

The Andy Warhol Museum Wall Text and Expanded Labels

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Introduction

2014 marked the 20th anniversary of The Andy Warhol Museum. To celebrate this milestone, the museum has undertaken a major redesign and reinstallation of its collection galleries which begins here on the 7th floor and continues throughout the remaining floors. Chronologically organized, it features masterpieces from the collection alongside rarely seen artworks and archival material that provide new perspectives on the artist's life and work.

Since the museum's inauguration in 1994, there has been a steadily increasing level of recognition of Warhol's singular contribution to 20th Century art and his extraordinary influence on contemporary art internationally. The Warhol has been at the forefront of research on the artist's work and has paved the

way for new scholarship and understanding of his complex, multivalent practice.

The museum's collection comprises almost 8,000 paintings, sculptures and works on paper, in addition to vast archives and extensive holdings of film and video. Regarded as the most comprehensive single artist museum in the world, The Warhol is uniquely placed to reveal the multiple narratives that contribute to the overall trajectory of Warhol's career.

The redesign and reinstallation of the museum's collection galleries have been made possible through the generous support of:

The Fine Foundation

The Horace W. Goldsmith Foundation

Guy and Nora Barron

Gallery 701

THE WARHOLA FAMILY

Andy Warhol was born Andrew Warhola in Pittsburgh on August 6, 1928. He was the youngest of three sons born to Carpatho-Rusyn parents, Andrej and Julia Warhola. Like masses of immigrants before them, the Warholas left their homeland in Eastern Europe in search of a better life. As devout Byzantine Catholics, the family attended church regularly and observed many customs of their heritage. Julia made traditional handicrafts such as “pysanky,” or decorated Easter eggs, while also supervising the home. Andrej worked long hours in many manual jobs such as a building-mover.

Warhol suffered bouts of chorea, a nervous disorder more commonly known as “St. Vitus’ Dance,” which occasionally kept him home

from school. While at home, Warhol liked to read comics and Hollywood magazines and to play with paper cut-outs. Enraptured by the movies, he often went to local cinemas and watched short cartoons at home.

Andrej Warhola died in 1942, the same year that Andy entered Schenley High School. In order to support the family, Julia worked as a house cleaner, while her oldest sons Paul and John operated a fruit-and-vegetable truck and worked odd jobs. As a high school freshman, Warhol began to paint portraits of his family and friends as well as local landmarks. Andrej had always intended that Andy attend college, and before he died he set aside funds for his youngest son's education.

[Archival family photographs](#)

These photographs from the Archives Collection show the Warhola family over a span of three decades including photographs of

Warhol's mother, Julia (Zavacky) Warhola, starting with her passport photo, 1920. A Zavacky family photo taken in their hometown of Mikova, ca. 1915, is followed by several of the Warhola family after they immigrated to the United States. Young Andy is seen in these photos with his mother, brothers, aunts, uncles and cousins in Pittsburgh in the 1930s. Andy's father, Andrej Warhola, passed away in 1942, when Andy was entering high school at age 14. The photographs continue chronologically with Andy's class at Schenley High School, ca. 1944.

ART SCHOOL

Warhol was encouraged to develop his creative talents from early childhood. Beyond his family, his strongest advocate was Joseph C. Fitzpatrick, the renowned instructor of Saturday art classes at Carnegie Museum of Art,

which Warhol attended for four years beginning in the fourth grade.

With the money the family saved for his education, Warhol enrolled in the Carnegie Institute of Technology (now Carnegie Mellon University). He attended college from 1945 to 1949, studying under the artists Balcomb Greene, Robert Lepper and Samuel Rosenberg. Frequently the center of controversy, Warhol struggled with his early coursework and was required to take summer classes. Despite the turbulence he caused, a slim majority of faculty and students recognized his innovative style and fresh ideas.

Warhol was an active participant in college life. He was a member of Carnegie Tech's honorary Beaux Arts Society and the Modern Dance Club, and in 1948 he became art editor for the student magazine *Cano*. He also worked in the display department at Horne's department

store to earn money. His abilities to increase his income while pursuing creative interests and to cultivate a dynamic social circle are skills Warhol later put to good use in building his career.

Photographs from college

Andy Warhol graduated from high school in 1945 and continued on to college, majoring in Pictorial Design, at Carnegie Institute of Technology. Photographs here show Warhol with Philip Pearlstein and other classmates, and Warhol working in the display department of Joseph Horne's department store, his first job in 1947. Also shown are photographs of Warhol in the college art studios on paintings such as, *Nosepicker*, which also appears in this gallery.

Upper Torso Boy Picking Nose

As a young art student, Warhol embraced an offbeat and sometimes irreverent style that often did not win the praise of his professors. In

the face of his critics, Warhol entered an unapologetically bold painting titled, *The Broad Gave Me My Face, But I Can Pick My Own Nose*, modeled after these earlier drawings, in the 1949 juried Associated Artists show in Pittsburgh. The work was rejected, despite apparently being defended by artist and juror George Grosz, whose own work was often satirical in nature. Warhol reentered the drawing with a new title, *Why Pick on Me?*, in the Arts and Crafts Center group show, which included work by his fellow Painting and Design students. Warhol's two submissions were among the 33 selected from 111 entries, and his provocative painting drew larger crowds than the other works.

NEW YORK CITY

After graduating from Carnegie Tech with a bachelor's degree in pictorial design, Warhol made the life-changing decision to move to

New York City. Accompanied by his classmates Philip Pearlstein and Leila Davies Singeles, he immediately set about the process of looking for work as a commercial artist. Warhol was hired that summer by Tina Fredericks, the editor of *Glamour* magazine, to illustrate an article titled “What is Success?”

Quickly building an impressive roster of clients, Warhol soon became one of the most successful commercial illustrators in the city. He won numerous industry awards, including recognition from his peers at the Art Directors Club, the American Institute of Graphic Arts, and the Society of Illustrators. By the mid-1950s Warhol was able to employ an assistant, and by the end of the decade he was earning approximately \$70,000, an incredible salary for that time.

These photographs by Leila Davies Singeles depict Warhol in his early 20s, at the beginning

of his career and seemingly buoyant, enjoying his early successes as a commercial illustrator, good times with his friends, and the new opportunities presented by New York City.

COMMERCIAL WORK

Warhol's professional success as a commercial illustrator was largely due to his ability to create art very quickly and his willingness to respond to the revisions clients demanded. One of the most well-known 1950s ad campaigns he helped create was for I. Miller Shoes. The idea of decorative beauty was exaggerated in almost all of these illustrations, and at times the image of the shoe became very abstract. The I. Miller campaign was so successful in creating an aura of elegance that in some of the ads the shoes were not shown at all; everyone knew what was being sold. Other clients included book publishers, record companies, and fashion magazines.

Among the art directors with whom he worked, Warhol was known for his timid yet appealing personality. He was a quick study—given an assignment, he would turn in a brown paper bag full of drawings on the subject the very next day. His simple yet sophisticated drawing style, in contrast to the era’s burgeoning use of photographic advertising, appealed to art directors, as well as to post-war Americans, who were becoming savvy consumers.

