The Andy Warhol Museum

Wall Text and Expanded Labels

Compiled March 2018

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# Introduction

Since the museum’s inauguration in 1994, there has been a steadily increasing level of recognition of Warhol’s singular contribution to twentieth-century art and his extraordinary influence on contemporary art internationally. The Andy Warhol Museum 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 collection galleries, which begin here on the 7th floor and continue throughout the remaining floors, are chronologically organized and feature masterpieces from the collection alongside rarely seen artworks and archival material that provide new perspectives on the artist’s life and work.

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:

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# 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.

### Paul Warhola, ca. 1944

### Andy Warhol’s oldest brother, Paul served in the Navy in World War II, was an independent businessman, and took up painting in his later years. He passed away in February 2014 at the age of 91.

### John Warhola, ca. 1942

### Andy Warhol’s middle brother, John passed away on Christmas Eve 2010 at the age of 85. He served as a vice-president of the foundation which succeeded Warhol’s estate in 1987.

### Andrej Warhola – in the words of his grandson, Donald Warhola

As a provider dedicated to supporting his family, Andrej Warhola focused his time and energy on work, whether his paid job or his responsibilities at home. The tools here illustrate Andrej’s work ethic and thrift—he would use these to repair his family members’ shoes, replacing their soles with pieces of used automobile tires. His bank statements and letters give insight into the life of a traveling laborer, frequently on the move to the next opportunity. Andrej devotedly sent money back to Czechoslovakia so that Julia could pay for her long-awaited boat ticket to join him in Pittsburgh, and later mailed payments home when he found out-of-state jobs, along with strict instructions for paying the bills.

Andrej became ill from a work-related incident and passed away when Andy was 13 years old. Before he died, Andrej asked his son John, himself only 17 years old, to take over the financial responsibilities of the family. This included using the family’s savings of $1500 to pay for Andy’s college tuition. After this directive, Andrej added: “You are going to be proud of Andy someday.”

### Julia Warhola– in the words of her grandson, Donald Warhola

When I think of my grandmother Julia or, as I affectionately knew her, Bubba Warhola, I think of her as both educator and nurturer. Both my father, John, and Uncle Andy enjoyed the old-world wisdom that Julia often shared with her children – as both kids and later as adults. Possessing an incredible imagination, she wove together fanciful stories based off her life experiences, cultural traditions, and religious beliefs. Her tales captivated the boys but would also teach them valuable life lessons and strong values.

Julia had her own collection of unique and memorable sayings. My dad would share many of these with me, my favorite being Bubba’s teachings about the fragility of life, just how very precious it all is. She would emphasize this by saying “your life is on a thread.” She would encourage the family to kneel and say a prayer before they left the house each day. This was a ritual that Uncle Andy followed throughout his life, as I witnessed during my frequent visits to the townhome they shared in New York City.

## 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.

Women and Produce Truck, 1946, 1998.1.1613
After nearly failing his freshman year, professors advised him to polish his drawing skills before continuing his studies. This quick sketch of customers purchasing fruit and vegetables from his brother Paul’s produce truck is from the series Warhol made over that summer in 1946. His skills improved considerably, and after returning to college in the fall he received a cash “prize for progress.” His friends from that time note that winning this prize marked a turning point in his confidence and paved the way for bold experiments to come.

## 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.

## 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.

## 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.

# Edward Wallowitch

Throughout his first decade in New York City, Warhol shared both a working and personal relationship with Edward Wallowitch, a talented photographer. Wallowitch was the youngest photographer to be acquired by the Museum of Modern Art at the age of seventeen. Warhol and Wallowitch were close friends and lovers. In the early part of his career, Warhol used Wallowitch’s photographs as source material for drawings and paintings.

# 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 *Basebal*l, 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.

### S&H Green Stamps, 1962, 1998.1.21

S&H Green Stamps were distributed by the Sperry Hutchinson Co. beginning in 1896. 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.

