Annotated Bibliography

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***The Andy Warhol Museum: The Inaugural Publication*. Pittsburgh: The Andy Warhol Museum; New York: Distributed Art Publishers; Stuttgart: Cantz Publishers, 1994.**

This landmark publication features essays by celebrated Warhol scholars in addition to individuals directly involved in the founding of The Andy Warhol Museum. It contains the most thoroughly detailed information about the establishment of the museum as well as the history of the Frick & Lindsay building and its renovation. Along with introductions to the museum’s collection, archives, and early education initiatives, the publication includes an essay about the emerging trend of converting industrial spaces into contemporary art galleries.

**Angell, Callie. *Andy Warhol Screen Tests. Catalogue Raisonné*. New York: Harry N. Abrams Inc., 2006.**

Callie Angell was the curator of the Andy Warhol Film Project and spent nearly twenty years cataloging and archiving the thousands of reels of film that Warhol produced in his lifetime. Her research in this field is unparalleled and widely regarded to be more factually accurate and less tainted by gossip and hearsay than most writing about his films. In the *Screen Test Catalogue Raisonne,* Angell tirelessly chronicles the lives of the hundreds of individuals captured in Warhol’s *Screen Tests* with a special focus on their relationship to Warhol and especially their involvement in other Warhol films.

**Ballon, Hilary, Richard Meyer, Douglas Crimp, Diane Di Prima, Albert Fisher, Anthony Grudin, and Felicia Kornbluh. *13 Most Wanted Men: Andy Warhol and the 1964 World's Fair*. Ed. Larissa Harris. Queens, NY: Queens Museum of Art, 2015.**

This unique volume contains dense art historical analysis of Andy Warhol’s *13 Most Wanted Men* series along with interviews with historians and individuals directly involved with the 1964 World’s Fair. It offers unique insight into the historical context of Warhol’s mural with special focus on the tensions of the civil rights and gay rights movements and the involvement of Robert Moses, Nelson Rockefeller and Philip Johnson. It includes interviews with two of Warhol’s collaborators, Billy Name and Gerard Malanga, and an interview with legendary filmmaker Jonas Mekas.

**Beck, Jessica, James Boaden, John Giorno, and Douglas Crimp. *Andy Warhol: My Perfect Body*. Ed. Michelle Piranio. Pittsburgh: Andy Warhol Museum, 2016.**

This catalog focuses on the role of the human body in Andy Warhol’s artwork and highlights Warhol’s struggles with his own body image. The book also investigates the impact of health trends like body building and plastic surgery on Warhol and his art. John Giorno, a former boyfriend of Warhol’s, authors a poetic account of their collaboration on the 1963 film, *John Washing.*

**Bourdon, David. *Warhol*. New York: Harry N. Abrams Inc., 1991. Originally published 1989.**

David Bourdon was an esteemed art critic who spent time in Andy Warhol’s Factory in the mid-1960s. His biography is widely celebrated and has been frequently cited in subsequent publications. Bourdon conducted extensive interviews with many of Warhol’s collaborators and recorded some of the most factually accurate information available at the time. While a few recent Warhol discoveries contradict Bourdon’s research, his account of Warhol’s life is beautifully written and generally more reliable than other biographies that were published so shortly after Warhol’s death.

**Colacello, Bob. *Holy Terror. Andy Warhol Close-up*. New York: HarperCollins, 1990.**

Bob Colacello worked directly with Andy Warhol for twelve years. He was the editor of *Interview* magazine, a ghostwriter for *THE Philosophy of Andy Warhol* and *Exposures*, and he assisted in the responsibilities of managing Warhol’s painting commissions. His account of his years at the Factory is salacious, gossipy, and unforgiving at times; but his insider’s perspective offers a much-needed counterpoint to Warhol’s highly curated public persona. Colacello is a talented writer who has recounted moments from Warhol’s life that are documented nowhere else. *Holy Terror* is one of the most detailed accounts of Warhol’s career in the 1970s and 1980s and also serves as a history of the early years of *Interview* magazine.

