



# ALL EYES ON PITTSBURGH

Sunday, March 26-Tuesday, March 28, 2023

Pittsburgh was founded on November 25, 1758. The city was named by **General John Forbes**, in honor of British statesman **William Pitt, the 1st Earl of Chatham**. Early on, Pittsburgh played an important role in our country's history. In the early 1800s, the city became known as the "Gateway to the West." This nickname referenced the huge advantage Pittsburgh had by having the intersection of three major waterways. The Allegheny River and Monongahela River join together at what is known as the "point" to form the

Ohio River. This intersection opened the gates for Pittsburgh to lead the way in the trade industry for products such as coal, timber, glass, natural gas, iron and limestone. By 1911, Pittsburgh manufactured half of the nation's steel. Due to the amount of pollution given off by the steel factories the city had a new nickname - "The Smoky City."

Throughout the years, Pittsburgh has made multiple changes and overcome many obstacles. The city has moved from the steel industry to become a leader in healthcare, education, technology, and financial services. What were once heavily polluted streets and riverfronts, have been transformed to create the modern vibrant Pittsburgh one sees today.

## Population Statistics

The Commonwealth of Pennsylvania is the sixth largest populated state in the United States. Pittsburgh is the second largest city in Pennsylvania and has an estimated of 310,000 people. The population consists of 51.9% females and 48.9% males, with the average age being 33. Pittsburgh serves as the County Seat of Allegheny County which has an estimated population of 1.2 million. Pittsburgh serves as the principal city of the Pittsburgh Metropolitan Area, or Greater Pittsburgh. This eight county area has an estimated population of 2.6 million.





## Community

The City of Pittsburgh offers everything a person might be looking for in a home, with its wonderful shopping areas, great restaurants, and beautiful views. Pittsburgh is known for having more named neighborhoods than any American city. Ninety distinct communities collectively create the culture of Pittsburgh. The Strip District is a wonderful market spot known for its variety of food and an excellent shopping with unique stores. The neighborhoods known as Shadyside, Beechview, or the West End are other fantastic region of Pittsburgh to find trendy shops and restaurants. If you're looking for authentic homemade Italian food, Bloomfield or "Pittsburgh's Little Italy" is the place for you. If you're looking for more of a creative and artistic side of Pittsburgh, pass through the neighborhood of Lawrenceville.

East Liberty is known as for business and industries. Looking for a fun night out on the town? South Side has a fun and exciting nightlife full of clubs, sports bars, and laid-back pubs. Wanting to catch a game or spend some quality time with your loved ones? The North Shore or North Side is the place to be. Mount Washington is the high point of Pittsburgh; it gives the residents of Pittsburgh and tourists a beautiful view of this magnificent city. Finally, Downtown, like most downtown districts, has great food, dining, parks, plazas, and art museums.

Pittsburgh Public Schools strives to accelerate student achievement, eliminate racial inequalities, foster innovations, and create positive atmosphere. There are a total of 23 elementary schools, 7 middle schools, 4 high schools, 11 schools serving grades K-8, 5 schools serving grades 6-12, and 4 specialty schools. The district is governed by the elected Board of Public Education of Pittsburgh. The City of Pittsburgh Controller and Treasurer serve dual roles in the School District of Pittsburgh.

For higher education there are countless and qualified options. The University of Pittsburgh, Duquesne University, Carlow University, Point Park University, and Carnegie Mellon University are just a few universities located in the City of Pittsburgh. There are even more just outside the city such as Robert Morris University, Washington & Jefferson, and La Roche College.

From: <http://pittsburghpa.gov/pittsburgh/pgh-about>

## The Frick Pittsburgh

### Helen Clay Frick (1888-1984)

The Frick Pittsburgh is Helen Clay Frick's legacy to her hometown. As benefactress, she gave us all a place to experience art, history, and nature. It was her vision that the Frick would be a place that encourages and develops the study of fine arts, and of advancing the knowledge of kindred subjects through the exploration of social history of the nineteenth century and choice exhibitions of fine and decorative art.

Helen grew up at Clayton as the third child of Henry Clay Frick and his wife, Adelaide Howard Childs. She retained a fondness for her childhood home throughout her life. The family's move to New York City in 1905 was not an entirely happy change for Helen. She loved Pittsburgh and considered it to be her home. In fact, much of her personal philanthropy was focused on southwestern Pennsylvania. This included the establishment of the Westmoreland-Fayette Historical Society, to preserve the West Overton



homestead where her father was born; the founding of the Henry Clay Frick Fine Arts Department at the University of Pittsburgh; the construction of The Frick Art Museum; and the restoration of Clayton.

She was strongly influenced by her father's interest in art collecting, and, from an early age, she took an active interest in his collection. As a young woman Helen Clay Frick began assembling her own art collection, increasing her acquisitions in the 1960s in preparation for the opening of The Frick Art Museum in 1970.

Perhaps her greatest achievement, was the development of the Frick Art Reference Library in New York, which she began in the 1920s as a research library and photo archive dedicated to the study of western art. Helen Clay Frick oversaw the operations of the library until the year before her death, and it continues to be one of the top research institutions in the country.

Although Helen Clay Frick never married, she delighted in the company of her nieces and nephews and often hosted family and friends at her farm in Bedford, New York, as well as at her homes Eagle Rock at Prides Crossing, Massachusetts, and Clayton.

### **Henry Clay Frick (1849-1919)**

Henry Clay Frick's story began in West Overton, Pennsylvania, a rural village settled by Mennonites 40 miles southeast of Pittsburgh. His grandfather, Abraham Overholt, owned the Overholt Distillery and was a leading figure in the village. Henry's rise to prominence and prosperity began close to home, when as a young man, he realized the potential of local bituminous coal. At the age of 21, he borrowed money and formed a partnership, Frick & Co, with two cousins and a friend. The newly formed business used beehive ovens to turn coal into coke, a fuel in great demand by the growing steel industry in Pittsburgh.



Frick prospered at a time when heavy industries and private fortunes were growing to unprecedented sizes. By the late 1870s, Frick bought out his partners. The company, now known as H.C. Frick and Company, had nearly 1,000 employees, and Frick was a millionaire by the time he was 30. Eleven years later he met Adelaide Howard Childs (1859-1931), and they were married December 15, 1881.

While staying in New York City on their wedding trip, the Fricks were guests at a luncheon hosted by Andrew Carnegie. It was then that the partnership between H.C. Frick and Company and Carnegie Steel was officially announced. The union of the two men cemented their dominance over the Pittsburgh steel industry, and led to the eventual formation of United States Steel. In 1892, a labor dispute between Homestead Steel—the nation's largest producer of steel, owned by Frick and Carnegie—and the Amalgamated Association of Iron and Steel Workers—its largest craft union—escalated into a major, violent event.

That summer, with Carnegie out of the country and the dispute still unresolved, Frick closed the mill, locking out 3,800 workers and intending to replace them with non-union employees. The union workers then seized the mill. Frick, in return, arranged for 300 armed Pinkerton detectives to travel by boat down the Ohio River, enter the mill on the river side and reclaim the building.

Almost as soon as the detectives arrived, fighting began between both sides, resulting in loss of life for both steelworkers and Pinkerton detectives. It lasted for 12 hours, and eventually the Pennsylvania National Guard was ordered by the governor to intercede. The mill was secured, and Homestead was placed under martial law.

Henry Clay Frick showed an early interest in collecting paintings and drawings. In 1871, he applied for a loan of \$10,000 from the bank of T. Mellon & Sons. The agent from the bank who was sent to investigate Frick's reliability commented that Frick "may be a little too enthusiastic about pictures, but not enough to hurt."

By 1881 Frick had the resources to begin forming an art collection. His first recorded purchase of a painting was in February of that year. Frick chose a wooded landscape by local artist George Hetzel, who was a member of the Scalp Level School—a group of regional painters who traveled to the countryside to sketch and paint in the manner of the French Barbizon School. Not long after that, Frick purchased other works, including *At the Louvre (Une Révélation)* by Spanish artist Luis Jiménez y Aranda, a humorous, anecdotal painting of a young woman and her chaperone confronting a classical statue in the Louvre.

Around 1885, after the Frick family was well-settled in Clayton, Frick began collecting in earnest. Much of this early purchasing focuses on French landscape painters of the Barbizon School, including *Dessous de Bois (The Forest Floor)* by Théodore Rousseau, which hangs in the parlor in Clayton.