### Do It Yourself (Sailboats), 1962, 2016.4

Warhol created only five *Do It Yourself* paintings. This rare series demonstrates the artist’s experimentations with Pop imagery. Like the iconic *Campbell’s Soup Can* paintings, the *Do It Yourself* works use instantly recognizable imagery as subject. Warhol opened the door for anything to be considered a worthy focus in art. These “paint-by-number” works are directly related to the act of painting by children and hobbyists. Warhol pokes fun at the seriousness of the art world and the dominant painting style of the time, Abstract Expressionism. These painters valued freedom, expressive and intuitive paint-laying, and the originality of the artist’s hand. Warhol proposes that a dime store painting kit, replete with instructions on exactly how to paint, where to paint, and with what colors to paint, is just as legitimate a subject. Perhaps more importantly, he reinvents painting as a figurative endeavor, over that of abstraction.

*Do It Yourself (Sailboats) is a new museum acquisition made possible in collaboration with Gagosian Gallery*

### 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.

### Telephone [4], 1962, 1998.1.10

Andy Warhol loved to talk on the phone. This painting is one of four versions of the subject executed between 1961 and 1962, all of which were derived from an illustration from the New York Library’s Picture Collection. It is notable that Warhol chose to depict an antique phone rather than a square rotary dial model of the kind that was in everyday use during the 1960s. This early work reveals Warhol’s ability to identify images and products that had the potential to become icons of consumer culture and, in doing so, to depict popular ideas in his art rather than to simply depict objects.

### Coca-Cola [2], 1961, 1997.1.20

This painting, one of Warhol’s first attempts at the Coke bottle, is pivotal in his career. The source for the image was an ad from his mother’s Pittsburgh *Byzantine Catholic World* newspaper. With its heroic scaling of the consumer product rendered in gestural black and gray strokes, Warhol’s composition might be easily compared with Abstract Expressionist paintings. In addition, this work provides evidence that Warhol’s transition from hand-painted works to silkscreened ones did not happen overnight. Close scrutiny of the canvas reveals that he first sketched out the composition in crayon and then painted over it with a brush.

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.

# Hand-painted Pop Vitrines

A selection of mass produced and hand-carved rubber stamps that Warhol used to create repeated images. He employed this technique beginning in 1955 through the early 1960s.

Source material for *Do It Yourself (Sailboats)* painting in this gallery.

Items related to Warhol’s *Do-It-Yourself* paintings.

Stencils used to make Warhol’s first serial compositions—repetition of imagery within single works. Warhol assembled these early paintings and one sculpture through the layering of a number of hand-cut stencils. Warhol traced and cut his stencils directly from an Edward Wallowitch photograph, a single can of beef-noodle soup.

Ribbed Capri pants embroidered by Pop artist Claes Oldenburg’s then-wife Patty, to celebrate the opening of Warhol’s first Stable Gallery exhibition.

Source material for Warhol’s *Dance Diagrams* of 1962.

## Tactile Art Reproductions

These fully tangible reproductions provide a sensory experience for our blind and visually impaired guests to gain a greater understanding of Andy Warhol’s key artworks.  The art diagrams are crafted through 2D imaging software and 3D machining technology providing accurate information about basic composition and color as well as stylistic properties such as texture and brushwork.  We welcome all visitors, visually impaired and sighted, to learn about Warhol’s artwork through the sense of touch.

# 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.

### Elvis 11 Times, 1963, 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.

# Ethel Scull, 1963, 1998.1.62-5

The prominent New York art collectors Ethel and Robert Scull commissioned Warhol’s first major portrait painting in mid-1963. The painting was derived from a large series of automatic photobooth photographs that Warhol produced at a coin-operated machine on 42nd street.

Picking and choosing specific poses and expressions, Warhol selected 36 of the photographs to be fabricated into silkscreens. The 36 screens were printed onto individual canvases to produce the large, grid formation of the final portrait. Warhol used the original screens to produce additional paintings of Ethel Scull, four of which are displayed here.

