The Andy Warhol Museum

Wall Text and Expanded Labels

Compiled July 2018

Contents

[Introduction 9](#_Toc520645017)

[Gallery 701 11](#_Toc520645018)

[The Warhola Family 11](#_Toc520645019)

[Archival family photographs 13](#_Toc520645020)

[Art School 14](#_Toc520645021)

[Women and Produce Truck, 1946 15](#_Toc520645022)

[New York City 16](#_Toc520645023)

 [Julia Warhola 17](#_Toc520645024)

 [Blotted Line Technique 18](#_Toc520645025)

 [Boy Book 20](#_Toc520645026)

 [Commercial Work 21](#_Toc520645027)

 [Love is a Pink Cake, 1953 23](#_Toc520645028)

 [So, 1959 24](#_Toc520645029)

[Gallery 702 25](#_Toc520645030)

[Hand-painted Pop 25](#_Toc520645031)

[S&H Green Stamps, 1962 27](#_Toc520645032)

[Do It Yourself (Sailboats), 1962 28](#_Toc520645033)

[Typewriter [2], 1961 29](#_Toc520645034)

[Telephone [4], 1962 30](#_Toc520645035)

 [Dance Diagram, 1962 31](#_Toc520645036)

[Hand-painted Pop Vitrines 33](#_Toc520645037)

[Tactile Art Reproductions 34](#_Toc520645038)

[Gallery 603 36](#_Toc520645039)

[Silkscreen Printing 36](#_Toc520645040)

[Elvis 11 Times, 1963 38](#_Toc520645041)

[Flowers, 1964 39](#_Toc520645042)

 [White Burning Car III 40](#_Toc520645043)

[Gallery 601 – Film Gallery 42](#_Toc520645044)

[Early Film 42](#_Toc520645045)

 [Superstars 43](#_Toc520645046)

 [Screen Tests 44](#_Toc520645047)

[Andy Warhol Superstars 45](#_Toc520645048)

[Andy Warhol Screen Tests 48](#_Toc520645049)

[Jackie, 1964 50](#_Toc520645050)

[Brillo Soap Pads Box, 1964 51](#_Toc520645051)

[Gallery 602 - Silver Factory 52](#_Toc520645052)

[Andy Warhol’s Screen Tests 52](#_Toc520645053)

[Screen Test Machine 54](#_Toc520645054)

[Gallery 502 56](#_Toc520645055)

[The Silver Clouds 56](#_Toc520645056)

[Rainforest, 1968 58](#_Toc520645057)

[Gallery 501 59](#_Toc520645058)

[Portraits of the 70s 59](#_Toc520645059)

[Gallery 503 62](#_Toc520645060)

[WARHOL AND THE AMIGA 62](#_Toc520645061)

 [Amiga 1000 Personal Computer, 1986 64](#_Toc520645062)

 [Details of Renaissance Paintings, 1984 65](#_Toc520645063)

[Gallery 401 67](#_Toc520645064)

[Return to painting 67](#_Toc520645065)

[Oxidation Painting, 1978 68](#_Toc520645066)

[Collaboration, 1984-1985 69](#_Toc520645067)

[Skull, 1976 70](#_Toc520645068)

[Mao Wallpaper, 1974 71](#_Toc520645069)

[Gallery 402 71](#_Toc520645070)

[Warhol and Fashion 71](#_Toc520645071)

[Magazine Commissions 72](#_Toc520645072)

[Kim Alexis and Wanakee Pugh 73](#_Toc520645073)

[Photo Collages 74](#_Toc520645074)

[The Final Runway 75](#_Toc520645075)

[The Catwalk 76](#_Toc520645076)

[Lion 77](#_Toc520645077)

[Gallery 301 – Archives 79](#_Toc520645078)

[Archives Study Center 79](#_Toc520645079)

[Time Capsules 80](#_Toc520645080)

[Time Capsule 300 83](#_Toc520645081)

[Making Waves: The filming of San Diego Surf 84](#_Toc520645082)

 [Label 1: 86](#_Toc520645083)