The art collection at Clayton generally reflects taste typical of the industrialist-collectors of Gilded Age America, with most works by European artists of the nineteenth century, contemporary to Frick, or from an older generation. His first Old Master purchase has been identified as *Still Life with Fruit* by Dutch eighteenth-century artist Jan van Os, which now hangs in The Frick Art Museum, alongside other eighteenth-century works collected by both Frick and his daughter, Helen Clay Frick.

Helen took her father's stated mission of "encouraging and developing the study of the fine arts and of advancing the general knowledge of kindred subjects" to heart, and her own purchases form the core of the collection displayed at The Frick Art Museum, which has particularly outstanding examples of early Renaissance Sieneese painting and eighteenth-century French painting, furniture and decorative arts.

## Clayton



The home of the Henry Clay Frick family from 1882–1905, this meticulously restored 23-room mansion features an impressive array of fine and decorative art objects purchased by the Fricks. Docent-led tours of the home provide an inside view of daily life at the turn of the 20th century and a better understanding of Pittsburgh during the Gilded Age.

When the Frick family moved to New York in 1905, after living at Clayton for 22 years, they left much of their Pittsburgh life behind. An astonishing 93% of the artifacts in the house are original, making Clayton a home more than a house, and an eloquent evocation of the

lives of the family who lived there. Clayton has welcomed hundreds of thousands of visitors since it was opened to the public in 1990 after a six-year restoration.

Henry Clay Frick and his wife, Adelaide Howard Childs, purchased Clayton in August 1882 for \$25,000. At the time, the house was considerably smaller, an 11-room, Italianate-style building on a 1.43-acre parcel of land.

The home, which fronted Penn Avenue in the residential neighborhood of Point Breeze, was located just a half-hour by train from Mr. Frick's downtown office. The couple moved into Clayton early in 1883, and soon had the first of their four children.

Clayton is unmistakably a family home. A high chair sits in the breakfast room, children's toys and books are in the nursery and library, and a sink and clothes rack built to a child's scale are nestled in an alcove outside the kitchen.

By 1891, the family and the Fricks' social stature both had outgrown the home as it was, and architect Frederick J. Osterling was hired to transform Clayton into the 23-room chateau-style mansion seen today.

## The Frick Art Museum



Designed by Pittsburgh architects Pratt, Schafer & Slowik, the Italian Renaissance-style Frick Art Museum was built by founder Helen Clay Frick to house her collection of fine and decorative arts, as well as paintings, sculpture, and porcelains that she had inherited from her father. Strengths of the collection include French 18th-century painting and decorative arts, early Italian Renaissance painting, Renaissance and Baroque bronzes, and extraordinary Chinese porcelains.

The Frick Art Museum was opened in 1970 to house Helen Clay Frick's personal collection of fine and decorative arts, which has particularly outstanding examples of early-Renaissance Sieneese painting, and 18th-century French painting, furniture, and decorative arts. The Museum was

designed to exhibit the collection in an atmosphere of intimacy.

Highlights of the permanent collection include a portrait by Rubens, a pastoral scene by Boucher, and Italian panel paintings by Giovanni di Paolo and Sassetta.

From: <https://www.thefrickpittsburgh.org/thefrickartmuseum>

## Priory Hotel

The Priory Hotel began its existence in 1888 as just that – a priory. The St. Mary's Priory, to be exact. What is a priory, one might wonder? It is a place where clerics gather and live, communally, like a monastery or convent. In the case of the St. Mary's Priory, the clerics were Benedictine monks and priests, some of whom lived in residence, some of whom ministered to the adjacent St. Mary's Church (now our Pittsburgh's Grand Hall at The Priory), and some of whom would stay between clerical assignments. The St. Vincent's Arch abbey, located in nearby Latrobe, is the seat of authority for the Benedictine Order in the United States. Many of the Benedictine priests and brothers traveling to Latrobe would rest their heads at the St. Mary's Priory.



### The St. Mary's Parish and Church

The St. Mary's Parish was founded in 1848 by German, Austrian and Swiss immigrants living in a neighborhood then known as "Deutschtown" (or "Germantown"). (Since that time the neighborhood was rechristened as "East Allegheny," but has recently re-adopted the Deutschtown moniker in commemoration of the area's German heritage.) St. Mary's was the first Roman Catholic parish founded in what was then Allegheny City, a city separate and apart from the City of Pittsburgh and which now comprises Pittsburgh's North Side.

In 1850, parishioners began to build their own church, a towering edifice build in the Italiante style. They completed the project in 1854, a massive structure with over 10,000 square feet of floor space and space for more than 900 parishioners. Many of the parishioners were Germanic speaking immigrants, and masses were routinely said in German.

Notably lacking in the 1854 design were stained glass windows. These were purposely omitted for fear of vandalism by the infamous Know Nothing Party – a terroristic socio-political organization reminiscent of the 20th Century Ku Klux Klan. One of the main activities of the notorious group was breaking the windows of Catholic churches. The stained glass windows which now grace the Church (Pittsburgh’s Grand Hall at The Priory) were placed in 1912. They were crafted by the Tyrolese Art Glass Company of Innsbruck, Austria, and were lovingly restored in 1995 as part of the Grand Hall renovation project.



*Exterior of what is now The Grand Hall*

In the early 1970’s, the Pennsylvania Department of Transportation announced that the route of the long-planned Interstate 279 feeder highway (from downtown Pittsburgh to the northern suburbs) would wind directly through the location of the St. Mary’s Church and Priory (not to mention the

school and Lyceum, which were located across Nash Street and which were eventually demolished).

After exhaustive negotiations between the diocese and the Commonwealth of Pennsylvania, and despite St. Mary’s rich history and historic landmark status, it was agreed that the state would pay \$1,294,000 for the church and adjacent building, including the priory.



*The Priory Courtyard*

This left the parish in an uncertain state for nearly a decade. It continued to occupy the priory building and church as a tenant, but the flock dwindled for the doomed church. Toward the end, there were only two priests left to occupy the massive priory and the majority of parishioners were single retirees – widows and widowers

The coup de grace came eight years after the state took control of the property. On August 31, 1981, Bishop Vincent M. Leonard issued a decree of suppression of St. Mary’s Church. Four weeks later, on Sunday, September 27, 1981, Father Bede Hasso walked into the first full house the church had seen in years and offered St. Mary’s final mass. The following day the parish, with the remainder of its fold being absorbed into Our Lady Queen of Peace parish, closed forever.

Demolition of the St. Mary’s Church and Priory was scheduled to begin in 1982. Until then, the buildings sat hulking and empty. By coincidence another Catholic church, St. Boniface, was also in the way of the planned path of Interstate 279. St. Boniface, located on East Street, perhaps a mile North of The Priory. An active group of St. Boniface congregants and neighborhood activists, through a variety of techniques including lawsuits and protests, eventually succeeded in convincing Penn DOT to reroute the highway and avoid the destruction of St. Boniface (and by happy circumstance, St. Mary’s Church and Priory).

Edward Graf was a business executive and his wife Mary Ann a homemaker when they acquired the church and priory from Penn DOT by auction in 1984. Historic preservationists, the Graf’s knew that they wanted to preserve the properties but did not know what new use was appropriate for them. Eventually, they settled on a hotel for the former monastery, and The Priory opened its doors in November 1986 after more than a year of renovations.

It was not until after the Graf’s acquired the properties that Ed Graf learned that his family history was tied up with that of the church. His great grandfather had been married there in 1877, and his father, as well as many of his aunts and uncles, had been baptized and attended school there.

In 2009, the Graf family undertook their most ambitious project yet, the construction of a completely new wing to the existing hotel. After nearly two years of planning and construction, on December 31, 2010, the Priory Hotel opened its new wing, which expanded the property's capacity by 17 guest rooms to give it a total of 42 (not including the three off-site long term stay properties) – an expansion of more than 70%!

### **Pittsburgh's Premiere Special Event Facility**

Pittsburgh's Grand Hall is one of the most beautiful, awe-inspiring special event facilities in the Pittsburgh area. Built as St. Mary's Church in 1854 by German immigrants, restored in 1995, and re-opened as a banquet facility, the Grand Hall and the adjacent Priory Hotel (the former St. Mary's Priory (or Monastery) is now a keystone of the redevelopment of Deutschtown and of Pittsburgh's North Side.