The Ethel Scull commission marked an important development in Warhol’s approach to scale and seriality. Comprised of canvases of identical size, the artwork was modular and could be reconfigured by adding, removing, or rearranging its components. In 1964 Warhol further developed this idea in his *Jackie* and *Flowers* paintings.

# 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*.

# Superstars

“I only wanted to find great people and let them be themselves and talk about what they usually talked about … and that would be the movie.” — Andy Warhol

Warhol’s initial fame as an artist was due in large part to his portraits of iconic movie stars but when he began making his own films in 1963, he gathered his own company of regular players. These performers were not professional actors but charismatic personalities who had randomly gravitated to the artist’s circle. Warhol dubbed them “Superstars” as a nod to the Hollywood star system. Unlike the action-packed plots of traditional cinema, the adventures of Warhol’s Superstars were the activities of daily life: chatting with friends, lounging in bed, cutting hair, getting dressed, going out. The allure of this hip, alternative world contributed to Warhol’s growing fame.

# Screen Tests

In January 1964, Warhol moved to a new studio and had it decorated completely in silver, using a combination of paint, aluminum foil, and mirrors. Dubbed the Factory, the vast industrial loft afforded multiple uses: an art studio, a film set and theater, the Velvet Underground’s practice space, and a scene for countless parties. Warhol shot hundreds of films here, including almost 500 short portrait films called *Screen Tests*. The Factory was a place where art and life merged, a hot spot for a colorful crowd of artists and Superstars to congregate.

Andy Warhol SuperstarsWhile hundreds of individuals were featured in Warhol’s films, this compilation features his brightest lights including Edie Sedgwick, Viva, Ondine, and others.

Film Compilation contains excerpts from the following [featured performers are in brackets]:

*Mario Banana #1*, 1964\* [Mario Montez]

16mm film, color, silent, 4 minutes at 16 fps

*Hedy*, 1966 [Mario Montez]

16mm film, black and white, sound, 66 minutes

*Camp*, 1965\* [Mario Montez]

16mm film, black and white, sound, 66 minutes

 *Poor Little Rich Girl*, 1965 [Edie Sedgwick]

16mm film, black and white, sound, 66 minutes

*Beauty #2*, 1965 [Edie Sedgwick]

16mm film, black and white, sound, 66 minutes

*Outer and Inner Space*, 1965 [Edie Sedgwick]

16mm film, black and white, sound, 66 minutes

*Lupe*, 1965\* [Edie Sedgwick]

16mm film, color, sound, 72 minutes; 36 minutes in double-screen

*Face*, 1965 [Edie Sedgwick]

16mm film, black and white, sound, 66 minutes

*The Loves of Ondine*, 1967-68\* [Viva]

16mm film, color, sound, 85 minutes

*The Nude Restaurant*, 1967 [Viva]

16mm film, color, sound, 100 minutes

*Lonesome Cowboys*, 1968 [Viva]

16mm film, color, sound, 109 minutes

*Tarzan and Jane Regained, Sort Of…*, 1963 [Taylor Mead, Dennis Hopper]

16mm film, black and white and color, sound, 80 minutes

*The Nude Restaurant*, 1967 [Taylor Mead]

16mm film, color, sound, 100 minutes

*Lonesome Cowboys*, 1968 [Joe Dallesandro, Eric Emerson]

16mm film, color, sound, 109 minutes

*The Chelsea Girls*, 1966\* [Ondine]

16mm film, black and white, color, sound, 204 minutes in double screen

*Vinyl*, 1965\* [Gerard Malanga, Edie Sedgwick]

16mm film, black and white, sound, 67 minutes

*The Chelsea Girls*, 1966\* [Mary Woronov, Susan Bottomly]

16mm film, black and white, color, sound, 204 minutes in double screen

*The Chelsea Girls*, 1966\* [Brigid Berlin]

16mm film, black and white, color, sound, 204 minutes in double screen

*Soap Opera (aka The Lester Persky Story)*, 1964\* [Jane Holzer]

16mm film, black and white, silent and sound, 47 minutes. Unfinished.