 [Label 2: 87](#_Toc520645084)

 [Label 3: 87](#_Toc520645085)

 [Label 4: 88](#_Toc520645086)

 [Label 5: 88](#_Toc520645087)

[Resurfacing 88](#_Toc520645088)

 [Label 6: 89](#_Toc520645089)

 [Label 7: 90](#_Toc520645090)

 [Label 8: 90](#_Toc520645091)

 [Label 9: 91](#_Toc520645092)

[Warhol’s Collection 91](#_Toc520645093)

[Gallery 201- Adman: Warhol before Pop 94](#_Toc520645094)

[Success is a job in New York… 94](#_Toc520645095)

[Tattooed Woman Holding Rose, 1955 95](#_Toc520645096)

[The Nation’s Nightmare, 1951 96](#_Toc520645097)

[Glamour/NBC vitrine 97](#_Toc520645098)

 [Label 1: 97](#_Toc520645099)

 [Label 2: 97](#_Toc520645100)

[Album Covers vitrine 98](#_Toc520645101)

[Leila Davies Singelis 99](#_Toc520645102)

[World Trip 99](#_Toc520645103)

 [The blotted-line technique 100](#_Toc520645104)

[Winter Outfit with Registration Marks, 1954 102](#_Toc520645105)

[(Stamped) Bows, 1950s 102](#_Toc520645106)

[Hand and Flowers, 1957 103](#_Toc520645107)

[Julia works and screens 104](#_Toc520645108)

[Artist Books 105](#_Toc520645109)

[Artist Books vitrine 106](#_Toc520645110)

[Mission Valley Mills vitrine 107](#_Toc520645111)

[In the window 108](#_Toc520645112)

[“Miss Dior”, 1955 109](#_Toc520645113)

[Fleming Joffe vitrine 110](#_Toc520645114)

[Otto Fenn, ca. 1953 111](#_Toc520645115)

[Marbleized Paper, ca. 1954 111](#_Toc520645116)

[“Studies For a Boy Book,” 113](#_Toc520645117)

[Unidentified Female, 1950s 114](#_Toc520645118)

[Fanciful Footwear 114](#_Toc520645119)

[Shoes 116](#_Toc520645120)

[Advertisements as art 117](#_Toc520645121)

[Make Him Want You, 1961 118](#_Toc520645122)

# 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.

## 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.

# Julia Warhola

Andy Warhol’s mother, Julia, played an active role in her son’s artistic life. She encouraged Andy to draw and color as a child, and even bought him a camera and film projector. In 1952, she moved to New York to take care of Warhol, who quickly incorporated her whimsical penmanship into his commercial illustrations. They proved to be a perfect match. Although they typically collaborated, Julia created notable work of her own. Regarded as a self-taught artist, Julia enthusiastically sketched images of her favorite subjects: cats and angels. For example, in 1957, Warhol published a book of her cat drawings titled *Holy Cats by Andy Warhol’s Mother*. That same year, she created an award-winning record album cover. Julia lived with Andy in New York until shortly before her death in 1972.

## 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.

# Boy Book

During the 1950s Warhol held several exhibitions of his drawings at venues such as the Hugo Gallery, the Loft Gallery, and Serendipity Café. While these shows revealed shared stylistic tendencies with his commercial work of the same period, they often portrayed subjects of a more personal and idiosyncratic nature. The artist made thousands of sketchbook drawings whose subjects were beautifully rendered portraits of young men and erotic drawings of male nudes.

In February 1956, Warhol presented a solo exhibition at the Bodley Gallery titled, ‘Studies for a Boy Book’. While the book itself never eventuated, the exhibition comprised sensual drawings of young men many of which had been sketched from life. While a checklist of the exhibition has not been uncovered, the drawings exhibited here give a sense of the types of works that are likely to have been on display.

