



HIGH MUSEUM OF ART ATLANTA

1280 PEACHTREE STREET, N.E. • ATLANTA, GEORGIA 30309

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“ANDY WARHOL: PRINTS” EXHIBITION EXTENDED THROUGH SEPT. 10

ATLANTA, Aug. 28, 2017 – Due to popular demand, the High Museum of Art will extend the sweeping retrospective “Andy Warhol: Prints from the Collections of Jordan D. Schnitzer and His Family Foundation” for one week through Sept. 10, 2017.

“Andy Warhol is among the most influential artists of the 20th century, and his work resonates with a diverse, multigenerational audience. We’ve heard from visitors at the Museum, on social media and through our website how much they are enjoying the exhibition. We are so pleased by the positive response to the show and very grateful to Jordan Schnitzer and the Foundation for the opportunity to extend its run,” said Rand Suffolk, the High’s Nancy and Holcombe T. Green, Jr., director. “We hope that anyone who hasn’t yet had the chance to see the exhibition pays us a visit before it leaves Atlanta.”

The High is the exclusive East Coast venue for the retrospective, which features more than 250 prints and ephemera by Warhol (American, 1928–1987), including such iconic screenprint portfolios as “Marilyn Monroe” (1967), “Campbell’s Soup I” (1968), “Electric Chair” (1971) and “Mao” (1972).

Printmaking featured prominently throughout Warhol’s career, beginning with his earliest work as a commercial illustrator in the 1950s. He discovered the process of silkscreen printing in 1962 and produced his first portfolio of screenprints, “Marilyn Monroe,” in 1967 at his legendary Factory studio. Subsequently, silkscreen printing became synonymous with Warhol’s career from the Factory years through the end of his life.

The works in the exhibition are drawn exclusively from the collections of Jordan D. Schnitzer and the Jordan Schnitzer Family Foundation in Portland, Ore. Remarkable for their nearly exhaustive range, the Schnitzer collections offer an unparalleled opportunity to explore the breadth of Warhol’s influential graphic production over the course of four decades. The artist’s fascination with the commodification of celebrity chronicles American popular culture during the second half of the 20th century and serves as a prelude for considering our current fame-obsessed, media-saturated culture.

Organized in a loose chronology, the exhibition takes visitors on a journey through the late 20th century with some of the era’s most powerful and enduring images. From portraits of Jacqueline Kennedy and Marilyn Monroe—imbued with a sense of the tragic—to evocative

images of the Birmingham, Ala., civil rights protests and portrayals of influential 1970s personages, Warhol's prints speak to American values of the prosperous post-war consumer culture and foreshadow society's preoccupation with celebrity, fashion, politics, sensationalism and scandal.

In addition to providing a broad socio-cultural perspective, the works on view offer an in-depth examination of the evolution of printmaking in Warhol's career and the innovative use of repetition and serial imagery compelled by his early silkscreen printing at the Factory. Warhol famously complicated the distinctions between the original and the reproduction, challenging the concept of the unique or the authentic as the culmination of artistic achievement.

Key works on view in the exhibition include:

- Early hand-colored illustrations and books, including "Holy Cats by Andy Warhol's Mother" (1957)
- Important screenprint portfolios, including "Marilyn Monroe" (1967), "Campbell's Soup I" (1968), "Electric Chair" (1971), "Mao" (1972) and "Mick Jagger" (1975)
- Record album covers featuring cover art by Warhol (1949–1987)
- The elegiac portfolio "Flash—November 22, 1963," which Warhol created in 1968 to memorialize the death of John F. Kennedy, presented in a dedicated gallery
- Screenprint portrait of former president and Georgia native Jimmy Carter (1976)

To envelop the visitor in Warhol's world, a gallery dedicated to the Factory era features works evoking the unbridled formative years of Warhol's studio. Foil-wrapped walls with drawings and texts by Atlanta-based artists Lauren Barfield, Dan Dewberry, Brian Egan, Quadir Lawrence and Chris McGrath re-create the spirit of the Silver Factory on New York's East 47th Street, which photographer Billy Name decorated with aluminum foil and silver furniture. The High also presents the entire "Mao" portfolio against wallpaper that Warhol designed in 1974 for an exhibition of the monumental "Mao" paintings. Another gallery has three interactive kiosks where visitors may listen to songs from albums whose covers Warhol designed (hung on an adjacent wall).

"Andy Warhol: Prints from the Collections of Jordan D. Schnitzer and His Family Foundation" originated at the Portland Art Museum (Oct. 8, 2016, through Jan. 1, 2017). The exhibition is curated by Sara Krajewski, Portland Art Museum's Robert and Mercedes Eichholz curator of modern and contemporary art, and is organized at the High Museum of Art by Michael Rooks, Wieland Family curator of modern and contemporary art.

Exhibition Catalogue

A 185-page fully illustrated catalogue accompanies the exhibition. Authored by exhibition curator Sara Krajewski, the book traces the development of Warhol's printmaking practices and his exploration of the photographic image as source material through three time periods: the books and ephemera of the 1950s, the Factory and Factory Additions (1963–1974) and Andy Warhol Enterprises, Inc. (1975–1987). A deep-dive essay by print scholar Richard H. Axsom, senior curator at the Madison Museum of Contemporary Art, takes a provocative look at the

political implications embedded in the 1968 portfolio “Flash—November 22, 1963” and the “Sunset” prints from 1972.

Exhibition Support

Support for “Andy Warhol: Prints from the Collections of Jordan D. Schnitzer and His Family Foundation” and related educational and outreach programs has been made possible by a grant from the [Jordan Schnitzer Family Foundation](#).



This exhibition is made possible by Premier Exhibition Series Partner Bank of America; Exhibition Series Sponsors Delta Air Lines, Inc., and Turner; Premier Exhibition Series Supporters Anne Cox Chambers Foundation, the Antinori Foundation, Sarah and Jim Kennedy, Jane and Hicks Lanier, Louise Sams and Jerome Grilhot, and wish foundation; and Contributing Exhibition Series Supporters Barbara and Ron Balsler, Corporate Environments, Peggy Foreman, James F. Kelly Charitable Trust, The Lubo Fund, Margot and Danny McCaul, and Joyce and Henry Schwob. Generous support is also provided by the Alfred and Adele Davis Exhibition Endowment Fund, Anne Cox Chambers Exhibition Fund, Barbara Stewart Exhibition Fund, Dorothy Smith Hopkins Exhibition Endowment Fund, Eleanor McDonald Storza Exhibition Endowment Fund, Forward Arts Foundation Exhibition Endowment Fund, Helen S. Lanier Endowment Fund, Howell Exhibition Fund, and John H. and Wilhelmina D. Harland Exhibition Endowment Fund.

About the High Museum of Art

The High is the leading art museum in the southeastern United States. With more than 15,000 works of art in its permanent collection, the High Museum of Art has an extensive anthology of 19th- and 20th-century American art; a substantial collection of historical and contemporary decorative arts and design; significant holdings of European paintings; a growing collection of African American art; and burgeoning collections of modern and contemporary art, photography, folk and self-taught art, and African art. The High is also dedicated to supporting and collecting works by Southern artists. Through its education department, the High offers programs and experiences that engage visitors with the world of art, the lives of artists and the creative process. For more information about the High, visit high.org.

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Media contact:

Marci Tate Davis
Manager of Public Relations
Tel: 404-733-4585
E-mail: marci.davis@high.org