*San Diego Surf*, (1968/completed 1996) [Ingrid Superstar, Viva, Taylor Mead]

16mm film, color, sound, 90 minutes

*The Chelsea Girls*, 1966\* [Nico]

16mm film, black and white, color, sound, 204 minutes in double screen

\*Full-length versions of these films are available in the Film and Video Gallery on the 4th Floor.

# Andy Warhol Screen Tests

This selection of *Screen Tests* includes many of Warhol’s Superstars as well as other performers who were only featured in a of his few films. Also included are Warhol’s portraits of real professional actors: Kyoko Kishida, who starred in the Japanese drama, *Woman in the Dunes*, classic Hollywood star Zachary Scott, and Dennis Hopper, who Warhol knew from his trips to California.

*Screen Tests*, 1964-66
16mm film, black and white, silent, each approximately 4 minutes at 16 frames per second

*Screen Test: Paul America* [ST4], 1965

*Screen Test: Gerard Malanga* [ST198], 1964

*Screen Test: Susan Bottomly* [ST28], 1966

*Screen Test: Taylor Mead* [ST210], 1964

*Screen Test: Freddy Herko* [ST137], 1964

*Screen Test: Ondine* [ST249], 1966

*Screen Test: Billy Linich* [ST194], 1964

*Screen Test: Marie Menken* [ST215], 1966

*Screen Test: Nico* [ST238], 1966

*Screen Test: Richard Rheem* [ST272], 1966

*Screen Test: Zachary Scott* [ST298], 1964

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

*Screen Test: Dennis Hopper* [ST154], 1964

*Screen Test: Kyoko Kishida* [ST183], 1964

*Screen Test: Ingrid Superstar* [ST333], 1966

*Screen Test: Jack Smith* [ST315], 1964

*Screen Test: Mary Woronov* [ST357], 1966

*Screen Test: Jane Holzer* [ST142], 1964

*Screen Test: Ivy Nicholson* [ST230], 1964

*Screen Test: Ultra Violet* [ST347], 1965

### Jackie, 1964

Deeply affected by media reports surrounding President Kennedy’s assassination in 1963, Warhol began a large portrait series of Jacqueline Kennedy. Based on images from magazines and newspapers, these portraits were shown individually and in groupings. By isolating and repeating Jackie’s image, Warhol suggests both the solitary experience of the widow and the collective mourning of the United States. Commentators have noted that television became a unifying force during this period as people compulsively watched the tragic events. Warhol’s multiple images offer the viewer an obsessive re-enactment of this central incident in US history.

### 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.

#

# Gallery 602 - 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 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.

### Rainforest, 1968

Merce Cunningham, choreographer
Richard Leacock and D.A. Pennebaker, filmmakers
16mm film, color, sound, 27 minutes

Courtesy of Pennebaker Hegedus Films, Inc.

Merce Cunningham, the celebrated choreographer, known for his collaborations with Robert Rauschenberg and Jasper Johns, first saw the *Silver Clouds* during Warhol’s 1966 opening at the Leo Castelli Gallery in New York. Cunningham was enraptured by the work and asked Warhol if he could use the floating installation as stage décor for his piece *Rainforest*. The *Clouds* although visually captivating were temperamental—hovering near the lights or lingering too close to the stage floor—and eventually had to be tethered to the ceiling. Sharing the stage with the silver installation, dancers wore minimalist costumes with rips and slashes that subtly revealed their bodies. Cunningham originally asked Warhol to design costumes to coordinate with the *Clouds*. He was, however, disappointed when Warhol proposed that the dancers perform nude. Ultimately, it was Johns who designed the flesh-colored woolen costumes, which were inspired by a pair of Cunningham’s old, ripped tights. The video on view is a recording of the original 1968 performance.