From: <http://www.thepriory.com/priory-history.php>

### **Duquesne Incline**

The Duquesne Incline is one of those which follows very closely the tracks of an early coal hoist. Old newspapers indicate the existence of such a conveyance as early as 1854. Residents apparently referred to it as "Kirk Lewis' incline" and located it on the present site of The Duquesne Incline's Upper Station. Grandview Avenue was then the High Street, and the area was just beginning to be converted from farmland to homesites. This pleasantly-situated acreage was an excellent area to absorb some of the expanding population of the city, but the problem of easy access was still to be solved.



Although plans for a freight and passenger incline are known to have existed much earlier, financial backing was exceedingly hard to find--even the modest sum of \$47,000--and actual construction was delayed. Eventually, of course, difficulties were overcome and the Incline was built. It was opened to the public May 20, 1877. The Duquesne Incline was the first Pittsburgh incline designed and built by Samuel Diescher, for Kirk Bigham and Associates. Mr. Diescher, an engineer, had become the country's foremost builder of inclines. He was also to design and build most of those that followed.

At the time of its public opening, it was one of four inclined planes serving the summit of Coal Hill, which later came to be known as Mount Washington. The Duquesne Incline was operated, from 1877 until 1962 by The Duquesne Inclined Plane Company. From 1964 until the present, the Incline has been operated by the Society for the Preservation of The Duquesne Heights Incline; it has been owned by the Port Authority of Allegheny County.

The Society for the Preservation of the Duquesne Heights Incline was formed in 1964 by the Duquesne Heights/Mount Washington neighborhood group that had rescued, repaired, and reopened the Incline in 1963. The purpose was to continue to restore and rehabilitate the cars, equipment, and both stations, and to establish the entire operation as a reliable commuter facility and a popular visitor attraction. Memberships in the society are available, call for details.

Facts: Opened to Public: May 20, 1877, Cost to Build: \$47,000

Length of Track: 794 feet

Elevation: 400 feet

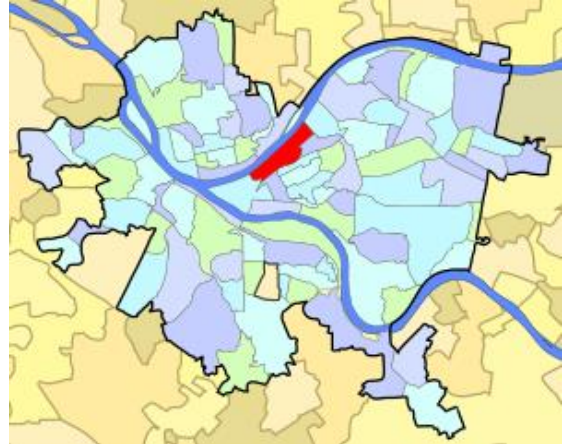
Grade: 30.5 degrees

Speed: 6 miles per hour, Passenger: Capacity 18 per car From: <http://www.duquesneincline.org/>

## Strip District Market

The Strip District is a one-half square mile area of land northeast of the central business district bordered to the north by the Allegheny River and to the south by portions of the Hill District. The Strip District runs between 11th and 33rd Streets and includes three main thoroughfares — Smallman St., Penn Ave., and Liberty Ave. — as well as various side streets.

In the early 19th century, the Strip District was home to many mills and factories as its location along the Allegheny River made for easy transportation of goods and shipping of raw materials. It was the home of the Fort Pitt Foundry, source of large cannon before and during the American Civil War, including a 20-inch (510 mm) bore Rodman Gun. Early industrial tenants of the Strip District included U.S. Steel, Westinghouse, The Pittsburgh Reduction Company (ALCOA), and later The H.J. Heinz Company, famous ketchup and condiment manufacturer.



The shipping infrastructure built around the manufacturing companies attracted other types of merchants to set up shop in the Strip. By the early 20th century, the Strip District became a vibrant network of wholesalers—mostly fresh produce, meat, and poultry dealers. Soon, auction houses rose around the wholesale warehouses. Many restaurants and grocery stores opened to feed hungry shift workers at any hour of the day. By the 1920s, the Strip District was the economic center of Pittsburgh.

By the mid-to-late 20th century, fewer of the Strip's products were being shipped by rail and boat, causing many produce sellers and wholesalers to leave the area for other space with easier access to highways, or where there was more land available for expansion. In the early 21st century, there are still several wholesalers and produce dealers in the Strip District, but some estimates say more than 80% of the produce industry left the area, preceded by the manufacturing plants and mills in the mid to late 20th century restructuring of industry. Today, many of the abandoned warehouses have been renovated as small specialty shops, restaurants, nightclubs, and bars. The historic St. Stanislaus Kostka Church, an 1891 landmark built in the ornate Polish Cathedral style, lies in the heart of the Strip District and served early generations of Polish immigrants.



*St. Stanislaus Kostka Church, built in 1891.*

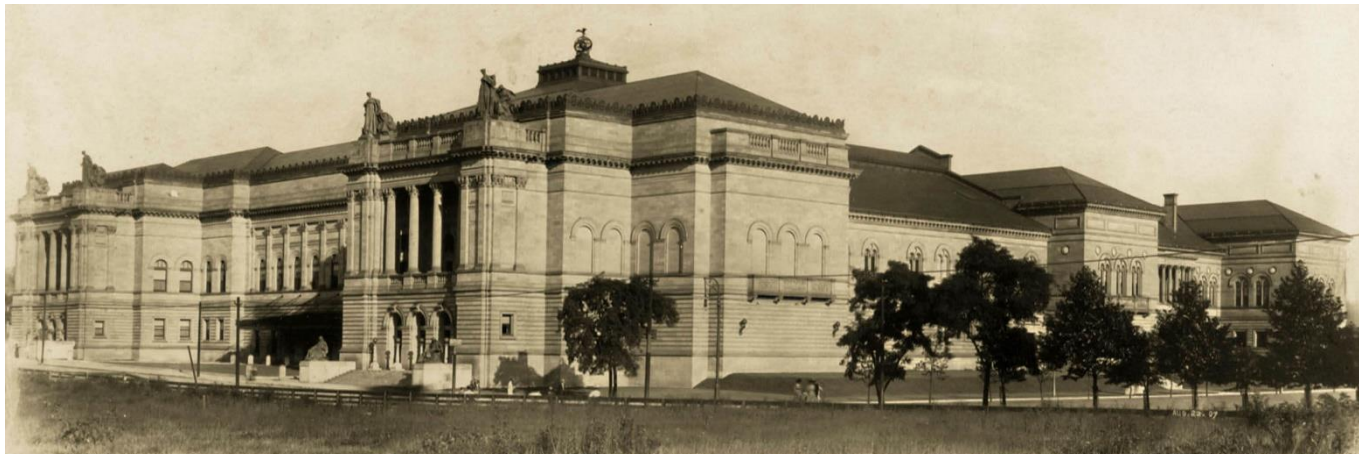
Since the late 20th century, the area has developed into a historic market district with many ethnic food purveyors, some art studios, antique dealers, unique boutiques, and other businesses setting up shop where trains once delivered produce by the ton. The lack of weekday activity is in some ways compensated by retail and leisure facilities which are used primarily on weekends. Particularly in the summer months, there are open-air farmers' markets, a range of street vendors and facilities to enjoy open air drinks. Residential developers have begun to convert old factory and warehouse buildings into apartments and lofts. Examples include the Armstrong Cork Factory, Brake House Lofts, and the Otto Milk Building. A mixed-use tower is planned for the Ayoob Fruit Warehouse site.

More recently, the area has attracted a number of technology companies and become a hotbed for autonomous vehicle and robotics technology. The area is home to Uber's Advanced Technology Group, which leads the company's self-driving efforts, as well as ArgoAI and Aurora Innovation. Other technology companies with offices in the strip district include Apple, Bosch, Target, Wombat Security, JazzHR, Petuum, and BossaNova Robotics.

From: [https://en.wikipedia.org/wiki/Strip\\_District,\\_Pittsburgh](https://en.wikipedia.org/wiki/Strip_District,_Pittsburgh)



# Carnegie Museum of Art



“Let us hope that the pictures exhibited here from time to time will be of all schools, and reach both extremes—the highest critic and the humblest citizen.”