**Di Salvo, Donna M., editor. *Success is a Job in New York: The Early Art and Business of Andy Warhol*. Exhibition catalog, The Carnegie Museum of Art, Pittsburgh, and Grey Art Gallery, New York, 1989.**

This exhibition catalog features some of the most thorough essays about Warhol’s art career in the 1950s. Topics include his commercial illustrations, fine art projects, and his artist books. Trevor Fairbrother’s essay *Tomorrow’s Man* is especially useful in identifying the queer subject matter that Warhol slyly inserted into his early art projects. One factor to keep in mind is this exhibition took place shortly after Warhol’s death, before many of the recent revelations about Warhol’s 1950s artwork.

**Dillenberger, Jane Daggett. *The Religious Art of Andy Warhol*. New York: Continuum, 1998.**

This book focuses not only on the religious artwork that Warhol created throughout his career but also on Warhol’s complicated relationship with his faith. It investigates the history of Warhol’s Byzantine Catholic heritage and documents the religious habits that Warhol’s mother instilled in him in his youth. The book explores the ways Warhol’s faith manifested in adulthood both on canvas and in his daily life. Jane Dillenberger appears to be one of the only Warhol scholars to interview Father Sam Matarazzo, the priest at St. Vincent Ferrer where Warhol attended mass. This is an ideal resource for learning more about Warhol’s famous *Last Supper* series.

**Donovan, Molly, editor. *Warhol Headlines.* Washington: National Gallery of Art, 2011.**

*Warhol Headlines* is the catalog for an exhibition which explored the role of newspapers in Warhol’s artwork. Essays investigate the news stories which inspired famous Warhol paintings and explore his relationships with journalists and media moguls. Of particular interest is museum archivist Matt Wrbican’s chapter about the scrapbooks that Warhol and his staff compiled of the news coverage of Warhol and his gallery openings. The chapter is useful not only in realizing how Warhol paid attention to his own media coverage, but also in serving as a guide for finding the reviews that were published about Warhol’s work during his lifetime.

**Doyle, Jennifer, Jonathan Flatley, and Jose Esteban Munoz, eds. *Pop Out: Queer Warhol.* Durham and London: Duke University Press, 1996.**

*Pop Out* is a groundbreaking publication which finally applies the then-emerging field of queer theory to Warhol’s artwork. The book begins with an introduction that illustrates how Warhol’s sexuality was ignored or under-investigated by art historians during his lifetime. It includes essays by prominent queer scholars such as Jonathan Flatley and Jose Esteban Munoz and discusses topics spanning Warhol’s entire career. The essays address the intersections between queer studies and themes such as race, performativity, publicity, camp, and obscenity. The book is uniquely important but also quite dense, with a great deal of critical theory intermingled with art history.

**Feldman, Frayda and Jorg Schellman, eds. *Andy Warhol Prints. A Catalogue Raisonné 1962-1987*. Fourth Edition. New York: Distributed Art Publishers, 2003.**

This catalogue raisonne organizes the entirety of Warhol’s known editioned and unique prints. The introductory essays explain the history of Warhol’s print portfolios and provides a glossary of printmaking vocabulary. The catalogue is useful not only for determining the size and scope of certain Warhol portfolios, but also in learning about who commissioned particular projects and what purpose the prints were meant to serve. Appendixes include a chronology of Warhol’s printmaking and an exhibition history.

**Francis, Mark, and Dieter Koepplin. *Andy Warhol: Drawings 1942-1987*. Pittsburgh: The Andy Warhol Museum, 1999.**

This book primarily comprises full-page illustrations of Warhol’s drawings and works on paper. Mark Francis’s essay traces the evolution of Warhol’s different drawing techniques and styles. Dieter Koepplin analyzes over a dozen drawings and their relationship to the photographic source material. This book includes some of the only detailed information about Warhol’s black hand painted works on paper from the mid-1980s.