# 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.

## 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.

# Gallery 503

## WARHOL AND THE AMIGA

In the summer of 1985 Warhol was given his first Amiga 1000 home computer by Commodore International, and enthusiastically signed on with the company as a brand ambassador. For their launch, Commodore planned a theatrical performance, which featured Warhol onstage at Lincoln Center with rock-n-roll icon and the lead singer of Blondie, Debbie Harry. In front of a live audience Warhol used the new computer software ProPaint to create a portrait of Harry. He later made a series of digital drawings including a *Campbell’s Soup Can*, *Botticelli’s Venus*, and *Flowers*. The video of the launch performance and these early computer-based artworks are a testament to Warhol’s engagement with and embrace of new technology.

Commodore went bankrupt in 1994, and Warhol’s digital images were frozen on obsolete hard drives and discs in the archives of the museum for nearly 20 years. In 2014, contemporary digital artist Corey Arcangel organized a collaboration with Carnegie Mellon University, the Carnegie Museum of Art, and The Andy Warhol Museum to recover the lost drawings. The team spent months working to extract the data and reverse engineering the original software to be able to view the files.

Although, Warhol spoke about the desire to print these images and distribute them as artworks in an interview in *Amiga World*, this wish never came to pass. Today visitors can experience Warhol’s digital drawings on an interactive model created by The Warhol in collaboration with local design studio, Ion Tank.

Amiga 1000 Personal Computer, 1986
Original Amiga 1000 Personal Computer owned by Andy Warhol with associated software. Developed by Jay Miner, The Amiga 1000 was first introduced to the public in July 1985. By incorporating gaming technology, it was the only personal computer with a platform designed to handle graphics, sound, and video, making it both the first multimedia computer and a favorite among graphic artists and illustrators. Even with the additional features, the Amiga was still the fastest and most affordable computer on the market. The price of the Amiga 1000 was set at $1,295 and came with 256KB of RAM, compared to a Macintosh, which had only 128KB and sold for $2,495. Despite all this, low sales combined with poor management caused the company to go bankrupt by 1994, leaving its achievements largely forgotten.

### Details of Renaissance Paintings (Sandro Botticelli, *Birth of Venus*, 1482), 1984, 1998.1.307

In 1984 Warhol devoted an entire series of prints and paintings to historical painters of the Renaissance. The most iconic subject from this series was Sandro Botticelli’s 15th century masterpiece, *The Birth of* *Venus*. Botticelli’s work depicted a young nymph rising from a clamshell; her body was lean and delicate, and she shyly covered her nakedness with her long, golden locks. In his 1984 version, Warhol leaves out Venus’s figure and brings the focus to her face and hair by cropping the image at the neck. One can see stylistic similarities to his famous portraits of Marilyn Monroe.

Although Warhol sourced images from Renaissance masters for this series, he maintains his signature Pop palette and close attention to cropping and editing— techniques first gleaned from his early work as a commercial illustrator. Here Warhol takes from history, but makes it his own.

# 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.

### 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 cased by his studio assistant Ronnie Cutrone, who was taking vitamin B supplements.

### Collaboration, 1984-1985, 1998.1.485

Warhol’s return to painting is partly credited to collaborative works made with the painter Jean-Michel Basquiat, a young American artist of Haitian and Puerto Rican descent. Basquiat first gained attention in the 1970s for work that mixed words, symbols, and images derived from pop culture, street graffiti, and primitive art. Like Warhol, Basquiat appropriated pictures from existing sources, including books such as *Gray’s Anatomy* by Henry Gray and *Symbol Sourcebook: An Authoritative Guide to International Graphic Symbols* by Henry Dreyfuss. Warhol and Basquiat admired each other’s work and became close friends. Over the course of a one-year period they created almost 100 paintings together. A highly publicized exhibition in September 1985 at the Tony Shafrazi Gallery showcased 16 of these artworks.