—Andrew Carnegie, from his 1895 dedication speech for Carnegie Institute

## Founding & Name Changes

Originally known as the Department of Fine Arts, Carnegie Institute, the museum’s first art gallery was dedicated for public use on November 5, 1895, and was initially housed in what is now the Main Branch of the Carnegie Library of Pittsburgh. The first major expansion to the building on Forbes Avenue in 1907 provided space for Carnegie’s growing collection of dinosaur fossils, as well as the Hall of Sculpture and the Hall of Architecture.

The museum’s name remained the same until 1963, when it was officially changed to Museum of Art, Carnegie Institute to help distinguish it from the nearby College of Fine Arts at Carnegie Institute of Technology (now Carnegie Mellon University). The size of the gallery space was tripled in 1974 with the opening of the Scaife Galleries, the second major expansion of the Institute’s original building. Just two years later, the Bruce Galleries and the Heinz Galleries were opened to house the museum’s decorative arts collection and major changing exhibitions, respectively. The museum’s name was changed once again in 1986 to its current name—Carnegie Museum of Art—to more clearly show its relationship as one of the four Carnegie Museums (which includes Carnegie Museum of Natural History, Carnegie Science Center, The Andy Warhol Museum).

## Carnegie International

While most art museums founded at the turn of the century focused on collections of well-known masters, Andrew Carnegie envisioned a museum collection consisting of the “Old Masters of tomorrow.” In 1896, he initiated a series of exhibitions of contemporary art and proposed that the museum’s paintings collection be formed through purchases from this series. Carnegie, thereby, founded what is arguably the first museum of modern art in the United States. Early acquisitions of works by such artists as Winslow Homer, James McNeill Whistler, and Camille Pissarro laid the foundation for a collection that today is distinguished in American art from the mid-19th century to the present, in French Impressionist and Post-Impressionist paintings, and in significant late-20th-century works. Today the *International* remains an important source for the museum’s acquisitions of contemporary art. Presented every three to five years, it features works by contemporary artists from around the globe.

## The Founding

When Pittsburgh industrialist Andrew Carnegie founded Carnegie Institute in 1895, one of his bold ambitions was to create a museum of modern art. The series of contemporary art exhibitions he established the following year became the linchpin of that scheme. Through the exhibitions, Carnegie sought to educate and inspire audiences, promote international understanding of art, attract the art world to Pittsburgh, and above all, to build a collection through the purchase of the “Old Masters of

tomorrow” who would be represented in the exhibitions. Today, the *Carnegie International* is the oldest exhibition of international contemporary art in North America, and the second oldest in the world.

### **Major Acquisitions**

While the mission of the *International* has remained constant over the years, it has had many incarnations. In 1896, the show was established as a yearly survey and presented as the *Annual Exhibition*. Over the years, the presence of such prominent figures as Alfred H. Barr, Jr., Pierre Bonnard, Thomas Eakins, Robert Henri, and Winslow Homer on its juries of award was testament to the scope of Carnegie Institute’s ambitions. However, relatively few avant-garde works appeared in these exhibitions. It was not until Henri Matisse’s work won first prize in 1927 that a modern artist was truly recognized at the *International*. During and immediately following World War II, from 1940 to 1949, the museum presented annual exhibitions of American art, returning to the *International* in 1950.

With the first exhibition came the acquisition of Winslow Homer’s *The Wreck* (1896) and James A. McNeill Whistler’s *Arrangement in Black: Portrait of Señor Pablo de Sarasate* (1884), the first Whistler painting to be acquired by an American museum. More than 100 years later, at least 300 works have entered Carnegie Museum of Art’s permanent collection through the *Internationals*, including works by Georg Baselitz, Louise Bourgeois, Mary Cassatt, Eduardo Chillida, Willem de Kooning, Childe Hassam, Edward Hopper, Ellsworth Kelley, Mike Kelley, Anselm Kiefer, Sol LeWitt, Camille Pissarro, Sigmar Polke, Georges Rouault, John Singer Sargent, Richard Serra, Cindy Sherman, and Andy Warhol, among others.

In the 1950s, under the direction of museum director Gordon Bailey Washburn, the *Carnegie International* emerged as an influential exhibition of the avant-garde, documenting the rise of significant developments such as Abstract Expressionism. During these years, jurors included Marcel Duchamp, Vincent Price, Ben Shahn, and James Thrall Soby. Willem de Kooning’s *Woman VI* (1953) and Franz Kline’s *Siegfried* (1958), along with many works by leading European artists, were purchased for the museum from that decade’s *Internationals*.

### **Changing Names**

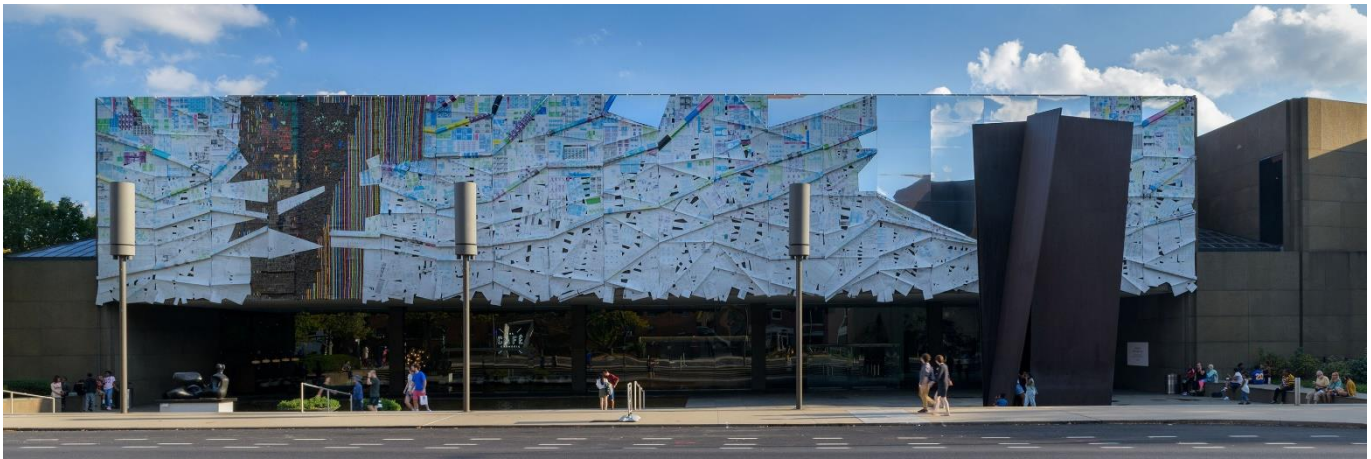
In 1950, the exhibition was renamed the *Pittsburgh International* and became biennial; in 1955, it was decided to present it every three years. During the 1970s, the name was changed to the *International Series*, and organizers broke with tradition by presenting one- and two-person exhibitions; the work of Pierre Alechinsky was featured in 1977, and that of Eduardo Chillida and Willem de Kooning was shown in 1979. The show returned to the original 1896 anthology format in 1982, and the name *Carnegie International* was adopted. The exhibition was reestablished as the preeminent survey of international contemporary art in North America and has been presented approximately every three years since that time.

The Carnegie Prize was reinstated in 1985, awarding \$10,000 for outstanding achievement in the exhibition in the context of a lifetime of work. New to the *Carnegie International* in 2008 was the Fine Prize, which complements the Carnegie Prize and is awarded to an emerging artist in the exhibition. The Fine Prize is part of a \$5 million endowment given for the *Carnegie International* by the Fine Foundation in September 2007.

### **The Collection Grows**

Over the past century, the museum has amplified its scope of interest to include decorative arts and design, photography, film and video, Asian art (notably Japanese prints), and African art. In 1994, the museum completed a reinstallation of its pre-1945 American and European fine and decorative arts that combined them in a single chronological sequence. The Heinz Architectural Center, opened as part of the museum in 1993, is dedicated to the collection, study, and exhibition of architectural drawings and models.

In 2001, the museum acquired the archive of African American photographer Charles “Teenie” Harris, consisting of nearly 80,000 photographic negatives spanning from the 1930s to the 1970s. The museum continues to work with a Teenie Harris Advisory Committee to identify the photographs. Many of these images have been catalogued and digitized and are available online via the Teenie Harris Archive.