## 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.

# Love is a Pink Cake, 1953

Through the 1950s, Andy Warhol made a number of self-published books and portfolios that he distributed as gifts to clients and associates. The imaginative narratives centered around fanciful drawings of subjects such as fairies, cats, and food. In 1953, Warhol collaborated with friend and romantic interest Ralph Thomas Ward (Corkie) on several book projects, including *A is An Alphabet*, *The House That Went to Town,* and *Love is a Pink Cake*. This selection of drawings is from *Love is a Pink Cake.* They feature doomed couples from history and literature, including Romeo and Juliet; Anthony and Cleopatra; and Oscar Wilde and his young lover. Warhol made the illustrations and the poetic verses were written by Ward, who describes these infamous relationships in a feisty manner. The cherub depicted at the start of the portfolio implies love is tender and sweet, but the last page reinforces the complexities of love with an impish gentleman dangling a dark heart from a string.

# So, 1959

Andy Warhol experimented with visual repetition throughout his career. In the 1950s, Warhol used handmade rubber stamps to create repeated patterns and symbols in his commercial work and artist’s books. These artworks are from an unpublished children’s book Warhol created around the word “*So*”. Most of the whimsical, stamped images are inspired by nature—birds, stars, fruit, and flowers. The stamping adds texture and pattern to his illustrations as well as a playful quality. For example, the work *I love you so* is accentuated by multiple red hearts above a single bird, and *So many people* features numerous arms and heads splashing within stylized waves emphasizing the written phrases.

# 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.

# Dance Diagram, 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.

# 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.

### 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 38 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.

# White Burning Car III, 1963, 2002.4.9

*White Burning Car* depicts a gruesome accident taken by photographer John Whitehead. Like many of the works in Warhol’s Death and Disaster series this painting uses a documentary photograph without full disclosure of context. There is no information about the cause of the accident or the conclusion, only repeated images with more and less clarity in succession. The representation of a public tragedy reveals no personal details, only an enlarged and stilled split second of time. The work compels the viewer to search for clues as a voyeur. This image was originally published in the June 3, 1963 issue of *Newsweek*, and was accompanied by the following caption:

*“End of the Chase: Pursued by a state trooper investigating a hit-and–run accident, commercial fisherman Richard J. Hubbard, 24, sped down a Seattle street at more than 60 mph, overturned, and hit a utility pole. The impact hurled him from the car, impaling him on a climbing spike. He died 35 minutes later in a hospital.”*

# 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.

# 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

## Warhol and Fashion

Andy Warhol loved fashion and was involved in many aspects of the industry throughout his career. He worked for artistic directors, attended fashion shows, befriended designers and style icons, and late in his career, modeled clothing and accessories for the runway and print. These galleries present works from the 1980s, including late magazine commissions, documentation from the catwalk, and scenes from Warhol’s TV series Fashion. His ongoing fascination with the business of style and glamour informed his work across a range of media: silkscreen printing, stitching, photography, collage, video, and performance.

### Magazine Commissions

For a *Vogue Paris* commission in 1981, Warhol photographed and made paintings of Spanish actress and fashion designer Paula Dominguin, emphasizing the texture and style of her garments in a range of poses. From his early days as an adman in New York City until his death in 1987, Warhol was regularly hired to produce commercial illustrations and portrait commissions for magazines. His designs offered eye-catching and flattering depictions of the people and products the magazines wanted to spotlight.

In the 1950s, Warhol used a range of drawing and hand-coloring techniques to portray shoes, accessories and perfume. As his career progressed, he incorporated other methods into his magazine commissions such as photography, collage, and painting, blurring the lines between his commercial and fine art practices. Throughout his career, Warhol worked with nearly seventy different magazines including *Harper’s Bazaar*, *Glamour*, *Playboy*, *Rolling Stone*, and more.

### Kim Alexis and Wanakee Pugh

This commission prominently featured Kim Alexis and Wanakee Pugh, two of the most recognized American models at the time. At age seventeen Alexis was signed by Elite Models and quickly became one of the top models of the 1970s and 1980s, eventually gracing the cover of over 500 magazines. Pugh studied fashion design in college and worked as an illustrator before becoming a top model, first for department stores then on the runway and print. Alexis recalls her interaction with Warhol, “I saw Andy at numerous parties when I first arrived in New York City. He was always quiet and contemplating, off to the side somewhere. It was wonderful to finally get to work with him. He had a quiet confidence that was easy to work with.”