BLOTTED LINE TECHNIQUE

In the 1950s Warhol refined a process that he had discovered in college, creating a signature style for his illustrations with a technique known as “blotted line.” 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.

Warhol's blotted line process had several complex steps. First, he drew or traced a line drawing onto a piece of non-absorbent paper, such as tracing paper. Next, he hinged the tracing paper to a second sheet of absorbent paper by taping the edges together on one side. Opening the papers like a book and using a nib pen, Warhol inked over a small section of the lines on the tracing paper. He then transferred the wet ink onto the absorbent sheet by closing the pages and lightly pressing or "blotting." He repeated this inking and blotting until the whole drawing was transferred.

Completing a large blotted line drawing took time and multiple pressings. The method resulted in dotted, broken, and delicate lines. Warhol colored his blotted line drawings with

water soluble dyes and applied gold leaf. He also used hand-carved rubber stamps to create patterns, often combining both techniques in a drawing.

Julia Zavacky, Warhol's mother

Julia Zavacky was born on November 17, 1892 in Miková, Presov, which is in the Carpathian Mountains in present-day Slovakia. In 1909 she married Andrej Warhola, whose family owned a large farm in the nearby town of Medzilaborce. In 1912, Andrej immigrated to the United States, leaving Julia to work on the farm until she was able to join her husband in 1921.

Julia played an active role in her son Andy's art. She encouraged his drawing and coloring, and bought him a camera and film projector when he was a child. In 1952 she moved to New York City to take care of Andy, who soon incorporated her ornate old-world penmanship in the texts for his illustrations. Warhol

published a book of her cat drawings in 1957 titled, *Holy Cats by Andy Warhol's Mother*. Throughout her years in New York, Julia frequently visited family back in Pittsburgh. She suffered a stroke on one such visit in 1971, and lived out the remainder of her life in Pittsburgh.

Warhol Drawings from 1956 trip around the world

In 1956, funded by his considerable successes as a commercial illustrator, Warhol embarked on a round-the-world vacation with his friend Charles Lisanby. It was very likely his first exotic trip and therefore a significant event in his life. Traveling by air, the two were scheduled to visit San Francisco, Honolulu, Tokyo, Hong Kong, Manila, Djakarta (now Jakarta), Bali, Singapore, Bangkok, Siem Reap (Angkor Wat), Colombo, Calcutta, Kathmandu, Benares, New Delhi, Agra, Aurangabad, Cairo, Luxor, and Rome. To the best of the museum's knowledge, Warhol

did not take a camera and instead confined his documentation of the trip to drawings, including those that appear here. The many sketches reveal a somewhat romantic notion of the artist as a person who makes sense of the world by drawing it. The images also emphasize Warhol's sensibilities before photography took a dominant position in his work.

Boy Book Drawings

During the 1950s Warhol exhibited his drawings at the Hugo Gallery, the Loft Gallery, and Serendipity 3 Café. While these shows revealed shared stylistic qualities with his commercial work of the same period, they also portrayed subjects of a more personal and idiosyncratic nature. The artist made hundreds of sketchbook drawings of beautifully rendered portraits of young men and erotic portrayals of male nudes.

In February 1956, Warhol presented a solo exhibition at the Bodley Gallery titled, *Studies for a Boy Book*. With their sensitive, almost weightless line, the “boy drawings” point to Warhol’s confidence in his own sexuality. The overtly homosexual imagery in many of his works was not widely accepted in the art world at this time and contrasted starkly with the work of other gay artists such as Robert Rauschenberg and Jasper Johns, who considered Warhol “too swish.” While a checklist of the exhibition does not exist, the drawings exhibited here give a sense of the types of works that are likely to have been on display.

Edelman Commission Work

In the late 1950s, Arthur and Teddy Edelman commissioned Warhol to create numerous advertisements for their company Fleming Joffe, a leather -goods manufacturing company

that sold exotic material to the fashion industry. The Edelmans were looking for innovative and stylish designs, and Warhol helped them merchandise unusual animal skins by developing personalities for each product line. He developed a cartoon character named “Noa the Boa” as a design concept for a line of dyed boa constrictor skins. In his conceit for the mischievous creature, Warhol suggested that wherever fashionable women traveled, shopped or socialized, Noa would be there too. Warhol hand-painted this awning with brightly colored images of the smiling snake for the Edelmans’ St. Louis showroom. Inside the shop he painted images of Noa on shelf brackets, lighting fixtures, and other display items.

Gallery 702

HAND-PAINTED POP

By the end of the 1950s, Warhol began to devote more energy to painting. He was drawn to the Pop Art movement, which began in Britain in the mid 1950s. Pop artists were inspired by popular culture, taking images directly from advertising or newspaper sources for their artworks. In 1961 Warhol created his first Pop paintings based on comics and ads.

Warhol made many of these early works by enlarging images from magazines and photographs with an opaque projector and then hand-painting the projections on canvas. He used rubber stamps to print directly onto canvas in such works as *S&H Green Stamps* and used stencils in his early *Campbell's Soup Can* paintings. Warhol first employed the commercial process of silkscreen printing in the

Dollar Bill paintings. The silkscreens were created from hand-drawn reproductions Warhol made of one-dollar and two-dollar bills. His first silkscreened paintings based on a photographic source was *Baseball*, 1962.

Photographic silkscreen printing replicated the look of commercial advertising, giving Warhol a faithful duplication of his appropriated source images while also allowing him to experiment with over-printing, off-registration, and endless color combinations.

[Typewriter \[2\], 1961, 1998.1.8](#)

In 1961 and 1962, Warhol worked on a series of paintings that departed from the contemporary subject matter that occupied him during this time period. These works were based on vintage newspaper advertisements and product catalogues that Warhol either owned or borrowed. Warhol achieved the monumental scale of the works by placing the source image

on an opaque projector and tracing the subject directly onto his canvas.

Dance Diagram [2] (Fox Trot: “The Double Twinkle-Man”), 1962, 1998.1.11

Warhol completed the *Dance Diagram* paintings in early 1962. There are seven paintings based on sources from two instructional manuals published by the Dance Guild in 1956: *Lindy Made Easy (with Charleston)* and *Fox Trot Made Easy*. All of the diagram paintings were exhibited at the Stable Gallery in New York in 1962. In that show, Warhol installed the works on the floor, simulating the function of the original instructional booklets. Several critics have noted the connection between Warhol’s *Dance Diagram* paintings and the idea of “participatory aesthetics,” whereby the viewer is no longer expected to passively contemplate

a work of art, but is asked to actively engage with it.

Big Torn Campbell's Soup Can (Pepper Pot),
1962, 1998.1.31

Warhol's use of the popular everyday product Campbell's Soup launched his career as a Pop artist. The early 1960s saw the beginning of the pervasive influence of television, instant communications, and instant celebrity. Warhol understood the influential power of advertising and packaging in convincing people to buy all kinds of things. The product's familiar red-and-white label was immediately recognizable to Americans, and eating Campbell's Soup was a widely shared experience. Warhol himself said, "Pop art is about liking things," and claimed that he ate Campbell's Soup every day for 20 years. This quintessential American product represented modern ideals: it was inexpensive, easily prepared, and available in any food

market. Warhol turned to this subject repeatedly throughout his career.