### Recent Changes

In both 2003 and 2012, the Scaife Galleries, home for many of the paintings, sculptures, works on paper, and decorative arts in the museum's collection, reopened after yearlong renovations. There is now a larger space—Gallery One—featuring works on paper and photography, and the contemporary art galleries incorporate decorative arts and works on paper along with paintings, sculpture, and film and video pieces. Resource areas and comfortable seating have also been integrated into the space.

In 2009, the Ailsa Mellon Bruce Galleries of decorative arts and design reopened after a complete renovation. The first major reinterpretation of the decorative arts collection in two decades, the installation traces the evolution of style and design in the Western world from the mid-18th century to the present.

That year also saw the arrival of a new director for the museum, Lynn Zelevansky. She formerly served as the curator of contemporary art at the Los Angeles County Museum of Art, and as curator in the department of painting and sculpture at the Museum of Modern Art in New York.

In 2011, the newly renovated Charity Randall Gallery opened off of the Hall of Sculpture balcony; the space is dedicated to the display of modern and contemporary craft and design, growing areas of strength in the collection.

From: <https://cmoa.org/about/history/>

## Mattress Factory

The structure, built in 1900 was a Stearns & Foster mattress warehouse and was purchased by Barbara Luderowski in 1975.

The Mattress Factory was founded in 1977, by artists, to support artists working in residence to create site-specific installations. Since then, the museum has presented and commissioned new installation and performance works by more than 750 artists. The museum supports established and emerging artists through a residency program that provides leadership, guidance, resources and opportunities to create artwork that is unconventional, challenging and thought-provoking. The museum's flexibility and inventiveness allows artists to respond to developments in technology, explore audience interaction, and challenge traditional artistic ideals and practice.



The Mattress Factory has pioneered the development of alternative art forms through site-specific installations, video, and performance art. It is nationally and internationally recognized as a leader in site-specific, contemporary art and is notorious for pushing the boundaries of both artist and viewer. The unparalleled support that artists receive from the Mattress Factory, while working in residence, often result in the production of extraordinary artwork that propels the artist's career and

significantly impacts the field of contemporary art. Mattress Factory exhibitions present new works by critically-acclaimed regional, national and international artists and the museum's exhibitions appear in publications like *The New York Times*, *Art in America*, *Art Asian/Pacific*, and the *Wall Street Journal*, among many others.

The Mattress Factory Education Department has developed outreach programs using installation art to challenge, excite and motivate students and learners of all ages to engage the world around them in new and creative ways. In 2003, the museum opened a fully-equipped Education Studio for workshops, school programs, teacher training and community activities. The museum's Education Department serves more than 20,000 students, teachers, adults and families annually through a wide range of programs. In 2013, the Education Department refocused its priorities to better serve the museum's urban neighborhood by launching an after school program and a series of workshops dedicated to children 3-6 years of age.

Since its founding, the Mattress Factory has been a catalyst for community revitalization on Pittsburgh's North Side. The museum has rehabilitated nine properties that were once abandoned or considered non-contributing buildings within the community. The positive impact of the Mattress Factory's presence in the Pittsburgh region was documented in an economic impact study conducted by Carnegie Mellon University's Center for Economic Development, which concluded that the museum "makes important contributions to local workforce development, neighborhood redevelopment, cultural tourism, artistic entrepreneurship, and economic growth." From: <https://www.mattress.org/>

A selection of current exhibits:



*Do this while I wait*, Lydia Rosenberg



*The Museum Collects Itself*, Lenka Clayton & Phillip Andrew Lewis



*A Second Home*, Dennis Maher



*Infinity Dots Mirrored Room*, Yayoi Kusama



*It's All About ME, Not You*, Greer Lankton



*I come from a holy place*, Bekezela Mguni



## National Aviary

The National Aviary features more than 500 birds of 150+ unique species from around the world.



The National Aviary is America's only independent indoor nonprofit zoo dedicated exclusively to birds. Located in Allegheny Commons Park on Pittsburgh's historic North Side, the National Aviary's diverse collection comprises more than 500 birds representing more than 150 species from around the world, many of them threatened or endangered in the wild.

The National Aviary's large walk-through habitat create an experience unlike any other – an intimate, up-close interaction between visitors and free-flying birds, including opportunities to hand-feed and meet many species rarely found in zoos anywhere else in the world.

As an environmental organization composed of educators, conservationists and researchers, the National Aviary's goals are many. The Aviary aims to provide outstanding education programming for varied audiences; present the highest quality family recreational experience that a zoological institution can offer; save endangered species by preserving natural habitats; continue endangered bird breeding programs and conduct meaningful avian research; engender a sincere appreciation of nature and a respect for natural law; and instill a conservation ethic that teaches our immense responsibility as stewards of the planet.

**Mission:** *The National Aviary works to inspire respect for nature through an appreciation of birds.*

In the late 19th century, Pittsburgh's first plant conservatory was established on the Aviary site, in a location previously occupied by the Western Penitentiary from 1826 to 1880. The conservatory was destroyed by a natural gas explosion in the late 1920s, and in 1952 was rebuilt by the City of Pittsburgh with the addition of birds to the indoor gardens. The Aviary was one of the first zoos to present its collection in free-flight rooms and natural exhibits with over 25,000 square feet of space.

In the 1980s, the Aviary began evolving its focus toward wildlife conservation through captive breeding of rare and endangered birds. When municipal budgetary cuts threatened to close the institution in 1991, a group of concerned citizens formed Save the Aviary, Inc., a private nonprofit corporation. The Aviary was privatized in 1992 and a year later, by declaration of the U.S. Congress, the Pittsburgh Aviary was designated honorary national status and renamed the National Aviary in Pittsburgh.

In 2009, the Aviary began a \$17.5 million expansion. Led by SPRINGBOARD Design, expansion includes construction of the Helen M. Schmidt FliteZone Theater, an indoor, 125-seat space for presenting free-flight bird shows, films and educational programming; the addition of a rooftop Sky Deck for bird of prey lure-flying demonstrations and releases; a café; classrooms; new facades; new exhibits; and a new grand entrance and lobby space.

The Helen M. Schmidt FliteZone Theater is the world’s first and only indoor theater constructed exclusively for the presentation of live, free-flight bird shows. The Aviary’s expansion and renovation has achieved Silver LEED (Leadership in Energy Efficiency and Design) Certification for green building standards.

The Aviary’s flock of 16 African penguins has a new home at Penguin Point, which affords up-close, 360-degree views of the penguins swimming, playing, nesting and scaling rocks in an open-air space. A wheelchair-accessible Kids ViewTube under the exhibit offers underwater views of the penguins as they dive, swim and “flew” through the pool, while domed bubbles allow young guests the chance to pop up in the middle of the penguin group.

With world-first avian breedings, numerous education awards, internationally recognized field research and conservation programs, a world-class avian veterinary program that is breaking new ground in preventative care, and multiple opportunities for interactive experiences, the National Aviary has grown from simply presenting its collection in attractive settings to realizing its responsibility to celebrate, protect and preserve birds for the perpetuation of the web of life.

From: <https://www.aviary.org/birds-and-exhibits>

## Warhol Museum

The Andy Warhol Museum tells Andy Warhol’s story and explores his legacy through the largest collection of Warhol art and archives in the world.

Andy Warhol was born Andrew Warhola on August 6, 1928, in a two-room apartment at 73 Orr Street in a working-class neighborhood in Pittsburgh, Pennsylvania. Carpatho-Rusyn immigrants from an area in the Carpathian Mountains in what is present-day Eastern Slovakia, his parents Andrej and Julia Warhola had three sons, Paul, John, and Andy, the youngest.



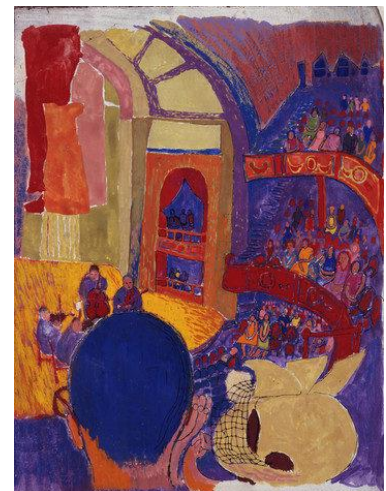
*Unknown, Julia, John, and Andy Warhola, 1932*



In 1934, the family moved to their home at 3252 Dawson Street in Pittsburgh’s South Oakland neighborhood, which was closer to their church St. John Chrysostom Byzantine Catholic. Devout Byzantine Catholics, the family regularly attended mass and observed their Eastern European heritage.