### 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.

# 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.

##

# Gallery 402

# The Final Year: 1986

Andy Warhol died unexpectedly from medical complications following gallbladder surgery on February 22, 1987, at the age of 58. These galleries feature work from the last full year of his life.

Warhol was active and prolific during this period. He revisited and continued to mine subjects that he had explored for decades, updating them to reflect the popular and material culture of America in the 1980s. Campbell’s Soup, one of Warhol’s earliest Pop subjects, reappeared in a powdered version with modern packaging. Classic glass bottles of Coca Cola were replaced by cans of New Coke, a short-lived product that altered the original recipe and was extremely unpopular with consumers. Warhol painted the Statue of Liberty, an enduring symbol of freedom and promise for immigrants, which had just been restored for its centennial anniversary. He also painted numerous self-portraits with his iconic silver fright wig in a range of hues, including camouflage. Just as these products and symbols were refreshed and reimagined for the modern era, Warhol continually reinvented himself.

As in earlier decades, Warhol continued his engagement with new forms of media and distribution platforms. His last television project, *Andy Warhol’s Fifteen Minutes*, was a short-lived show that aired on MTV from 1985 to 1987. He broadened his audience and reached a younger generation through the rising cable music video channel, cementing his position as a cultural icon and influencer.

# Brands

Andy Warhol’s use of familiar brands and logos such as Campbell’s Soup and Coca Cola helped launch his career and establish him as a leading Pop artist. Warhol understood that advertisements have a powerful influence over consumers and used similar methods to capture viewers’ attention in his artwork. The products he depicted represented a widely shared experience; regardless of social or economic status these consumables were consistent in price and flavor.

Warhol based his images of products on photographs and print advertisements. The imagery in *New Coke* was based on pictures that Warhol took of a spilled can of soda. The piece was originally meant to accompany a *Time* magazine article about the public uproar caused when Coca Cola changed their original recipe in 1985. Warhol’s artwork went unpublished.

# Fabis Statue of Liberty

Warhol used the Statue of Liberty image many times during his career, each time adapting the symbolic, inspiring form from different stylistic angles. In his earlier renditions, he used serial printing and even color combinations that distorted how the viewer read the statue. For this later work, Warhol had different intentions. He focused on Lady Liberty’s face, creating a celebrity portrait like those of *Marilyn* and *Liz*. Warhol finished this painting in 1986, the centennial celebration year of the statue’s arrival in New York City as a gift from France. The Fabis logo in the left corner is from a French cookie company, and includes both the French and American national flags. Warhol played with a variety of brands in his large-scale paintings of this period, often juxtaposing commercial logos on top of images in contradictory and humorous ways. Here, by combining an enduring symbol of hope for new immigrants (like his parents) with a household product he highlights the complexities of American culture and identity.

# Camouflage

Warhol reportedly asked his 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 that drew rich associations. Camouflage was created by artists for military use at the beginning of the 20th century, first for concealing equipment and later for uniform design. Warhol began this project with actual camouflage fabric as the basis for his silkscreens. For the paintings, he often chose lush or hot colors, which contrasted immensely with the standard military print. Warhol also used his *Camouflage* paintings as the background and overlay for many of his works, including self-portraits, portraits of German artist Joseph Beuys, and paintings ranging from *The Last Supper* to his *Statue of Liberty*.

