, in this case, a coiffure of shaving cream.

Cream is a compelling photograph that serves as a catalyst for conversation about painting and photography, past and present. Acquisition of this work enables the Frick to further explore ideas of portraiture and representation by providing a contemporary counterpoint to works in the collection, such as the Rubens *Portrait of the Princess of Condé*, as well as other examples of portraiture in the collection by Nattier, de Troy, Hogarth, Gainsborough, and Reynolds.

Since gaining public attention through his Paula pictures, Kerstens has been commissioned to create commercial portraits for *Vanity Fair* and *The New York Times Magazine*. His work is widely represented in public and private collections in the Netherlands as well as the Santa Barbara Museum of Art, the Museum of Photographic Art, San Diego; the Pilara Family Foundation Collection, San Francisco, the Elton John collection, the Alexander McQueen Collection, and others.

ABOUT THE FRICK PITTSBURGH

Located on the Pittsburgh estate of late-19th-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. To make reservations, or for information, the public should call 412-371-0600, or visit the Frick online at TheFrickPittsburgh.org.

**For additional information or images, please contact Greg Langel, Marketing & PR Manager,
at 412-342-4075 or GLangel@TheFrickPittsburgh.org**

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