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**THE ANDY WARHOL MUSEUM ANNOUNCES EXHIBITION  
AMERICANISMS: SHAPING ART AND CULTURE IN THE '50S**

(Pittsburgh, PA) . . . August 23, 2002... For many, the concepts of American art and culture were defined in the 1950s by the emergence of the Beat writers and the Abstract Expressionists. Yet, the decade itself was a period of contrasts, extremes and transitions, giving rise to both Jackson Pollack and a young Andy Warhol's early commercial art. This fall, The Andy Warhol Museum will present, *Americanisms: Shaping Art and Culture in the 1950s*, from September 28, 2002 through July 20, 2003, an exhibition that will examine Andy Warhol within the widely varied cultural and artistic context of the 1950s. Using artworks and objects from various museum collections as well as point/counterpoint displays, films, and ongoing educational projects, *Americanisms* will explore the intersecting worlds and contrasts that shaped American art and culture in the 1950s. This is the first exhibition in a four-part series that, over the next 10 years, will explore Andy Warhol's work against other aspects of art and society in the defining decades of his career from the 1950s to the 1980s.

On view on the Museum's sixth floor, *Americanisms* will include 29 works of 1950s art from the collection of The Warhol's sister museum, Carnegie Museum of Art. Additional works will be on loan from The Grey Art Gallery & Study Center at New York University and The Los Angeles Museum of Contemporary Art. The more than 60 paintings and sculptures on view in the exhibition include works by Robert Motherwell, Willem deKooning, Mark Rothko, Alberto Giacometti, Helen Frankenthaler and Robert Rauschenberg as well as several Warhol paintings and never-before exhibited 1950s drawings from The Warhol's collection. Fifties ephemeral from the Sen. John Heinz Pittsburgh Regional History Center and Pittsburgh area collectors will also be included in the exhibition.

Using central comparisons of Warhol's paintings and drawings to works by other artists working in the 1950s, *Americanisms* takes a unique approach to analyzing Warhol and strives to unveil the differences and less acknowledged similarities between artists of that period.

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“So often, we look at Andy Warhol and his work through the lens of modern times,” says Thomas Sokolowski, director of The Warhol. “But this exhibition takes a unique approach to Warhol in that it strives to place him within the political, social and artistic context of his formative years as a commercial artist in 1950s New York City. The influence of the time period on Warhol’s subsequent work is really undeniable. Be it in his portraits of Liz Taylor and Elvis Presley from the 1960s, or his less-known yarn paintings from the 1980s which recall Pollack’s drip paintings, Warhol often returned to the art and culture of the 1950s.”

### ***Americanisms Related Displays, Discussions and Other Programming***

While the 1950s were formative years for Andy Warhol, they were also formative years for America. This exhibition’s diverse team of curators, Thomas Sokolowski, director of The Warhol, Jessica Arcand, curator of education at The Warhol, and Sylvia Rhor, independent art historian and curator, have organized a variety of displays, programs, discussions, and educational projects to further explore the seemingly disparate people, places and events that framed 1950s American culture and society.

The first in a series of changing point/counterpoint displays on view within the *Americanisms* exhibition space will explore the similarities and differences between two figures from the field of ‘50s music - opera diva Maria Callas and jazz musician Miles Davis. Though opposites in many regards, both Callas and Davis brought their personas and music from the margins into mainstream American culture. Details of future point/counterpoint displays will be announced throughout the course of the exhibition.

The Museum also plans to present a weekly program of films entitled *50 from the 50s*. Programmed by The Warhol’s curator of film and video, GERALYN HUXLEY, the series will include both domestic and foreign films drawn from a wide range of genres. Fifties cinema’s influence on Warhol’s art and filmmaking will also be examined throughout the series. A full listing and schedule of the films will be available at a later date.

Through the run of the exhibition (September 28, 2002 through July 20, 2003) The Museum's Weekend Factory (hands-on art making every Saturday and Sunday from 12 p.m. to 4 p.m.) will explore the differences between various art-making processes employed by 1950s artists. Visitors will have opportunities to compare and contrast the "hand-made" painting techniques of Abstract Expressionists artists like Pollack and DeKooning with the "machine-made" silkscreen printmaking techniques of Andy Warhol. Periodically, guest artists will be invited to demonstrate their work in The Weekend Factory and explore the ever-blurring boundaries between hand and machine-made art today.

The Andy Warhol Museum receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

Located in Pittsburgh, Pennsylvania, the place of Andy Warhol's birth, The Warhol is one of the most comprehensive single-artist museums in the world. The Andy Warhol Museum is one of the four Carnegie Museums of Pittsburgh. Additional information about The Warhol is available at [www.warhol.org](http://www.warhol.org).

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**Phone:** 412.237.8300  
**Hours:** Tues, Wed, Thurs, Sat, and Sun 10 a.m. - 5 p.m.  
Fri, 10 a.m. - 10 p.m.  
Mon closed  
**Admission:** Members - free  
Good Fridays - free gallery admission, 5-10 p.m.  
Adults - \$8, Sr. Citizens - \$7, Children/Students - \$4  
The Warhol Store/The Warhol Café – free