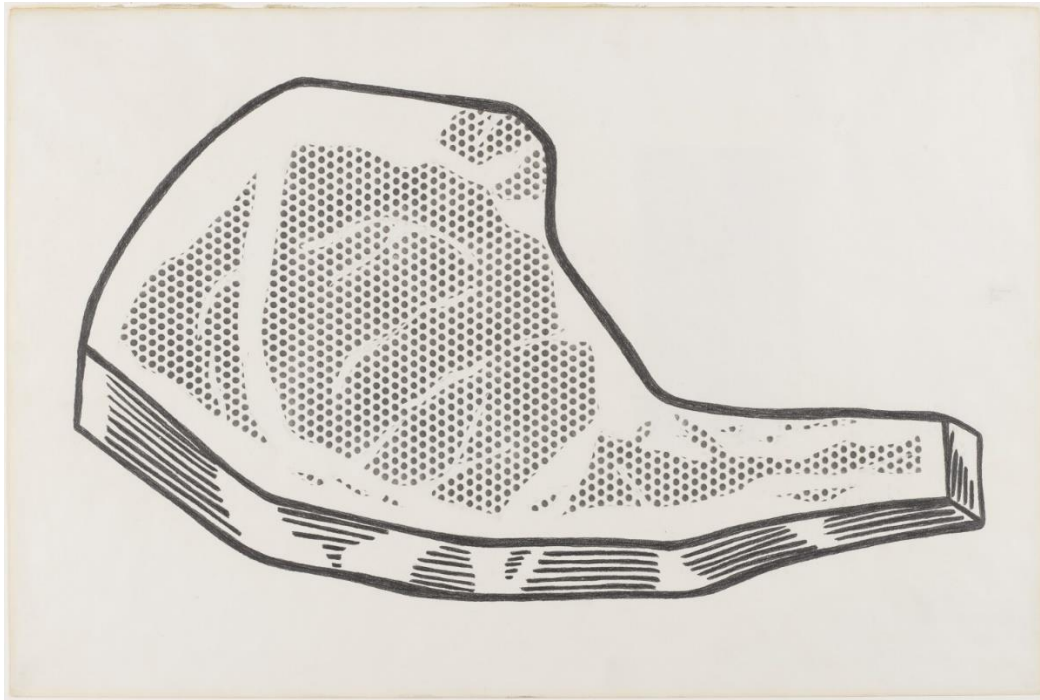


**The Menil Collection opens *Draw Like a Machine: Pop Art, 1952–1975*  
at the Menil Drawing Institute**

*Exhibition opening October 29 explores the innovative methods of  
draftsmanship pioneered by artists associated with American Pop*



HOUSTON—*September 22, 2021*—The Menil Collection is pleased to announce the opening of *Draw Like a Machine: Pop Art, 1952–1975* at the Menil Drawing Institute. The exhibition features over thirty drawings that upend the traditionally assumed connection that drawing has to the hand of the artist. Featuring works primarily sourced from the Menil’s permanent collection, along with select loans from local Houston collections, *Draw Like a Machine* will be **on view at the Menil Drawing Institute October 29, 2021, through March 13, 2022.**

The exhibition focuses on drawings made during a time when gestural and expressionistic mark-making was considered increasingly outmoded, and artists were actively experimenting with images and processes borrowed from advertising and mass media. The resulting artworks bridge the seeming contradiction between the manual and the mechanical.

Highlights of the exhibition include Andy Warhol’s series of six drawings of Gene Swenson completed in 1962, the year before Swenson’s iconic *ARTnews* interview with Warhol, which centered on the broad inquiry, “What is Pop Art?” In response to the question, Warhol declared his intention to “be a machine” and “machine-like” in his art practice, a quote that inspired the current exhibition’s title. Warhol sought to create works that intentionally resembled printed reproductions using a blotted line technique that combined drawing and printmaking strategies. The exhibition also includes a number of Warhol’s drawings from the 1950s, highlighting a range of techniques he employed.

Rebecca Rabinow, director of the Menil Collection, said: “*Draw Like a Machine* highlights a strength of the museum’s collection, including more than a dozen important drawings originally collected by John and Dominique de Menil. We are grateful to a handful of enthusiastic local collectors who have allowed us to borrow their works to add to this focused presentation.”

*Draw Like a Machine* spotlights a generation of artists in the United States who bridged fine art and industrial design, including Roy Lichtenstein, James Rosenquist, and Idelle Weber. Certain works in the exhibition foreground the alluring visual advertising strategies developed by leading marketing firms to direct and encourage consumer spending in the postwar era, with strong examples by Tom Wesselmann and Marjorie Strider. In California, artists such as Ed Kienholz blurred the lines of art and commerce even further.

Kelly Montana, Assistant Curator, Menil Drawing Institute, said: “Informed by an era in which art was increasingly integrated into popular culture, artists exploited graphic strategies harnessed by the working creatives of the day such as admen, illustrators, and sign painters to critique and subvert the prestige of drawing.”

*Draw Like a Machine: Pop Art, 1952-1975* is curated by Kelly Montana, Assistant Curator, Menil Drawing Institute.

### **About the Menil Collection**

Houston philanthropists and art patrons John and Dominique de Menil established the Menil Foundation in 1954 to foster greater public understanding and appreciation of art, architecture, culture, religion, and philosophy. In 1987, the Menil Collection’s main museum building opened to the public. Today, the Menil Collection consists of a group of five art buildings and green spaces located within a residential neighborhood. The Menil remains committed to its founders’ belief that art is essential to human experience and fosters direct personal encounters with works of art. The museum welcomes all visitors free of charge to its buildings and surrounding green spaces. [menil.org](http://menil.org)

### **Funding**

This exhibition is generously supported by Angela and William Cannady; Catherine Miller in memory of Marcy Taub Wessel; Indigo Natural Resources; Ann and Mathew Wolf Drawing Exhibition Fund; Clare Casademont and Michael Metz; John R. Eckel, Jr. Foundation; Linda and George Kelly; Susanne and William E. Pritchard III; Leslie and Shannon Sasser; and the City of Houston through Houston Arts Alliance.

### **Image**

Roy Lichtenstein, *Steak*, 1963. Graphite and crayon on paper, 16 1/8 × 24 1/2 in. (40.9 × 62.2 cm). The Menil Collection, Houston, Purchased with funds provided by an anonymous donor. © Estate of Roy Lichtenstein. Photo: Paul Hester

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