[This Side Up, 1962, 1997.1.4](#)

In 1962 Warhol embarked upon a series of works based on shipping and handling labels, such as *Open this End*, *Fragile*, and *This Side Up*. In most of the 16 paintings in this series, Warhol relishes the regularity of the grid created by the rectangular red-and-white labels. Unlike the Minimalist painters' use of the grid to create visual order and harmony, Warhol purposefully misaligns the grid in this particular version, favors an uneven inking of the screens, and leaves white gaps that add an unusual surface tension to the composition.

[S&H Green Stamps, 1962, 1998.1.21](#)

S&H Green Stamps were distributed by the Sperry Hutchinson Co. beginning in 1962. These iconic stamps symbolized thrift and saving for many Americans. The stamps were sold to

retailers that in turn gave them to customers as bonuses with every purchase. The more people purchased, the more stamps they received. A certain number of stamps could be traded in for merchandise, so retailers enjoyed customer loyalty through this successful program.

According to company accounts in the mid-60s, eighty percent of U.S. households collected green stamps. The S&H program declined in the 1970s and 80s, but was reinvigorated by the birth of the Internet and new ownership. The company now offers “green points” as rewards for on-line purchases.

Gallery 601 – Film Gallery

EARLY FILM

“I never liked the idea of picking out certain scenes and pieces of time and putting them together, because...it’s just not like life....What I liked was chunks of time all together, every real

moment...I only wanted to find great people and let them be themselves...and I'd film them for a certain length of time and that would be the movie."

Andy Warhol, 1980

As a child in Pittsburgh, Warhol immersed himself in Hollywood movies, going to neighborhood cinemas with his older brothers and keeping a scrapbook of movie star photos. After Warhol moved to New York, his success as a commercial artist provided him the means to start making films. Beginning with *Sleep* in 1963, he made a number of groundbreaking silent films including the eight-hour-long *Empire*.

Warhol produced a wide range of films between 1963 and 1968 including absurd two-reelers scripted by playwright Ronald Tavel, hundreds of *Screen Test* portrait films, vérité

dramas capturing his Superstars engaged in everyday activities, and “sexploitation” features. In 1966, he made his most commercially successful film, the three-hour-long, double-screen *The Chelsea Girls*.

Sleep, 1963

16mm film, black-and-white, silent, 5 hours 21 min. at 16 frames per second

With John Giorno

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

“I made my earliest films using, for several hours, just one actor on the screen doing the same thing.... I did this because people usually just go to the movies to see only the star, to eat him up, so here at last is a chance to look only at the star for as long as you like, no matter what he does.”

Andy Warhol

In 1963 Andy Warhol shot his first major film, a portrait of his lover, poet John Giorno, asleep. The silent, five-hour and 21-minute *Sleep*, was a radical formal statement for its time not only for its extreme length but also for its singular subject matter. In order to create this non-narrative masterpiece, Warhol utilized slow-motion, fixed framing, in-camera editing, and loop printing. Afterwards, realizing how difficult it was to edit film, he settled on using full camera rolls as the building blocks for his films.

[Haircut \(No.1\), 1963](#)

16mm film, black-and-white, silent, 27 min. at 16 frames per second

With John Daley, Freddy Herko, Billy Name, James Waring

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

This film captures an intensely sensual haircutting session with Factory photographer and foreman, Billy Name (aka Billy Linich). He had learned the skill of haircutting from his great-uncle and he often held hair salons for members of the downtown arts world at his apartment. These inspired Warhol to feature him in his series of three *Haircut* films. In January 1964, Warhol also asked Linich to silver his new studio on 47th Street with aluminum foil.

The cast of the film includes Freddy Herko, a dancer and choreographer associated with the New York avant-garde dance scene, and influential dance guru James Waring, in whose company Herko had danced. Warhol wrote that Herko was “the Judson dancer I was absolutely fascinated with” and included him in a number of films before he danced through an open window to his death in 1964.

Screen Tests, 1964-66

16mm film, black-and-white, silent, each approx. 4 min. at 16 frames per second

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Includes the following:

Screen Test: Donyale Luna [ST195], 1965

Screen Test: Harold Stevenson [ST328], 1964

Screen Test: Susanna Campbell [ST47], 1966

Screen Test: Cass Elliot [ST91], 1966

Screen Test: Chip Monck [ST221], 1966

Screen Test: Eric Andersen and Debbie Green [ST7], 1966

Screen Test: Billy Linich [ST194], 1964

Screen Test: Twist Jim Rosenquist [ST284], 1964

Screen Test: Isabel Eberstadt [ST86], 1964

Screen Test: Salvador Dalí [ST68], 1966

Screen Test: Ethel Scull [ST303], 1964

Screen Test: Archie [ST11], 1966

Screen Test: Jane Holzer [ST145], 1964

Screen Test: Taylor Mead [ST209], 1964
Screen Test: Beverly Grant [ST122], 1964
Screen Test: Boy [ST31], 1964
Screen Test: Willard Maas [ST197], 1965
Screen Test: Katha Dees [ST174], 1964
Screen Test: Bob Dylan [ST82], 1966
Screen Test: Susanne De Maria [ST72], 1964
Screen Test: Kyoko Kishida [ST183], 1964
Screen Test: Rosalind Constable [ST63], 1964
Screen Test: Ed Sanders [ST294], 1964
Screen Test: Harry Smith [ST314], 1964
Screen Test: Kellie [ST175], 1965
Screen Test: Louis Martinez [ST207], 1966
Screen Test: Gino Piserchio [ST259], 1965
Screen Test: Sandra Hochman (Lips) [ST138],
1964

Brillo Soap Pads Box, 1964, 1998.1.708–9

Warhol's box sculptures are widely regarded as one of his most significant contributions to

20th-century Western art. For philosopher Arthur C. Danto, they marked the end of an art-historical epoch and represented a new idea for how art could be produced, displayed, and perceived.

Invoking the factory assembly line, Warhol began making the *Brillo*, *Heinz*, and other box sculptures in 1963. The finished artworks very closely resembled their cardboard models—a method of art-making that teetered on the Duchampian concept of the readymade. Unlike Marcel Duchamp, who employed actual objects like a urinal and a snow shovel as artworks, Warhol made, painted and silkscreened his boxes by hand in a machine-like process. The boxes replicate the format of a single packing carton, which Warhol produced in large quantities and in a series. The *Brillo Boxes* were first exhibited in 1964 in a show at the Stable Gallery, New York where they were tightly

packed and piled high, recalling a grocery warehouse.

[Flowers, 1964, 1998.1.24](#)

After painting film stars and the *Death and Disaster* series, Warhol began experimenting with one of modernist painting's most controversial subjects: decoration. The *Flowers* paintings were exhibited at Warhol's first show at the renowned Leo Castelli Gallery in New York City in 1964. Created in different sizes—from miniature to monumental—the *Flowers* were grouped together in tight grids. In 1965 Warhol created a subsequent painting series using the same source image for a show at the Galerie Ileana Sonnabend in Paris. This time, more than 100 paintings filled the gallery, some hung almost edge to edge, clearly mimicking the decorative effect of wallpaper.