# Andy Warhol’s Fifteen Minutes

Warhol’s new company, Andy Warhol T.V. Productions, developed *Andy Warhol’s Fifteen Minutes*. It was a fast-paced show co-produced with the young music video cable network MTV, its guiding philosophy was “Today you only get fifteen seconds. So make it good.” Each episode explored the cultural zeitgeist through thematic collages of music, visual arts, fashion, nightlife, and scenes of New York City. Confident in the on-screen persona he had cultivated over the years, Warhol was not only a guest on the show, but embraced his role as host. He appeared in every episode alongside friends such as singer Debbie Harry and model Jerry Hall. In one scene, Warhol sits with Harry and autographs the leg of her colorful ensemble, designed by Stephen Sprouse. Sprouse incorporated Warhol’s camouflage into his fashions—the Day-Glo colored patterns made the wearer stand out rather than blend into the background. Sadly, *Andy Warhol’s Fifteen Minutes* only lasted five episodes. The final episode paid special tribute to the artist’s unexpected death.

## 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

## 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.

## 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.

# Time Capsule 300

*“I opened a Time Capsule and every time I do it’s a mistake, because I drag it back out and start looking through it.”*

* Andy Warhol, *The Andy Warhol Diaries*, May 24, 1984.

*Time Capsule 300* is comprised of 848 individual items related to Andy Warhol’s business and personal activities from 1975 – 1980, with the bulk of materials dating from July 1980. *Time Capsule 300* was first opened on May 17, 2010 as part of the six-year *Time Capsules* Cataloguing Project, begun in 2007. The processing of this box – which entailed unpacking, sorting, describing and applying accession numbers to each of the 848 items – took over 60 hours to complete. While every *Time Capsule* in the collection has now been opened and inventoried, the staff of the Archives are still in the process of researching and cataloguing the contents of these boxes. Each object continues to deepen our understanding of Warhol’s life and work, both benefiting and profoundly impacting Warhol scholarship and exhibitions over the past twenty years. The contents of *Time Capsule 300* are on display in the cases around the room.

# Making Waves: The filming of *San Diego Surf*

At the end of Warhol’s 1968 film *Lonesome Cowboys,* two cowboys ride off into the distance while discussing surfing and their plans to head to California. Four months later Warhol would begin filming *San Diego Surf,* switching one masculine archetype for another.

Southern California was an early center for modern surfing and, with the proximity to Hollywood, filmmakers soon began capitalizing on the growing interest in the culture. Teen surfing movies became popular through 1950s and 1960s, depicting carefree and clean adolescent fun, a drastic juxtaposition to turbulent social and political issues of the time. Warhol was familiar with the genre and the aesthetic experience of surf culture would have certainly appealed to him.

For his take on the surfing genre, Warhol rented a beachfront home in La Jolla, outside San Diego, and cast superstars Viva and Taylor Mead as a married couple trying to ingratiate themselves with local surfers. As in Warhol’s other films, *San Diego Surf’s* plot was loosely scripted and relied on the improvisation of its actors, yet Warhol noted in his book *POPism* (1980), the California lifestyle unexpectedly influenced their performances:

“Everybody was so happy being in La Jolla that the New York problems we usually made our movies about went away - the edge came right off everybody. …I guess that's why the whole thing turned out to be more of a memento of a bunch of friends taking a vacation together than a movie.”

# Label 1:

Photographs of the film’s surfers: Tom Hompertz, Louis Waldon (red shorts), and Joe Dallasandro (blue shorts)

Of the three, Hompertz was the only trained surfer, but the surfing film had little actual surfing.

# Label 2:

Photograph of Taylor Mead and Joe Dallesandro

Taylor Mead was already a well-known underground film star when he met Andy Warhol in 1963. He played the title role in the parody *Tarzan and Jane Regained…Sort Of*, one of Warhol’s earliest films.

Joe Dallesandro was discovered while visiting a friend when he bumped into Warhol’s crew shooting *Loves of Ondine* in a nearby apartment. Dallesandro was subsequently featured in several of Warhol’s films, and after his Factory days, he went on to star in over forty European and American films.

# Label 3:

Center of vitrine: Photograph of Ingrid Superstar

Left: Photograph of Viva

Right: Photograph of Tom Hompertz

# Label 4:

Contact sheets depicting the filming of *San Diego Surf*

Unlike many of his films, Warhol utilized two cameras for the shoot. Looking closely, you can see Warhol using the Auricon camera and Morrissey operating the Arriflex camera.