### Photo Collages

These rarely displayed Polaroid collages were made for a fashion editorial in the April 1984 issue of *Vogue Paris*. Warhol began creating collages of tiled and scattered Polaroids in the 1970s and revisited this style in several magazine commissions. Through this arrangement, Warhol could simultaneously show different camera angles and distort the bodies of his subjects.

### The Final Runway

In 1987, just days before he died, Warhol walked in a fashion show at a New York nightclub for Japanese designer Kohshin Satoh’s 1987 collection. He described the event in his diary:

“In the morning I was preparing myself for my appearance in the fashion show Benjamin coordinated at the Tunnel. They’d sent the clothes over and I look like Liberace in them... Miles Davis was there and he has such delicate fingers ... They did a $5,000 custom outfit for Miles with gold musical notes on it and everything, and they didn’t do a thing for me, they were so mean ... So I looked like the poor stepchild, and in the end they even (laughs) told me I walked too slow....”

This was his last public appearance. Warhol died unexpectedly from medical complications following gallbladder surgery on February 22, 1987, at the age of 58.

### The Catwalk

Andy Warhol enjoyed fashion shows and admired the beautiful models on the runway. The American fashion designer Halston, a close friend of Warhol’s, provided access to these events. Halston’s models were known as the “Halstonettes” and included Pat Cleveland, Beverly Johnson, and Alva Chinn. These African Americans broke new ground in the profession and gave exposure to women of color in an industry that often excluded them.

## 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.

# Gallery 201- *Adman: Warhol before Pop*

## Success is a job in New York…

Advertising isn’t a science, it’s persuasion. And persuasion is an art.

—William Bernbach, co-founder of Doyle Dane Bernbach advertising agency

In 1949, at the age of 20, Andy Warhol made the lifechanging decision to move to New York City. Having just graduated from Pittsburgh’s Carnegie Institute of Technology with a degree in pictorial design, he could not have arrived at a more opportune time. His new home was the engine room of a rapidly evolving advertising industry centered on Madison Avenue.

Warhol took a playful and unusual approach in his commercial work that emphasized wit and creativity over technical ability. In doing so, he established his own identifiable brand—a whimsical illustration style that appealed to clients who favored the artistic values that it represented. Notably, his work privileged drawing at a time when photography was on the rise. Warhol established this approach with his first New York commission, for the September issue of *Glamour* magazine. By 1952, he had a roster of clients that included magazines, record labels and the fashion industry.

### Tattooed Woman Holding Rose, ca. 1955, 1998.3.3542

Featuring a diverse assortment of prominent 1950s brand names, this print was made for promotional purposes and was intended to showcase Warhol’s facility as an illustrator. Warhol’s phone number, “Murray Hill–3– 0555,” is written across the figure’s hips.

The Nation’s Nightmare, 1951, 1998.1.1174–5 Warhol received this commission from CBS Radio at a time when the popularity of radio was on the decline and the new format of television was on the rise. *The Nation’s Nightmare* was a serial format program that the network hoped would help revitalize their radio programming. CBS creative director Lou Dorfman wanted advertisements that were “really in the category of art rather than illustration.” Warhol, he said, “had the visual impact that I wanted for such a subject.” Warhol’s drawings had the effect of distancing the radio program from the sensationalism associated with television. They instead suggested a more reflective and thoughtful way of engaging with controversial subjects.

### *Glamour/NBC* vitrine

### Label 1:

On display are some of Warhol’s earliest commercial assignments, including spreads for *Glamour* magazine and a series of illustrations for an NBC radio serial. In each case, the original drawings were made using the blotted-line technique.

### Label 2:

Over the course of the 1950s, Warhol received numerous awards and his commercial work was regularly featured in industry journals such as *Ad Age* and *Printers’ Ink*. A selection of awards including his first Art Director’s Club Medal, received in 1952 for *The Nation’s Nightmare* are on display. Warhol’s original drawing for the piece is on the wall above.