The source photograph for *Flowers* was taken by Patricia Caulfield and appeared in the June

1964 issue of *Modern Photography* magazine. Caulfield, after seeing a poster for Warhol's paintings, sued to maintain ownership of the image—the first and only copyright lawsuit Warhol faced in his career. The suit was settled out of court, but it raised issues of authorship and copyright that remain highly debated in contemporary art.

Gallery 602

EXPLODING PLASTIC INEVITABLE

Warhol's expanded cinema and multimedia performance the *Exploding Plastic Inevitable (EPI)*, featuring the band the Velvet Underground and Nico, debuted in April 1966 at The Dom, a Polish meeting hall in New York City. In the context of Warhol's own practice, the *EPI* evolved from his work as a filmmaker, the social environment of his studio, and earlier performances known as *Andy Warhol, Up-*

Tight, in which members of Warhol's entourage antagonistically confronted the audience while the Velvet Underground played onstage.

The *EPI* was a sensorial assault—an immersive sound-and-light environment involving numerous collaborators. Warhol shot new footage that was projected simultaneously with older films as part of the show. Danny Williams helped orchestrate light effects, including strobes, follow spots, and assorted colored gels and mattes; Jackie Cassen created psychedelic slides; Gerard Malanga, Mary Woronov, and Ingrid Superstar staged dance routines with sadomasochistic theatrics; and the Velvet Underground performed their proto-punk songs and avant-rock improvisations at ear-splitting volume.

In May 1966, the *EPI* hit the road to present its collective media chaos to audiences in Los Angeles, San Francisco, Chicago, Detroit,

Columbus, Cleveland, Cincinnati, Philadelphia, Boston, Provincetown, and Providence. The *EPI* returned to New York City in the spring of 1967 to perform the final shows at The Gymnasium on the Lower East Side and at Steve Paul's midtown club, The Scene.

The museum's evocation in the next room of the *EPI* is the result of detailed research into the original performances. It includes films that were projected during the shows, digitized copies of the slides, mattes that were used, and live recordings of the Velvet Underground and Nico.

Gallery 603

SILKSCREEN PRINTING

In 1962 Andy Warhol began using photographic silkscreen printing. This commercial process allowed him to easily reproduce the images he appropriated from popular culture.

First, Warhol would crop the original source image and then send it to a commercial printer to be enlarged and transferred onto a silkscreen. The printer would make a film or transparency of the cropped image and photographically “burn” it onto a silkscreen using light-sensitive emulsion.

This process involved placing the film onto the silkscreen and exposing it to a bright light. The emulsion hardened into the mesh of screen in the areas exposed to light. Wherever the light was blocked by the black areas of the film, the emulsion didn’t harden and was washed away with water, thus creating a stencil which allowed ink to pass through the open areas of the screen.

Warhol would often “underpaint” his canvases before printing. Sometimes he painted the backgrounds a solid color. At other times, he traced specific areas of the image, such as the

subject's lips or hairline, onto the canvas and then filled the areas with vibrant colors. After the underlayer dried, Warhol would print the screen by dragging the rubber blade of a squeegee across the screen, pushing ink through the tiny holes in the mesh. These tiny ink dots created a printed image.

Warhol worked with art assistants and professional printers to produce thousands of silkscreen paintings and print portfolios throughout his lifetime.

Three Marylins, 1962, 1998.1.60

Warhol's paintings of Marilyn Monroe were made from a production still from the 1953 film *Niagara* and are among his first photo-silkscreen works. In his 1980 book *POPism*, Warhol recalls that he began using photographic silkscreen printing in August 1962: "When Marilyn Monroe happened to die

that month, I got the idea to make silkscreens of her beautiful face—the first Marilyn’s.”

Three Marylins is one of these “first Marylins” and is specifically related to serial paintings of the movie star that range from small to monumental in scale. The repetition of Monroe’s image can be read as a memorial for the deceased American icon as well as a reflection of the media’s insatiable appetite for celebrity and tragedy.

[Elvis 11 Times, 1998.1.58](#)

Warhol created his paintings of Elvis Presley using a publicity still for the 1960 film *Flaming Star*. By the early 1960s, Elvis had abandoned live music performances for a busy movie career, eventually starring in 33 feature films. The painting’s serial, overlapping, and blurred image printed on silver paint suggests the repetition and movement of film frames as well as Hollywood’s silver screen.

The monumental canvas was part of a series of *Elvis* and *Liz* paintings first exhibited at the Ferus Gallery in Los Angeles in September 1963. Irving Blum, the gallery director at the time, remembers his astonishment when Warhol sent a roll of uncut canvas to the gallery with the simple instruction: “The only thing I really want is that they should be hung edge to edge, densely—around the gallery. So long as you can manage that, do the best you can.” It became Blum’s job to cut the roll into formatted paintings and mount them on stretchers of various sizes. *Elvis 11 Times* is considerably larger than the other *Elvis* paintings because it remained on a roll in Warhol’s studio and was not shown in Los Angeles.

[Silver Liz \[Studio Type\], 1963, 1998.1.56](#)

The first series that Warhol painted on a silver background were the *Electric Chairs* and *Tunafish Disasters*, suggesting that the silver

paintings were related to death. Even in the *Elvis 11 Times* and *Liz* paintings, which appear to highlight the Hollywood careers of both actors, there is an underlying theme of mortality.

Warhol chose the source image for this painting of actress Elizabeth Taylor from a publicity photograph for her 1960 film *BUTterfield 8* [sic]. He created this portrait when Taylor was at the height of stardom but also very ill with pneumonia. Warhol later recalled: “I started those [pictures of Elizabeth Taylor] a long time ago, when she was so sick and everyone said she was going to die. Now I’m doing them all over, putting bright colors on her lips and eyes.”

Gallery 6 - Silver Factory

ANDY WARHOL'S SCREEN TESTS

"I only wanted to find great people and let them be themselves...and I'd film them for a certain length of time and that would be the movie."

Andy Warhol, 1980

In January 1964 Andy Warhol moved his studio to a large loft that his friend Billy Name decorated with silver paint and aluminum foil. Called the "Silver Factory," it became the center of his social scene and attracted a diverse crowd of artists, friends, and celebrities, many of whom would pose for a short film portrait. Warhol made almost 500 of these *Screen Tests* in the span of two years.

Warhol used a stationary Bolex camera loaded with a 100-foot roll of black-and-white 16mm film. The subjects were instructed to sit still and

face forward for about three minutes, the length of time it took for the roll of film to run through the camera. Warhol later projected the silent movies in slow motion, thereby extending their duration and imbuing them with a dreamlike stillness.

The *Screen Tests* were organized into the compilation films *The Thirteen Most Beautiful Boys*, *The Thirteen Most Beautiful Women*, and *Fifty Fantastics and Fifty Personalities* and were shown at the Factory in different versions depending on who was in attendance. They were also used in Warhol's 1966–1967 multimedia happening the *Exploding Plastic Inevitable*, projected with the live music of the Velvet Underground and Nico.