*Unknown, Andy Warhol's high school graduation photo, 1945*

As a child, Warhol suffered from Sydenham chorea, a neurological disorder commonly known as St. Vitus dance, characterized by involuntary movements. When the disorder occasionally kept him home from school, Warhol would read comics and Hollywood magazines and play with paper cutouts. Growing up in Depression-era Pittsburgh, the family had few luxuries, but Warhol’s parents bought him his first camera when he was eight years old.



*Andy Warhol, View of Concert Hall, ca. 1948-1949*

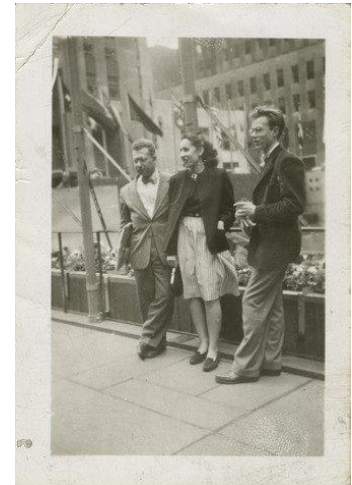
He attended elementary at Holmes School and took free Tam O’Shanter art classes at Carnegie Institute (now Carnegie Museum of Art) taught by Joseph Fitzpatrick, before attending Schenley High School in 1942. Recognizing his son’s talent, Andrej saved money to pay for Warhol’s college education, and he attended Carnegie Institute of Technology (now Carnegie Mellon University) from 1945 to 1949.



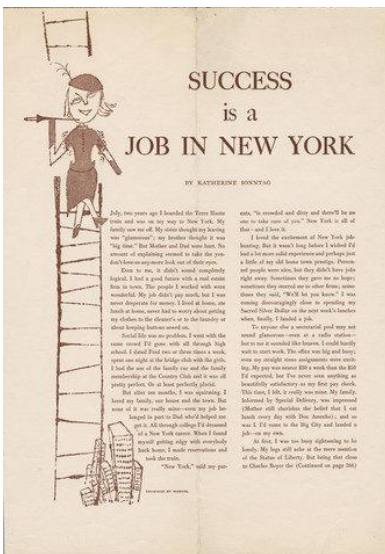
Unknown, Andy Warhol as a young boy, ca. 1936

Throughout his life, Warhol fixated on his physical imperfections. As a child, Sydenham chorea (St. Vitus dance) occasionally kept him bedridden, and he had pigment issues that caused discoloration of his skin, leading to the nicknames “Spot” and “Andy the Red-nosed Warhola.” In response to his perceived physical flaws, Warhol cultivated different looks through his clothing, wigs, cosmetics, and plastic surgery to change the shape of his nose. Later in his life he had premature baldness and massive scars from gunshot wounds suffered in 1968. His lifelong interest in beauty regimes and skin care made its way into his work, with early paintings depicting a nose job, wigs, and pain relief for corns. By the 1980s, Warhol had a near daily exercise regime and took vitamin supplements to improve his hair and skin; he incorporated bodybuilder imagery into his work and exercise equipment populates photographs of his studio.

Andy Warhol (right) with classmates Philip Pearlstein and Joan Kramer, visiting Rockefeller Center, ca. 1948



After graduating from art school with a degree in pictorial design, Warhol moved to New York City to pursue a career as a commercial artist, and he dropped the final “a” in Warhola. He moved with fellow classmate Philip Pearlstein and created a circle of close-knit friends including college friend Leila Davies Singeles and dancer Francesca Boas. His work first appeared in a 1949 issue of *Glamour* magazine, in which he illustrated a story called “What is Success?” An award-winning illustrator throughout the 1950s, some of his clients included Tiffany & Co., I. Miller Shoes, Fleming-Joffe, Bonwit Teller, Columbia Records, and *Vogue*.



Andy Warhol, “Success is a Job in New York,” *Glamour* magazine, 1949

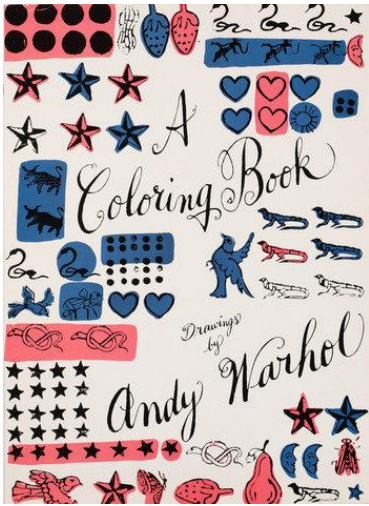
Warhol was known for his blotted-line ink drawings, using a process he developed in college and refined in the 1950s. This working method combined drawing with basic printmaking and allowed Warhol to repeat an image and to create multiple illustrations along a similar theme. He could also make color or compositional changes quickly in response to client requests.

Andy Warhol, *High Heel Shoe*, ca. 1955



In 1952, Julia Warhola moved to New York City to live with her son. Julia was an artist in her own right.

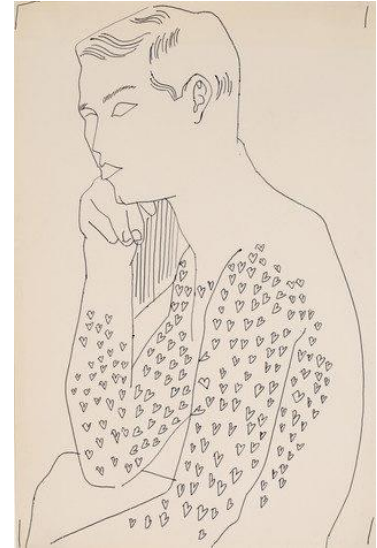
Cats and angels were her favorite things to illustrate, and in 1957 Warhol published a book of her drawings, *Holy Cats by Andy Warhol’s Mother*. Warhol enlisted her to add her feminine and delicate penmanship to hundreds of his drawings, including advertisements, album covers, and book illustrations.



Andy Warhol, *A coloring book / drawings by Andy Warhol, 1961*

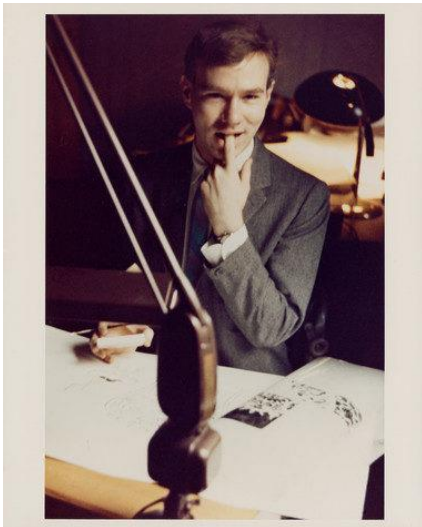
Warhol self-published a large series of artist's books in the 1950s. He would hold parties at Serendipity 3, a restaurant and ice cream parlor on Manhattan's Upper East Side, where his friends would help him hand color his books. In 1956, he presented a solo exhibition at the Bodley Gallery called *Studies for a Boy Book*. These sketchbook drawings of portraits of young men and erotic portrayals of male nudes contrasted with the work of other contemporary gay artists, such as Robert Rauschenberg and Jasper Johns, who considered Warhol "too swish."

*Andy Warhol, Seated Male Nude Torso, 1950s*



**SEXUALITY**

In the early 1950s, many of Warhol's friends and fellow artists were accepted to show at the Tanager Gallery in New York City, but the works he submitted were rejected because of their subject matter—two men embracing. Warhol was a gay man, and homosexuality was criminalized in 1950s America. Warhol filled sketchbooks in the 1950s with drawings titled *Boy Portraits*, which were loving, humorous depictions of the male form and studies of feet, torsos, and genitalia. During his foray into film in the 1960s, Warhol did not shy away from sexuality. His films included scenes of sexual escapades, explicit and not—from turning tricks to sleeping. One of Warhol's earliest films featured his then-boyfriend, poet John Giorno, sleeping nude in the nearly six-hour-long *Sleep* (1963). Throughout his career, Warhol blurred the lines between his romantic and professional relationships, mixing business and pleasure. Edward Wallowitch, Ted Carey, John Giorno, Jed Johnson, and Jon Gould were some of Warhol's business associates with whom he also had intimate relationships. He returned to the male—and female—nude in the 1970s with his *Sex Parts* and *Torso* series. In the 1980s, Warhol's focus on the body in his work and return to hand painting corresponded with the early days of the HIV/AIDS public health crisis, which devastated New York City's arts scene and gay community.