**Frei, Georg, Neil Printz, Sally King-Nero, editors. *The Andy Warhol Catalogue Raisonné, Volume 01, Paintings and Sculpture 1961-1963.* New York and London: Phaidon Press, 2002; *Volume 02, 1964-1969*. 2004; *Volume 03, 1970-1974*. 2010; *Volume 4, Paintings and Sculpture late 1974–1976.* 2014.**

The Andy Warhol catalogue raisonnes are the ultimate resources for Warhol scholars. The editors strive to document the size, scope, source material, dates, and commissioners of all of Warhol’s work. These books have the largest quantity of hard data about Warhol’s artwork, with little aesthetic analysis. These historians also explain how they came to their conclusions about when and where the artworks were created by citing and often displaying the archival photographs or exhibition announcements they use as evidence. Certain particularly obscure or unique artworks are only discussed in the catalogue raisonne.

**Goldsmith, Kenneth, ed. *I’ll Be Your Mirror: The Selected Warhol Interviews*. New York: Carrol & Graf, 2004.**

Kenneth Goldsmith compiled nearly forty interviews that span the last two decades of Warhol’s career. Many of these interviews have not been reprinted in any other publication or website. Goldsmith provides introductions to each interview which explain the historical context or Warhol’s relationship to the interviewer. *I’ll Be Your Mirror* is one of the better resources for familiarizing oneself with Warhol’s true voice, and for finding genuine Warhol quotes.

**Scherman, Tony and David Dalton. *POP. The Genius of Andy Warhol*. New York: Harper, 2009.**

Co-author David Dalton and his sister Sarah briefly worked in Andy Warhol’s Factory in the mid-1960s. Dalton’s collaborative biography with Tony Scherman was the result of ample research and a great many interviews with Warhol’s superstars. The authors also interviewed Andy’s brothers, Paul and John, as well as some of his classmates from Schenley High School and Carnegie Mellon University. This biography provides some of the most detailed accounts of Warhol’s early life. The book only covers Warhol’s childhood through 1968, essentially concluding with the recovery from Valerie Solanas’ assassination attempt.

**Schleif, Nina, and Marianne Dobner. *Reading Andy Warhol*. Ed. Irene Schaudies. Trans. Benjamin Letzler and Steven Lindberg. Ostfildern: Hatje Cantz, 2013.**

*Reading Andy Warhol* investigates all of Warhol’s work with books, whether he was the author, illustrator, or publisher. It includes information about the book covers Warhol was hired to illustrate as a commercial artist as well as his independent artist books from the 1950s and the books he produced in collaboration with his staff in later years. Unique to this publication are in-depth histories of some especially obscure Warhol book projects, such as the *Flash* portfolio and his 1968 Marilyn Monroe book maquette.

**Smith, John, ed. *Possession Obsession: Andy Warhol and Collecting.* The Andy Warhol Museum, 2002.**

*Possession Obsession* is the exhibition catalog for a 2002 show at The Andy Warhol Museum which explored Warhol’s lifelong passion for collecting. Along with several essays analyzing how Warhol’s collection contributed to his art and career, the book includes essays focusing on particular facets of his collection. Readers can learn more about Warhol’s Art Deco furniture, his Native American tribal art, kitschy and Americana tchotchkes, and the Upper East Side townhouse that Warhol called home. Other chapters highlight the individuals who fostered Warhol’s collecting habit, such as his business manager Fred Hughes and his interior decorator boyfriend Jed Johnson.