SCREEN TEST MACHINE

Create your own screen test!

In much the same way Andy Warhol made his *Screen Tests*, you can shoot a silent film portrait of yourself to share with your family and friends.

You are the artist and the “Superstar.” Decide how you would like to present yourself by selecting the background and lighting that you prefer. Position yourself in front of the camera and then follow the instructions on screen.

The sound of the camera will let you know you are being recorded. It takes three minutes to shoot a screen test. When the sound stops, your portrait is complete. Your film will be transformed digitally to slow motion, and after approximately five minutes you will receive an e-mail from the museum with instructions for viewing it.

Please do not touch the camera or the lights in the installation.

Gallery 5 - Office

THE OFFICE

Warhol lost the lease on his “Silver Factory” in 1967 and relocated to the 6th floor of 33 Union Square West, which had a stone balcony overlooking the downtown square. The new studio space was painted white, emphasizing business, and became known as “the office.”

After surviving a nearly fatal shooting on June 3, 1968, Warhol sharpened his focus. Security cameras and a large taxidermied dog near the entry discouraged unwelcome visitors. In 1969, Warhol co-founded *Interview* magazine, which gained him access to film stars and fashion designers. His “writing” included a play and two books. He also produced films in Los Angeles,

Paris, and Rome and expanded the office to additional floors.

By 1974, Warhol's renewed dedication to painting, his Art Deco furnishings, and his growing staff required moving to an even larger space. The new office was nearby on the 3rd floor of 860 Broadway, on Union Square, and featured huge windows and high ceilings in the enormous front room and a grand oak-paneled room used for business lunches. The built-to-order sheetrock walls were left unfinished in contrast with the antique decor.

Needing to expand again in 1981, Warhol bought a former electricity substation near the Empire State Building. T-shaped in plan, it had five floors and separate addresses for *Interview*, *Andy Warhol's TV*, and Andy Warhol Studios. Extensive renovations were made, including installing wide-timbered oak floors. Glossy beige wall tiles

complemented the creamy yellow woodwork surrounding wire-glass windows. The space was featured in architecture magazines, and Warhol moved in at the end of 1984.

The photographs in this gallery document some of the activities and key people that helped shape Warhol's studio practice in the 1970s and 1980s.

Bob Colacello, 1979

Bob Colacello began his writing career drafting film reviews for the *Village Voice* weekly while finishing his degree in film studies at Columbia University. After reading his glowing review of their 1970 film *Trash*, Warhol and filmmaker Paul Morrissey arranged to meet Colacello. The meeting resulted in a job offer as a contributor to Interview magazine. Before long, Colacello became closely involved in Warhol's social scene and business operations and was promoted to editor—a position he held

throughout the '70s and early '80s. Colacello has also served as a special correspondent for *Vanity Fair*, writing cover stories and profiles on Prince Charles, Doris Duke, and Liza Minnelli, among others. Colacello is the author of *Holy Terror: Andy Warhol Close Up*, first published in 1999 and recently re-released in March 2014.

Michael McKenzie, Fred Hughes, ca. 1974

Fred Hughes (1945–2001) first met Warhol in 1966 at the home of architect Philip Johnson. Within a few years, Hughes became one of the most important people in Warhol's life—acting simultaneously as close friend, business manager of Andy Warhol Enterprises, president of Interview, and exclusive agent for the sale of Warhol's artwork.

Hughes was a key player in Warhol's embrace of “business art” and his transition from the cultural underground to a wealthy circle of

acquaintances eager to pose for expensive portraits.

Following Warhol's death, Hughes was named executor of Warhol's estate and president of the Andy Warhol Foundation for the Visual Arts, Inc. He organized the landmark auction of Warhol's collection at Sotheby's in 1988 and drove the formation and development of The Andy Warhol Museum in Pittsburgh.

Michael McKenzie, Vincent Fremont, ca. 1974

Vincent Fremont began working for Warhol in 1969 as a film producer, and business advisor and eventually served as Vice-President of Andy Warhol Enterprises. In the '70s and '80s, Fremont produced and developed video, television, and film projects with Warhol, director Don Munroe, and production manager Sue Etkin. This team and the rest of their crew produced three cable television series between 1979 and 1987: *Fashion* (1979), *Andy Warhol's*

TV (1980–83), and *Andy Warhol's Fifteen Minutes* (1985–1987), which was co-produced with MTV and lasted five episodes until Warhol's death in February 1987. Fremont also produced Warhol's videos, *Fight*, starring Charles Rydell and Brigid Berlin, and *Phoney*.

Michael McKenzie, Pat Hackett, ca. 1974

Pat Hackett and Warhol met in 1968, three months after Warhol was shot. Hackett was an undergraduate at Barnard College when she approached Warhol about a part-time typing position. An assignment that started as a simple log of business, visitors, and events resulted in *The Andy Warhol Diaries*, the lengthy tell-all account of his social engagements from 1979–1987. Hackett also co-wrote the screenplay *Andy Warhol's Bad* and *POPism: The Warhol Sixties*, and ghostwrote *THE Philosophy of Andy Warhol (From A to B and Back Again)* with Bob Colacello.

As part of their writing process for the *Diaries*, Warhol and Hackett began a morning phone routine in 1976 that endured until Warhol's death. With time, their relationship transcended business. In her introduction to *Diaries*, Hackett recalled, "We were friends, the kind of friends who would call each other whenever we felt like it ... arguing and laughing are the two things I remember doing most with Andy."

David Montgomery, *Andy in Repose*, June 1969

In 1968 Valerie Solanas, a feminist activist and actress in the Factory film *I, a Man*, shot Warhol in his newly relocated studio at 33 Union Square West, where the open-door policy of the Silver Factory was being phased out. The incident left him permanently scarred physically as well as emotionally, and it dramatically affected his sense of safety. As he recounted in *POPism*: "I realized that it was just

timing that nothing terrible had ever happened to any of us before now. Crazy people had always fascinated me because they were so creative. They were incapable of doing things normally. Usually they would never hurt anybody, they were just disturbed themselves; but how could I ever know again which was which.”

The nearly fatal shooting, which damaged seven organs, left gruesome scars across his stomach and torso that he concealed with a girdle and rarely revealed. Portrait photographer David Montgomery photographed Warhol one year after the shooting.

Champion Ador Tipp Topp (Cecil), 1921-1930,
1998.3.9

Research by Kerrin Winter-Churchill

This mounted Great Dane, called Cecil by Warhol and his associates, was once a champion show dog. Born in Germany in 1921, his original name was Ador Tipp Topp. Owned by Charles Ludwig, a top breeder, Cecil was sold to Gerdus H. Wynkoop of Long Island who entered the dog in several shows earning him the title of Champion by 1924, and Best of Breed at the Westminster Kennel Club.

After his death in 1930, Cecil's remains were sent to Yale University in Connecticut, where they were mounted and displayed with 11 other breeds in what was known colloquially as "the dog hall of fame" at the Peabody Museum. However, by 1945, the canine display was removed to storage and forgotten.