### Album Covers vitrine

Warhol arrived in New York only months after Columbia Records unveiled the first vinyl long-playing (LP) record at a press conference at New York’s Waldorf Astoria Hotel. The LP’s large format and its collectability made record cover design a highly desirable assignment for illustrators in the 1950s. Although best known for his record covers for the Velvet Underground and the Rolling Stones, Warhol was most prolific as a cover artist in the 1950s when he illustrated a range of jazz and classical titles. Of particular note here is his first cover, A Program for Mexican Music, sponsored by the Museum of Modern Art. This was among Warhol’s earliest paid commissions.

### Leila Davies Singelis

Leila Davies Singelis was among a group of students from Pittsburgh’s Carnegie Institute of Technology who moved to New York in 1949. Close friends, Warhol and Singelis shared an apartment with other classmates on West 103rd Street in 1950. Singelis’ photographs depict Warhol in his early twenties, at the beginning of his career. He appears buoyant on his early successes as a commercial illustrator and on the new opportunities presented by New York City.

## World Trip

By the mid-1950s, Warhol’s success as a commercial illustrator had provided him with the means to embark on his first trip outside the United States. Accompanied by his friend, set designer Charles Lisanby, Warhol departed on June 16th, 1956. He stopped in San Francisco, Honolulu, Japan, Hong Kong, Manila, Jakarta, Bali, Singapore, Bangkok, Siem Reap, Colombo, Calcutta, Kathmandu, Benares, New Delhi, Agra, Aurangabad, Cairo, Luxor and Rome.

Warhol documented the trip in a number of sketchbooks, one of which is on display here alongside some of the many souvenirs that he collected. Of particular note are the items from East Asia, where Warhol encountered extensive use of gold in traditional art and design. This trip may have inspired Warhol’s use of gold leaf in drawings and for his book, *A Gold Book*, 1957.

### The blotted-line technique

As early as 1947, while he was still a student at Pittsburgh’s Carnegie Institute of Technology, Warhol first developed the blotted-line technique which would become a signature of his commercial work. A form of monoprint, the technique involved first making a drawing on a sheet of non-absorbent paper which was hinged to a second, more absorbent sheet. With a fountain pen, Warhol (or one of his assistants) would ink over a small section of the drawn lines and then transfer the ink onto a second sheet by pressing or ‘blotting’ the two papers together. The process resulted in the dotted, broken, and delicate lines that are characteristic of Warhol’s work in the 1950s. Blotted-line images could be made multiple times, but the process ensured that no two prints could be exactly alike. It can be seen as a precursor for the way that Warhol used silkscreen printing to create paintings in the early 1960s.

### Winter Outfit with Registration Marks, 1954, 1998.1.1253

The illustrations on this wall were made for various advertisements and editorial layouts in fashion magazines. This red winter outfit appeared in the December 1954 issue of *Glamour* magazine, where it was described as a “gift idea for the girl of action.”

### (Stamped) Bows, 1950s, 1998.1.1468

In 1963, in an interview about his early Pop work, Warhol said that “the reason I’m painting this way is that I want to be a machine.” Repetition, achieved in the 1960s with his use of silkscreen printing, was one of the most salient features of Warhol’s contribution to Pop. Yet as this drawing and numerous others in the exhibition demonstrate, Warhol began experimenting with serial approaches to composition in the 1950s. In addition to his signature blotted-line technique, Warhol often used hand-carved rubber stamps to create images built up from repetitions of the same motif.

### Hand and Flowers, 1957, 2000.2.1353–1356

When working on artist’s books, Warhol sometimes printed additional copies of particular pages, which he then colored by hand. Hand and Flowers reprises an image created for A Gold Book (displayed nearby in the “artist’s books” case.) Similar to his silkscreen paintings of the 1960s, ’70s, and ’80s —where repetitions of the same silkscreen images were differentiated by hand-painted elements—these early lithographs are simultaneously facsimiles and unique works of art.