Andy Warhol, ca. 1957

**ENTREPRENEUR**

As equally as he was an artist, Warhol was an entrepreneur. He kickstarted his career in the 1950s as a commercial illustrator, earning a sizeable revenue to finance his artistic ventures. Warhol grew up during the rise of post-war consumer culture in the U.S. and England and realized the benefit of assembly lines in manufacturing, employing studio assistants and processes to aid his artistic production. Warhol successfully balanced commercial and entrepreneurial endeavors with avant-garde, underground work. He continually pushed himself to experiment in new media—publishing, film, music production, television, fashion, theater—throughout his career and frequently collaborated with artists and brands. Warhol wrote in *THE Philosophy of Andy Warhol (From A to B and Back Again)*, "Being good in business is the most fascinating kind of art. Making money is art and working is art and good business is the best art."

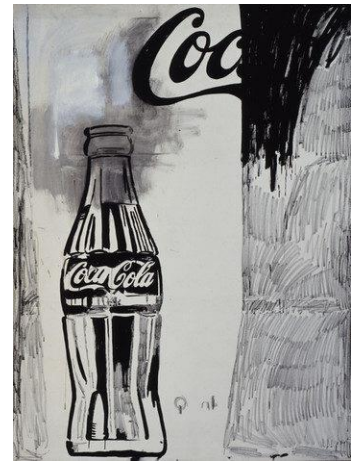


1960s

Andy Warhol, *Coca-Cola [2]*, 1961

In 1960, Warhol turned his attention to the pop art movement, which began in Britain in the mid-1950s. Everyday life inspired pop artists, and their source material became mass-produced products and commercial artifacts of daily life; commercial products entered into the highly valued fine art space. In 1961, Warhol created his first pop paintings, which were based on comics and ads. Warhol's 1961 *Coca-Cola [2]* is a pivotal piece in his career, evidence that his transition from hand-painted works to silkscreens did not happen suddenly. The black and gray composition first sketched then hand painted is a blend of both pop and abstraction, which he turned away from at the

beginning of his career before experimenting with it again in the 1980s.

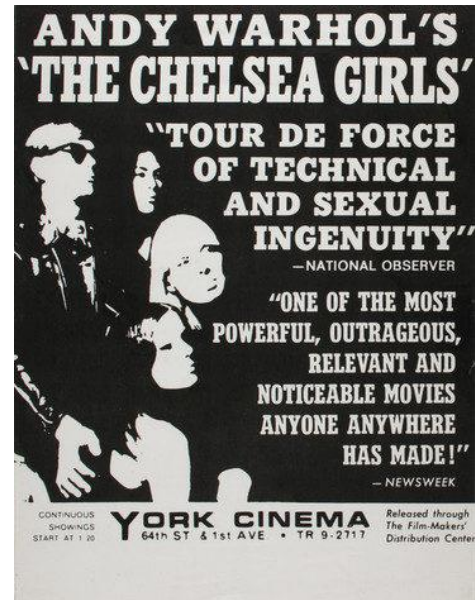


Andy Warhol, *Red Jackie*, 1964

Warhol turned to perhaps his most notable style—photographic silkscreen printing—in 1962. This commercial process allowed him to easily reproduce the images that he appropriated from popular culture. Among Warhol's first photographic silkscreen works are his paintings of Marilyn Monroe made from a production still from the 1953 film *Niagara*. In 1962, he began a large series of celebrity portraits, featuring Marilyn Monroe, Elvis Presley, and Elizabeth Taylor. Warhol made his series of *Campbell's Soup Cans* in 1962 and exhibited them the same year in his first solo pop art exhibition at Ferus Gallery in Los Angeles.

Film Poster ("*The Chelsea Girls*," at York Cinema, New York, NY), 1966

In 1963, Warhol began his series of *Death and Disaster* paintings that used images from magazines and newspapers as well as police and press photographs of suicides, car crashes, and accidents as source material. Warhol produced a range of films between 1963 and 1968, beginning with his first feature-length film *Sleep* (1963), five hours and twenty-one minutes of poet John Giorno asleep. His groundbreaking eight-hour-long silent film *Empire* (1964) features continuous slow motion footage of the Empire State Building in New York City. In 1966, he made his most commercially successful film, the three-hour-long, double-screen *The Chelsea Girls*.



William Kennedy, *Untitled* (Warhol Filming "Taylor Mead's Ass Suite II of IV),



In 1964, Warhol moved his studio to a large loft at 231 East 47th Street in midtown Manhattan. Warhol collaborator Billy Name decorated the space with silver paint and aluminum foil, and it became known as the Silver Factory. It was a creative hub for parties and experimentation, from drug use to music and art. Its popularity grew quickly, and it attracted a diverse



and inclusive crowd of artists, friends, and celebrities, many of whom posed for short film portraits. With a stationary Bolex camera, from 1964–66 Warhol made almost 500 of these silent four-minute *Screen Tests* played back in slow motion.

Andy Warhol, *Screen Test: Edie Sedgwick [ST305]*, 1965

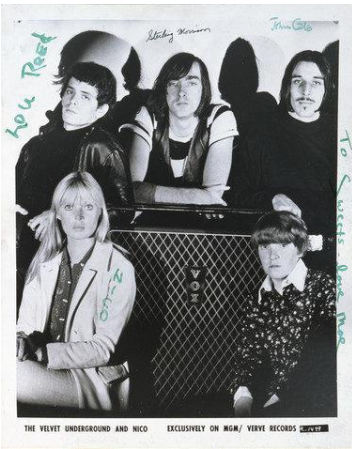
Warhol first began making box sculptures in 1963. Invoking a factory assembly line and enlisting help from his studio assistants at the Silver Factory, he created hundreds of replicas of large supermarket product boxes—including *Brillo Boxes*, *Heinz Boxes*, *Del Monte Boxes*, and more. The finished sculptures were nearly indistinguishable from their cardboard

supermarket counterparts, single packing cartons. The *Brillo Boxes* were first exhibited in 1964 at the Stable Gallery in New York where they were tightly packed and piled high, recalling a grocery warehouse.

Andy Warhol, *Brillo Soap Pads Box*, 1964



Warhol expanded into performance art in 1966 with the debut of his traveling cinematic multimedia performance *Exploding Plastic Inevitable*, featuring The Velvet Underground and Nico. *EPI* was an immersive experience with live music, lighting effects, projected film footage, and live dancers.



Billy Name, Andy Warhol, Mary Woronov, Nico, and International Velvet, 1966

Running at the same time as *EPI* was Warhol's exhibition of *Cow Wallpaper* and *Silver Clouds* at Leo Castelli Gallery in New York City. Created with engineer Billy Klüver, the metallic, floating *Silver Clouds* sculptures are made of silver plastic film filled with helium and air. Choreographer Merce Cunningham saw the sculptures at the opening and asked Warhol if he could use the floating installation as stage décor for his piece *Rainforest* (1968). The clouds floated among dancers on stage.

Corset, *The Andy Warhol Museum*



Warhol lost the lease on his Silver Factory in 1967 and relocated to the 6th floor of 33 Union Square West. On June 3, 1968, Valerie Solanas, a writer who had appeared in Warhol's film *I, a Man* (1967), came into the studio and shot him. Warhol was physically and emotionally scarred by the nearly fatal shooting. This event significantly altered his working practice from an experimental, collaborative approach to a much more guarded one. The shooting damaged eight organs and left scars across his stomach and torso. The incident and numerous surgeries that followed required that he wear a corset for the rest of his life.