In 1964 Scott Elliot, a Yale drama student, went to the Museum to find birds for a new play. He found the birds and also bought all 12 dog mounts for \$10 each. When Elliot had to move

a few months later, many of the mounts were left with a friend who put them in rented storage, which went unpaid and the contents were dispersed.

Warhol came across the display in an antique shop on 3rd Avenue several years later. He was told that the dog had belonged to film director Cecil B. DeMille. Warhol bought the story and the Great Dane for \$300. Cecil found his final home at Andy's office, where he was kept until Andy's death in 1986.

Cecil's current appearance differs from his championship form. His coat was originally black and white but exposure to sunlight has faded it to brown. Over the years, it sustained damage to the ears; they were repaired in April 1994 in anticipation of the opening of the Warhol Museum, to reflect the style of current breeds.

Gallery 501

PORTRAITS OF THE 70S

Many consider Warhol to have been a portrait artist, first and foremost. If one counts up his silkscreened, commissioned portraits and adds them to his cinematic portraits, which he called “screen tests,” the sum total exceeds over a thousand subjects.

This gallery has been installed to evoke Warhol’s *Portraits of the 70s* exhibition, which opened at The Whitney Museum of American Art, New York, in November 1979. Curated by Warhol’s close friend David Whitney, the exhibition included 56 double-portraits of artists, fashion designers, collectors, art dealers, socialites, and friends, as well as one of his mother, Julia, who passed away in 1972.

The essay by Robert Rosenblum in the exhibition catalogue described Warhol as the “ideal court painter to the 1970s international aristocracy” and placed his work in the venerable European tradition of portrait painting.

The exhibition foregrounded Warhol’s extraordinary stylistic diversity and highly developed sense of color, while also openly showcasing an aspect of his painting practice that he characterized as “business art.” As his former associate Bob Colacello reflected, “After the 1979 Whitney show, the private-portrait business hit new heights. I estimate that in the early eighties Andy was painting about fifty clients a year.” At \$40,000 for a two-panel portrait, the private commissions added another \$2 million to annual profits. Keenly attuned to the shifting relationship between high art and contemporary culture, Warhol was

unapologetic in his incorporation of lucrative business models as part of his art practice.

Gallery 502

THE SILVER CLOUDS

“I don’t paint anymore, I gave it up about a year ago and just do movies now. I could do two things at the same time but movies are more exciting. Painting was just a phase I went through. But I’m doing some floating sculpture now: silver rectangles that I blow up and that float.”

—Andy Warhol, 1966

In April 1966 Warhol opened his light and music extravaganza the *Exploding Plastic Inevitable (EPI)*, a complete sensorial experience of light, music, and film at the Dom, a large dance hall in the East

Village in New York City. Running concurrently with the *EPI* was Warhol’s bold and

unconventional exhibition at the prestigious Leo Castelli Gallery that comprised two artworks: the *Silver Clouds* and *Cow Wallpaper*.

Constructed from metalized plastic film and filled with helium, the floating clouds were produced in collaboration with Billy Klüver, an engineer known for his work with artists such as Robert Rauschenberg, Yvonne Rainer, and John Cage. Warhol originally asked Klüver to create floating light bulbs; an unusual shape that proved infeasible.

Klüver showed Warhol a sample of the silver material and his reaction to the plastic sparked a new direction, “Let’s make clouds.” They experimented with cumulus shapes, but the puffed rectangle was the most successful and most buoyant. The end result was what Warhol was looking for from the beginning—“paintings that could float.” *Silver Clouds*, like the *EPI* with its flashing lights and overlapping films, was an

explosion of objects in space and presented an immersive, bodily experience for the viewer.

Gallery 401

RETURN TO PAINTING

In 1965, following the opening of his *Flowers* exhibition at Sonnabend Gallery, Paris, Warhol announced his retirement from painting in order to devote himself to filmmaking. While this proved to be a facetious statement, the period of the late 1960s was certainly marked by a shift of emphasis in his practice away from traditional media.

In 1972 Warhol came out of “retirement” with a major exhibition of works depicting Chairman Mao which signaled an energetic return to the discipline of painting. From this moment until his death in 1987, Warhol created more paintings than at any other point in his career. He experimented with a diverse range of

stylistic approaches, reprised themes from his 1960s output, and engaged with new currents in the art world. While he engaged predominantly with figuration throughout his career, he also made important contributions to the development of abstraction in the 1970s and 80s.

[Mao, 1972, 1997.1.21](#)

The source image for Warhol's numerous portraits of Chairman Mao is the frontispiece in Mao's famous "little red book," *Quotations from Chairman Mao Zedong*. At the time Warhol chose Mao as a subject, the book was extremely popular in intellectual and literary circles. After Richard Nixon traveled to China in 1972, the communist leader also was in the media spotlight. The official photo of China's revolutionary leader could be seen on the walls of homes, businesses, and government buildings throughout China. To Warhol's eye

this phenomenon may have resembled the advertising strategies of Coca-Cola—it was a pervasive visual campaign promoting mass consumption.

Mao Wallpaper, 1974

Warhol's *Mao* wallpaper was first exhibited in 1974 at the Musée Galliera in Paris with the *Mao* paintings installed directly over it. Though seemingly emphasizing art as décor, this exhibition cleverly commented on the usage and perception of Mao's image in China and in the U.S. Ironically, the portrait of a communist leader who focused on eradicating consumerism in his native country became available for purchase by the elite in the capitalist West.

Mao, 1973, 1998.1.2402

The *Mao* print was published in the portfolio The New York Collection for Stockholm, which

included works by 30 artists and was intended to raise funds for the support of Moderna Museet, the modern art museum in Stockholm, Sweden.

This group of four rejected prints give a sense of Warhol's idea for the *Mao* project. His non-traditional use of a photocopy machine as art medium emphasized the truly radical nature of this series within Warhol's body of work.

[Skull, 1976, 2002.4.24](#)

Warhol's *Skull* paintings of the mid-1970s have often been seen as *memento mori*, or symbols of death and vanity. *Memento mori*, from Latin, translates as "Remember that you are mortal" or "Remember you will die." The skull paintings are rich with references to death as well as birth. One could read the cast shadow of the skull as the shape of a fetus head and the pastel colors as references to springtime, the season of rebirth.

Oxidation Painting, 1978, 1998.1.213

The *Oxidation* paintings were created by urinating onto a canvas primed with a metallic paint. The resulting chemical reaction (oxidation) created blooms of color, which changed in concentration. Warhol's unique process of abstract painting playfully echoes Jackson Pollock's dynamic "drip" paintings and perhaps also recalls the medieval alchemists who transmuted base materials into gold (urine into art). Warhol and his "collaborators" (friends and studio assistants) experimented with both pattern and coloration in these paintings. Variation in the maker's fluid and food intake affected the oxidation impact in the paint, for instance, Warhol was particularly thrilled by the striking colorations caused by his studio assistant Ronnie Cutrone, who was taking vitamin B supplements.