**Warhol, Andy. *a: a novel*. New York: Grove Press, 1998. Originally published 1968.**

The inspiration for Warhol’s first “novel” was Ondine, an especially eccentric and talkative Warhol superstar. The initial plan was to tape record Ondine for 24 consecutive hours as he talked non-stop under the influence of amphetamines. In the end, the tape recording sessions were spaced out over a couple of days and they feature contributions from a few other speakers. Warhol hired high school students to transcribe the tapes and faithfully included every inconsistency and spelling error from the original transcriptions in the final edit of the book. The result is a rather incoherent collection of ramblings in which the identity of the speaker is often not readily identifiable. For this reason, *a: a novel* is probably the least useful Warhol-produced book for learning more about the artist himself; but the book is still a notably unusual approach to the format of a novel.

**Warhol, Andy. *America*. New York: Harper & Row, 1985.**

*America* combines photographs from Warhol’s travels across the United States with his musings on various topics and American cities. Chapters like *Preview, People, Physique Pictorial, National Geographic, Vogue,* and *Life* are named for major magazines and include Warhol’s thoughts on subjects ranging from bodybuilding to homelessness. Readers can also find reflections from trips to specific locations such as New York City, Washington DC, Montauk, Kentucky, Texas, Aspen, and California. With passages addressing poverty, national identity, and immigration, this book is one of the only sources for Warhol quotes pertaining to relevant social justice issues.

**Warhol, Andy. *The Andy Warhol Diaries*. Edited by Pat Hackett. New York: Warner Books, 1989.**

*The Andy Warhol Diaries* began as a tax record. Warhol would call his friend/assistant Pat Hackett each morning and enumerate his expenses from the day before. Over the course of a few years, the expense reports expanded to a full-on diary which effectively documents the last eleven years of Warhol’s life. Pat Hackett edited over 10,000 pages of daily notes into an 807-page book; so not every single event of every day is included but there is still a great deal of information to be found. Museum archivists have used the *Diaries* in their investigations of Warhol’s *Time Capsules*, using diary entries to trace back the origins of the many artifacts in our collection. With a comprehensive index in the back of the book, readers can use the *Diaries* to learn who Warhol met in the last decade of his life, when and where he met them, and how he really felt about them. The *Diaries* are truly an unparalleled resource for devoted Warhol scholars.

**Warhol, Andy. *Andy Warhol’s Exposures*. New York: Andy Warhol Books/Grosset & Dunlap, 1979.**

*Exposures* features Warhol’s 35mm photography from the late 1970s, mostly depicting stars and socialites at parties and discos. The text describes memories of Warhol’s interactions with celebrities such as Halston, Truman Capote, and Muhammad Ali. While the text is written in the first person, some passages were authored by Warhol’s staff members such as Bob Colacello and Victor Bockris. Regardless, the book effectively documents the unique and enthralling party scene that New York hosted in the late 1970s.

**Warhol, Andy. *THE Philosophy of Andy Warhol (from A to B & back again).* New York: Harcourt Brace Jovanovich, 1975.**

*THE Philosophy of Andy Warhol* is a light and entertaining read; and it is a useful resource for learning Warhol’s perspective on subjects ranging from love, sex, and death, to underwear shopping. The book is compiled from transcripts of recordings of phone calls and interviews with Warhol. Although Warhol does fib about his place of birth and a few other personal details, overall the book is a worthwhile introduction to Warhol’s ideas and an amusing manifestation of his unique personality.

**Warhol, Andy and Pat Hackett. *POPism: The Warhol ‘60s.* New York: Harcourt Brace Jovanovich, 1980.**

*POPism* is Warhol and his staff’s account of the 1960s, a life-changing decade in Warhol’s career. Similar to *Exposures* and *THE Philosophy*, *POPism* is written in the first person but is comprised of excerpts from transcribed interviews and phone conversations with Warhol and his superstars. Each chapter of the book is devoted to a year from the 1960s. This is an especially useful resource for learning about all of Warhol’s superstars from the decade, what role they served, and how they got along with one another. In spite of a few inaccurate dates and unsubstantiated anecdotes, *POPism* provides a valuable insider’s perspective of Warhol’s infamous Silver Factory.