## REPETITION

In college, Warhol developed a blotted-line technique that combined drawing with basic printmaking. Blotted line allowed him to create a variety of illustrations using the same initial pattern, important to his commercial illustration career when he could bring several ideas to clients. This was the beginning of his lifelong interest to quickly create multiples. Warhol famously quipped, "I want to be a machine," alluding to his interest in mass production. His most notable style, photographic silkscreen printing, replicated the look of commercial advertising. It gave Warhol a faithful duplication of his source images while allowing him to experiment with various techniques, such as over-printing (printing one color on top of another), registration (aligning





Andy Warhol, *Mick Jagger*, 1975

#### CELEBRITY

Warhol was infatuated with Hollywood celebrity and fame since childhood. He wrote to movie stars for headshots and fan photos, assembling scrapbooks between 1938 and 1941. In the 1960s, The Factory became a hangout for artists, musicians, and writers, including Lou Reed, Bob Dylan, Truman Capote, and many more. Warhol's Superstars, including Edie Sedgwick, Brigid Berlin, Ondine, and Candy Darling, were Factory goers who appeared in his films and became fixtures in his social life. In the 1970s, Warhol was a regular at the New York disco Studio 54, and he received hundreds of portrait commissions from wealthy socialites, musicians, and film stars. He remained in the

spotlight in the 1980s with his television work and high-fashion modeling. Warhol achieved stardom, and helped others do the same, realizing his expression, "In the future, everyone will be world-famous for 15 minutes."

Andy Warhol, *Time Capsule 100*, 1973-1974; Bulk: 1974

#### COLLECTING

Central to Warhol's practice were collecting and documenting. He collected everything from watches to cookie jars, and his largest serial work, *Time Capsules*, encapsulated items from his daily life from the 1950s to his death. He documented the world around him not only through his paintings and films, but also through his tape recorder and Polaroid photography, capturing his encounters, both mundane and magnificent.



#### 1980s



Andy Warhol, *Kenny Scharf, Madonna, Juan Dubose and Keith Haring*, ca. 1983

Throughout his career, Warhol frequently collaborated with artists, and in 1984 he worked with young artists Jean-Michel Basquiat, Francesco Clemente, and Keith Haring. When working with Basquiat and Clemente, each artist worked independently on the canvas before passing it along, the artist's individual marks remaining distinct and recognizable signs and logos becoming part of the compositions. Warhol also returned to hand painting with a brush in the 1980s, something he had set aside in the 1960s in favor of the silkscreen.

Andy Warhol, *Jean-Michel Basquiat, Ten Punching Bags (Last Supper)*, 1985-1986

Warhol took an interest in television and produced two cable shows, *Andy Warhol's T.V.* (1980-83) and *Andy Warhol's Fifteen Minutes* (1985-87) for MTV. He also made television appearances on *The Love Boat* and *Saturday Night Live*, appeared in both print and television commercials, produced music videos, and modeled in fashion shows. Continuing his artistic experimentation, Warhol made a series of digital artworks in 1985 using an Amiga 1000.

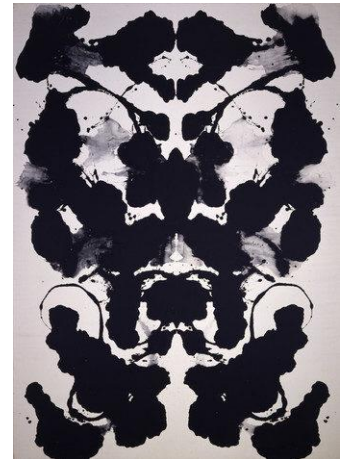




Andy Warhol, *Andy Warhol's T.V. [season 2, episode 9]*, 1983

During the latter part of his career, Warhol again experimented with abstraction. His *Rorschachs* (1984) and *Camouflages* (1986) had no identifiable subject, a notable departure from his earlier works, though they were still immediately recognizable images.

Andy Warhol, *Rorschach*, 1984



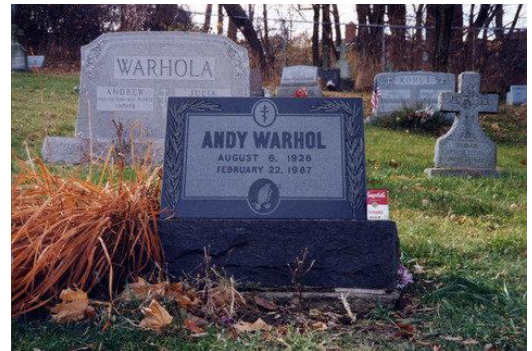
In 1984, Warhol was commissioned by Alexander Iolas—who also gave Warhol his first solo show in 1952—to create a series of paintings to be installed opposite the convent where Leonardo da Vinci's *The Last Supper* is housed. This commission resulted in one of Warhol's largest bodies of work, comprised of about one hundred works featuring da Vinci's *The Last Supper*.



Andy Warhol, *Self-Portrait*, 1986

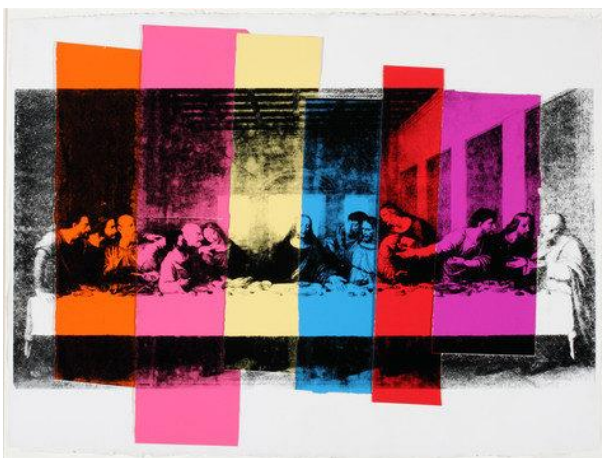
Nine months before his death, Warhol created a series of iconic monumental self-portraits featuring his gaunt face, fixed gaze, and a spiky wig, some of the canvases measuring nine feet square.

Andy Warhol's grave with Campbell's Soup can



On February 22, 1987, Warhol died at New York Hospital in

Manhattan due to complications following a surgery to remove his gall bladder. Warhol is buried next to his mother and father at St. John the Baptist Byzantine Catholic Cemetery in Bethel Park, a suburb south of Pittsburgh.



Andy Warhol, *The Last Supper*, 1986

#### RELIGION

Warhol was born into a devout Byzantine Catholic family that attended mass at Pittsburgh's St. John Chrysostom Byzantine Catholic Church. Later in life in New York City, Warhol regularly attended St. Vincent Ferrer to pray and to attend mass. As a child, Warhol would have seen the richly painted iconostasis during mass and learned about this wall of icons and their role in worship in Eastern Catholic churches. Warhol painted religious symbols using imagery such as Raphael's *Madonna*, Leonardo da Vinci's *The Last Supper*, and the cross as source material.

**If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing**

**behind it.**

**ANDY WARHOL, *THE EAST VILLAGE OTHER*, 1966**

## The Museum

Entrance space

Photo by Dean Kaufman



Photo by Abby Warhola

Fourth floor Mao installation

Photo by Abby Warhola

Andy Warhol's Silver Clouds installation at The Andy Warhol Museum, Pittsburgh

### MISSION

To engage and inspire through Warhol's life, art, and legacy. Located in Pittsburgh, Pennsylvania, the place of Andy Warhol's birth, The Andy Warhol Museum holds the largest collection of Warhol's artworks and archival materials. We are one of the most comprehensive single-artist museums in the world and the largest in North America.



### Founding

The Warhol is one of the four Carnegie Museums of Pittsburgh, and a collaborative project between Carnegie Institute, Dia Art Foundation, and The Andy Warhol Foundation for the Visual Arts, Inc. Plans to house The Warhol in Pittsburgh were announced in 1989, and the museum opened its doors during a 24-hour celebration on May 13, 1994. Originally built in 1911 as a distribution center for products sold to mills and mines, The Warhol was redesigned by architect Richard Gluckman and features seven floors of gallery and exhibition space as well as an underground level that houses The Factory education studio and the conservation lab.

### Collection

The Warhol holds the largest collection of Warhol's artworks and archival materials. Paintings, drawings, commercial illustrations, sculptures, prints, photographs, wallpapers, sketchbooks, and books cover the entire range of Warhol's career, from his early student work to pop art paintings and collaborations. The Warhol's film and video collection includes approximately 350 preserved Warhol films, and it houses the entire output of the artist's work in video, comprised of more than 4,000 videotapes. The archives is the greatest single collection of ephemera documenting Warhol's life, and it includes Warhol's serial work the Time Capsules—610 containers that the artist filled, sealed, and sent to storage.

Photographic Material

Alfred Statler, Andy Warhol in his studio at 1342 Lexington Avenue, New York City, April 1962