Self-Portrait, 1986, 1998.1.815

Nine months before his untimely death at age 58 due to complications after gallbladder surgery, Warhol undertook a large series of iconic self-portrait paintings. Each work centers on a levitating head surrounded by a halo of spiky hair. Warhol's gaunt face and fixed gaze recall his earlier *Skull* paintings. With this reference in mind, the paintings function as *memento mori* or reminders of human mortality. Monumental in size, some measuring nine feet square, the works have a haunting melancholic quality. Variations in this series use the negative photographic image printed in black.

Eggs, 1982, 1998.1.259

Eggs exemplifies Warhol's interest in symbols, abstraction, pattern, and repetition.

Throughout the 1970s and 1980s, Warhol photographed a wide range of still-life objects,

often arranged in repeating compositions. In this painting, Warhol purposefully uses photography to reference a real egg, but manipulates the contrast and scale until the image is distilled into pure two-dimensional forms. This series of large ovals on dense black alludes to the idea of eggs but can also be read as a harmonious pattern, a study in composition.

[Camouflage, 1986, 1998.1.349](#)

During his exploration of abstraction, Warhol is reported to have asked studio assistants, “What can I do that would be abstract but not really abstract?” The camouflage pattern allowed Warhol to work with both an abstract pattern and an immediately recognizable image with rich associations. Camouflage was created by artists for military use at the beginning of the 20th century, first for concealing equipment and later for textiles designed for

uniforms. Warhol began this project with actual camouflage fabric as the basis for his silkscreens. He employed the camouflage pattern as a background and an overlay for many of his works, including self-portraits, portraits of the German artist Joseph Beuys, and the paintings *The Last Supper* and *Statue of Liberty*.

[Gun, 1981–1982, 1998.1.274](#)

Warhol's iconic *Gun* paintings were exhibited in Madrid in 1982. Warhol rejected the idea that his work functioned as social criticism. Instead, he described himself as an American artist who was merely depicting his environment. This description suggests that his *Gun* paintings be read in the same way as his *Coca-Cola* or *Marilyn* works—as images of American icons. Nevertheless, many of Warhol's statements and artworks present the surface of things while alluding to underlying meanings and

associations. The paintings were based on photos of a .32 snub-nosed pistol, the same gun used by Valerie Solanas in her assassination attempt on Warhol in 1968, which caused life-threatening injuries.

[Knives, 1981–1982, 1998.1.271](#)

This *Knives* painting was made for an exhibition in Madrid entitled, *Guns, Knives and Crosses*. In his painting, Warhol transformed this common tool by dramatically enlarging the scale and placing the blades in ominous positions. The average adult is dwarfed by the size of these knives, whose vertical placement makes them appear menacingly sharp. For New Yorkers like Warhol, guns and knives represented the daily violent crimes reported in the tabloids; for Spaniards seeing the exhibition they may have recalled the bloody Spanish Civil War (1936–1939) in which hundreds of thousands of people were killed.

Gallery 402

COLLABORATIONS

Throughout his career, Warhol collaborated with numerous artists in various mediums, including painting, filmmaking, and writing. In the early 1980s Bruno Bischofberger, Warhol's long-time art dealer, suggested that Warhol collaborate on a series of paintings with two young painters, Jean-Michel Basquiat and Francesco Clemente, to be shown at his gallery in Zurich.

Each artist worked on a canvas independently before passing the painting on to his colleagues' studios. The style of each individual artist remained distinct even in the combined layers of paint. Recognizable portraits, signs, logos, and lettering all became part of their compositions. In one work, Warhol photographed the younger artists'

collaboration, made a silkscreen of the photograph, and printed the screen image onto the canvas. Additionally, Warhol hand-painted logos traced from projections.

The resultant exhibition, *Collaborations—Basquiat, Clemente, Warhol* included 15 paintings made by the trio. Warhol and Basquiat continued a friendship that yielded an exhibition of new collaborative paintings in 1985 at the Tony Shafrazi Gallery. The show was not well received, however, and caused a falling out between the two. That same year Warhol also collaborated with the New York artist and activist Keith Haring, best known for his vibrant paintings and murals of “radiant babies” and dancing figures.

CHAMBERLAIN COUCHES

Visitors are invited to lounge on these organically shaped and parachute covered

Couches created by the artist John Angus Chamberlain (1927–2011). Born one year before Warhol, in 1927, Chamberlain worked in countless mediums, creating sculpture, paintings and experimental films. Most famous for his sculptures of crushed automobile parts, Chamberlain has never been easy to classify. During the early part of his career in the 1960s, his sculptures were praised as an extension of Abstract Expressionism, falling in line with the expressionist painters Willem de Kooning and Franz Kline. His vibrant, raucous palate also points to Pop Art and America's fascination with consumer car culture.

After studying painting at the Art Institute of Chicago and Black Mountain College, the artist moved to New York in 1956. In the 1960s he and Warhol crossed paths at the Union Square artist's bar Max's Kansas City, independent film screenings, and art openings as well as through

mutual friends in the Silver Factory. Both were favored by the art critic Henry Geldzahler and exhibited work at the World's Fair in New York City in 1964.

Chamberlain was celebrated for his use of unorthodox materials and ability to move freely from one form to the next. After taking seven years off from working with painted metal, he squeezed and tied foam rubber, melted plexiglass, and wadded aluminum foil. The Couches on display are made of urethane foam which Chamberlain shaped using customized butcher's carving knives. The Couches are from the collection of Baby Jane Holzer, superstar of Warhol's films in 1964–1965.

LION

This mounted African lion is one example of Warhol's interest in taxidermy. His friend John Reinhold acquired it in South Africa in the early

'80s and had it shipped to Warhol's home. Warhol and Reinhold were close friends known to exchange gifts. In Warhol's diaries, he notes that Reinhold gave him a platinum jeweler's loupe and 500 carats of real diamond dust.

Not only was the gift appropriate for Warhol's affinity for taxidermied animals, but it also matched his astrological birth sign, the Leo. The museum also owns a mounted Great Dane, which was referred to by Warhol and his friends as "Cecil" and kept near the entrance of his office on 860 Broadway. Other mounted specimens owned by Warhol include a peacock, penguin, and moose head. He also used taxidermies of a fox and cat as source materials for some of his artworks.

Gallery 301 – Archives

WARHOL'S COLLECTION

Warhol is best known as a Pop artist, but his great passion for other artists' work drove him to build an incredible collection of art and objects that spanned centuries, genres, classifications, and forms.

In 1977, his personal collection of folk art was exhibited in New York at the Museum of American Folk Art.

Warhol was keenly interested in Art Deco and collected pieces by forgotten designers well before they came back in fashion. His horde of Art Deco and Native American objects alone could have formed the core of a major museum collection.

He owned works of fine art by Carpeaux and Canova; Degas, Picasso, and other early modernists; American and European

Surrealists; and many of his contemporaries. His collection also included fine antique furniture and decorative objects by Herter, Dunand, Ruhlmann, Tiffany, Ohr, and Daum; dozens of photographs by Edward Curtis and Man Ray; original commercial illustrations by Maxfield Parrish; and a Rolls-Royce.

Other focuses of Warhol's acquisitive eye included Art Nouveau, 20th century wristwatches and jewelry, traditional Japanese objects including a samurai's armor, a significant but far smaller quantity of pre-Columbian items from the Americas, and other objects from antiquity.