### Julia works and screens

In 1921 Warhol’s mother, Julia Warhola, followed her husband, Andrej, from a small village in the Carpathian Mountains (in present-day Slovakia) to Pittsburgh. Already in her late 20s when she arrived, she struggled with the English language but was active as a folk artist and encouraged Warhol’s interest in art as a child. In 1952 she moved to New York to live with her son and became his collaborator on numerous commissions.

As the story goes, Warhol was rushing one day to finish an assignment. The piece needed some text, so he asked his mother to pen it for him in her personal handwriting. The client loved it and Julia’s handwriting subsequently became a feature of Warhol’s commercial work. In this exhibition, Julia’s contribution can be found on folding screens, fine-art drawings, books, and commercial projects. Julia lived with her son in New York until 1971. She died in Pittsburgh the following year.

## Artist Books

Warhol’s book projects constitute a major component of his 1950s output. In addition to producing commissioned drawings for commercially published titles, Warhol self-published eight artist books between 1953 and 1960, often enlisting the help of writer friends. Additionally, the museum’s archives indicate that he made drawings for at least 13 artist books that were never printed.

Produced in small, unnumbered editions, Warhol sometimes gave his books away to friends or prospective clients. He also held exhibitions of the original drawings and hand-colored lithographs contained in the books. Included in the exhibition are the original drawings for Warhol’s bound and hand-colored copies of *A Gold Book*, 1957, *In the Bottom of My Garden*, 1958, and *Wild Raspberries*, 1959. Original drawings for the unrealized book *Horoscopes for the Cocktail Hour*, 1961 are featured on the opposite wall.

### Artist Books vitrine

Some of Warhol’s clients commissioned him to produce serial advertisements that progressively built “brand personality.” Stephen Frankfurt, an art director at Young & Rubicam who worked with Warhol in the 1950s, commented:

“There’s something called ‘brand personality’ …It’s the image of the product. Andy understood this … It’s not the ingredients that sell the product. It’s how you feel about the product. Advertising is communication, persuasion, [and] Andy practiced the art of persuasion as well as anybody.”

### Mission Valley Mills vitrine

The three Mission Valley Mills advertisements displayed below reveal the relative “freedom” often afforded to Warhol. He responded by creating intriguing illustrations that did not have an obvious relationship to the product being advertised. They were nevertheless considered highly successful for their ability to effectively and memorably communicate the product’s “unique selling proposition”—a marketing principle that involves emphasizing the properties that separate a product from its competitors.

## In the window

At the invitation of Gene Moore, display director for both Tiffany & Co. and the Bonwit Teller department store, Warhol produced numerous storefront window displays. Moore was well known for his practice of hiring emerging artists as designers. In addition to commissioning them to develop designs for specific themes or products, they were occasionally given the opportunity to exhibit their own artwork. Major figures in American Pop Art, including Jasper Johns, Robert Rauschenberg, and James Rosenquist, created windows for Bonwit Teller.

However, unlike Warhol, they produced their commercial windows anonymously, not wanting to taint their credibility as members of the artistic avant garde. While Rauschenberg and Johns often collaborated under the pseudonym Matson Jones, Warhol unashamedly signed his windows in an act of self-promotion and disregard for the perceived boundaries between fine and commercial art. The two windows on display here were developed for perfume promotions at the Bonwit Teller Fifth Avenue department store. They have been reconstructed from photographs of the original windows.

### “Miss Dior”, 1955, 1998.1.1848

This drawing was made as a sketch for a shopfront window display at Bonwit Teller, a department store on Manhattan’s fashionable Fifth Avenue. Warhol created several windows for perfume brands, often employing fanciful crests. The window display resulting from this drawing has been recreated on the opposite wall.

### Fleming Joffe vitrine

“We liked baroque things, decoration. Andy was into all that. It wasn’t stark, and it wasn’t Knoll Associates. They were the other influence at the time.”

—Teddy and Arthur Edelman, owners of Fleming-Joffe

In 1958, Warhol began working on advertisements for the leather goods company, Fleming-Joffe. Over the next few years he helped transform the company’s brand via a playful series of illustrations which were reproduced in magazines, on product swing tags, promotional books, trade materials and even a showroom awning which can be seen at the center of the exhibition. The script of Julia Warhola (the artist’s mother) was adapted by Warhol to create a font for the company. Warhol also developed a series of characters related to different product lines, including Cuddle Calf, Noa the Boa and Cool Kid.