# Label 5:

Photograph of Tom Hompertz and Louis Waldon

# Resurfacing

*San Diego Surf* was never released during Warhol’s lifetime. Filmed in May 1968, the post-production of the film was dramatically halted by Valerie Solanas’ assassination attempt on Warhol the following month. Filmed during a transitional period in Warhol films, it would be one of the last films Warhol was directly involved with shooting.

In 1995, the Andy Warhol Foundation commissioned Paul Morrissey, Warhol’s assistant on the shoot, to finish the film using the original editing notes created by Jed Johnson. Over forty years since its filming, *San Diego Surf* finally had its premiere at the Museum of Modern Art on October 16, 2012, as part of the To Save and Project film preservation series.

# Label 6:

Jed Johnson’s handwritten editing notes

Jed met Warhol while delivering a Western Union telegraph to the factory in 1968. After working odd jobs to make ends meet, Johnson was hired to edit *San Diego Surf*. When Andy was hospitalized, Johnson would visit him daily.

# Label 7:

Datebook from 1968

The book is opened to show title ideas for the film. It was also known as “Surf for Life”, “Surfing in San Diego“, “Surfing Movie”, and “Surf“.

# Label 8:

Photograph of Russell B Maxfield and Tom Hompertz being filmed by Andy Warhol

# Label 9:

Warhol’s hospital bracelet from his shooting in June 1968

The accompanying photograph shows Warhol recuperating in his hospital room.

## 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.

# Blurring of Politics and Pop Culture: Selections from the Archival collection

# Label 1:

“I went to vote once, but I got too scared. I couldn’t decide who to vote for.” – Andy Warhol. *I’ll be your Mirror*

Despite his own claims that he was politically neutral, Warhol quietly supported a number of progressive causes throughout his life and was commissioned to paint numerous political portraits; Senator Edward Kennedy, President Gerald Ford, and President Jimmy Carter, among others. Warhol’s garish portrait of President Richard Nixon that he created for the campaign of his opponent, Senator George McGovern, earned him an annual tax audit by the Internal Revenue Service.

Warhol engaged with political imagery throughout his career- beginning with his college drawings based on the Robert Warren Penn novel *All the Kings Men*, through series on Death and Disasters and Race Riots in the 1960s, up to the communist imagery of Mao Zedong and hammers and sickles in the 1970s. Just as Warhol crafted his own celebrity, political figures are constantly shaping their images to appeal to new voters. Warhol’s political works help illustrate that relationship between politics and celebrity culture.

# Label 2:

Coinciding with Bella Abzug’s mayoral bid, Rolling Stone Magazine’s decided to devote the cover story of the first issue their New York Headquarters to Abzug with art commissioned by Andy Warhol. Three previously-unknown examples of Warhol’s portrait were found tightly rolled inside *Time Capsule* 238. The paintings were slowly flattened through a re-humidification process by a conservator. Unfortunately for Abzug, the cover that was slated to be printed in the weeks leading up to the primary was bumped for coverage of the death of Elvis Presley. Abzug would ultimately lose the election to Ed Koch.

# Label 3:

In mid-August 1976 Andy Warhol visited Jimmy Carter at his home in Plains, Georgia. The Democratic National Committee had commissioned Warhol to make a series of prints to benefit his presidential campaign and to appeal to younger voters. The fundraising print of Carter shows the candidate unsmiling, his fist pressed against his chin. After Carter won the election, Warhol would create two editions of a smiling Carter, one of which would be included in a portfolio of “Inaugural Impressions” with other artists. Carter is noted to have remarked on the that change in expression between the first print when he was broke and had lost some primaries and the more cheerful inaugural print, adding “And I’m going to keep myself smiling, and maybe all of you smiling for the next four years.”