One year after the artist's death, Warhol's collection was sold during a 10-day auction in New York City—an extraordinarily long time for a single estate. Proceeds benefited the work of the Andy Warhol Foundation for the Visual Arts, as set forth in his will.

The sale offered 10,000 items and rightly received much attention from the media and the public. The bidding war over the 1940s-era figural cookie jars pushed prices far beyond their estimates, as was true for most of the sale.

Much of what was not sold is now part of the Warhol Museum's archives collection. Almost all of these objects are mid-20th-century American in origin. A small portion is on display.

Display Case Text

This display case includes Warhol's colorful Fiesta and subdued Russel Wright dinnerware, Hall and Westinghouse water pitchers, the Depression glass, souvenirs of celebrated nightclubs, and sake cups. Standing out from these are several rare collectibles notable for the aesthetic beauty and historical value:

Sparton 557 “Sled” radio, designed by Walter Dorwin Teague. Mirrored glass, wood and electronics, 1936

Saucepan designed by Puiforcat of Paris. Sterling silver and rosewood, 1920s

Large etched vase with a geometric pattern in bright red, possibly Czech. Glass, 1920s

Pair of “Rollaround” desk-top cigarette cases, designed by Gerth & Gerth for Chase. Nickel with Bakelite and mahogany, 1934

“Silent butler” crumb tray by Chase. Stainless steel with Bakelite, 1930s

Two Staffordshire ceramic mugs. Mid-19th century

Pitcher designed by Minton of England. Glazed ceramic, 19th century

Snuff box in the form of a shoe. Carved wood, possibly 18th century

Coffeepot, model no. 5052, designed by Lurelle Guild for WearEver Aluminum Co. 1932

Decorative plates designed by Piero Fornasetti (Milan) for Fleming-Joffe. ca. 1970s

Vase, Tiffany & Co. Silver and enamel, ca. 1900

Two “Shrimp” rings, by Seaman Schepps.

Tiger’s eye and gold, and onyx and gold, 20th century

Ornament in the form of a birdcage, by Seaman Schepps. Gold and coral, 20th century

Mannequins

1950s

Long Kee Tailor

Cashmere jacket with nylon lining and plastic buttons, 1956

The John Warhola Family Collection

Brooks Brothers

Machine-sewn white cotton shirt with mother-of-pearl buttons

Founding Collection

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Designer unknown

Silk necktie

Founding Collection

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

In 1956, during his trip around the world Warhol was fitted for this cashmere suit in Hong Kong. As with much of his clothing, he later gave it to his family members here in Pittsburgh for their use. During his college years in the late-1940s, Warhol wore a hand-me-down woolen pea coat that his eldest brother, Paul, acquired during his wartime service in the Navy.

1960s

Designer unknown

Machine-sewn cotton knit “French sailor’s”
shirt, ca.1965

Founding Collection

Contribution The Andy Warhol Foundation for
the Visual Arts, Inc.

1998.3.6002.1

In 1965, Warhol attended the opening of his show of *Flowers* paintings at Galerie Ileana Sonnabend in Paris, where he announced to the press that he was retiring from painting to devote himself to making movies. He probably bought this shirt while there; the design is a common French sailor’s “Breton stripe” shirt that dates to 1858. It’s similar to that which Picasso wears in photos that were widely seen in the early 1950s. Usurping Picasso’s brand, the shirt briefly became the Factory’s virtual uniform in 1965-66, with Sedgwick, John Cale

and others photographed wearing the deep navy blue stripes.

1970s

Yves Saint Laurent

Cotton “safari” jacket, ca.1976

Founding Collection

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Paul Stuart

Linen Dress Shirt, 1970s

Founding Collection

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Bowring Arundel Tie

Silk necktie, 1970s

Founding Collection

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

In 1976, Warhol visited the Georgia peanut farm of US presidential candidate Jimmy Carter, and wore an outfit very similar to this. Warhol's wardrobe included numerous examples of Yves Saint Laurent's signature Safari jacket. Warhol painted not only Saint Laurent's portrait but also that of his bulldog, Moujik.

1980s

Calvin Klein

Leather jacket, ca.1985

Founding Collection

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Champion

Cotton hooded sweatshirt, ca. 1985

Founding Collection

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

In February 1987, for the opening of his exhibition of *The Last Supper* in Milan, Warhol wore this blue hoodie for the softball team of the Ford Modeling Agency with the black leather Calvin Klein hooded jacket. Warhol was represented by the Ford agency at the time; his last public appearance was as a runway model, and it occurred days after the opening in Milan.

TIME CAPSULES

Warhol's massive conceptual artwork, the *Time Capsules* are monolithic, modular, and free-form: 610 flimsy containers hide varied contents, placed by Warhol, which are largely archival in nature. Conceived while moving his studio in 1974, the *Time Capsules* became a

daily ritual; the accumulation occupied the artist until his death in 1987.

Each *Time Capsule* (or *TC*) holds on average more than 500 objects: letters, photographs, publications, recordings, clothing, food, medicine, toys, antiques, ticket stubs, and small works of art by Warhol and other artists.

This diversity is Warhol's best expression of his statement, "Pop Art is liking things." Filled with things that he loved, the *TCs* may be Warhol's truest self-portrait, or an autobiography.

Warhol obsessively documented everything around him—from celebrities to consumer products to everyday ephemera. The *TCs* are a key aspect of his practice and, alongside his paintings, photography, filmmaking, video, and contributions to numerous other media, they

reveal how much his art was rooted in the world he experienced.

The *TCs* echo artworks by Warhol's contemporaries (such as Arman's *Poubelles* and *Accumulations*, and Daniel Spoerri's *Tableaux Pièges*) and precursors (such as Marcel Duchamp's *White Box*). They also resonate in the work of many artists today (such as Song Dong's *Waste Not*).

Not long after beginning the *TCs*, Warhol discussed exhibiting them on a huge shelving unit displaying every box. He envisioned each would be for sale at an identical price, but none could be opened for inspection before purchase. He believed that the public would buy boxes of his life, in a sense, just as they clamored for the effects of Hollywood stars. That exhibition never happened.

All of the *Time Capsules* are in the collection of the museum; the contents of one are displayed around you.

ARCHIVES STUDY CENTER

Andy Warhol's passion for collecting is legendary. The vast assortment of items he assembled is one of the most extensive archives for an artist of the 20th century. It also represents one of the last great collections of the pre-digital era.

Estimated at 500,000 objects, the archives collection is the definitive source of research material and information on Andy Warhol and his work. It is also a primary resource for the study of Pop art, the evolution of 20th-century art, and the profound changes in popular culture that occurred during Warhol's life.

The Archives Study Center is devoted to preserving and making available this

comprehensive variety of historical materials for scholarly study, and for support of the museum's programming.

The archives contain a full range of the materials Warhol used in the creation of his art, along with his business records, correspondence, photographs, scrapbooks filled with clippings about his life, personal music library, audiotapes and transcripts, issues of *Interview* magazine and other published materials, clothing, furniture, and collectibles, including works by other artists. His *Time Capsules* are central to the archives collection.