### Otto Fenn, ca. 1953, 1998.1.1991

Warhol befriended fashion photographer Otto Fenn around 1951 and became a regular visitor to his studio. They collaborated on a number of occasions, including one photo shoot where Warhol’s drawings of butterflies were projected onto models’ faces. Warhol was fascinated by photography and also wary of the fact that it was fast supplanting illustration in the world of advertising.

### Marbleized Paper, ca. 1954, 1998.1.3458, 1998.1.3460, 1998.1.3463

In 1954, Warhol’s work was shown in two group exhibitions and one solo exhibition at the Loft Gallery, located in the studio of graphic designer Jack Wolfgang Beck. According to recollections from friends, the first show featured marbleized drawings, a technique that Warhol’s assistant, Nathan Gluck taught him and described, “All you do is sprinkle thinned-out oil paint on water and then lay paper down on top of it or simply immerse it.”

The effects of marbleizing did not translate well when printed, which may explain why Warhol rarely used it in commissioned projects, but they produced mysterious, beguiling drawings. Warhol reportedly folded some of the drawings into pyramid-like shapes, transforming them into sculptures, while others were presumably exhibited flat. Some of the marbleized works on display here reveal the traces of the folds.

### “Studies For a Boy Book,” The Bodley Gallery, February 14–March 3, 1956, 2000.2.1322

This is the exhibition announcement for Warhol’s one-person show at the Bodley Gallery on Manhattan’s well-to-do Upper East Side. Titled *Studies for a Boy Book*, the exhibition included a selection of portraits of friends and acquaintances. Reviews remarked on the drawings’ homoerotic sensibility, criticizing their “doubtful taste” and “private meaning,” and referring to them as “highly sensitive work.”

There is no known list of works for the *Boy Book* exhibition, nor are there any installation views. Yet the portraits on display here give an impression of the exhibition. They also reveal Warhol’s frankness about his identity as a gay man at a time when homosexual conduct between consenting adults was illegal.

Unidentified Female, 1950s, 1998.1.2050 Warhol may have been inspired to use gold leaf following his 1956 world trip. While in Thailand he encountered extensive use of gold in traditional art, architecture, and furniture. In December 1956, four months after returning to New York, he held *The Golden Slipper Show* at the Bodley Gallery, in which the works used a combination of blotted-line, gold leaf, and other applied decorations. Warhol’s interest in gold would continue through the mid-1960s, when he used it as the predominant color in iconic portraits of Marilyn Monroe and Jackie Kennedy.

## Fanciful Footwear

During the 1950s, Warhol was especially renowned for his illustrations of shoes. In addition to receiving numerous advertising commissions from shoe manufacturers, Warhol often used shoes as the subjects of artworks. In 1956, in his first appearance in a museum exhibition, a shoe drawing was shown at the Museum of Modern Art. Warhol’s largest body of commercial illustrations was produced for I. Miller & Sons, a popular shoe manufacturer and retailer. I. Miller employed Warhol to create weekly large-format advertisements for *The New York Times* between March 1955 and December 1959. Lauded by the New York advertising industry, Warhol’s I. Miller campaign created an entirely new image for the company with innovative illustrations that often avoided directly representing the product being advertised. The company’s art director, Peter Palazzo, described Warhol’s advertisements as “full of good copy and ideas. We try to stir the woman’s imagination … to make her think of color without using color … to make her think of shoes without giving details. The artist, Andy Warhol, is allowed a certain amount of freedom. We believe this contributes to the ad. We’re trying to sell fashion in the most contemporary way that we can.”

### Shoes

The drawings on this wall were made for various advertising assignments, as artworks, and for Warhol’s personal enjoyment. Of particular note are the shoes named after people, places, and events—the cinema, Christmas, Princess Margaret, and Warhol’s friend Tony—and drawings made for the artist’s award winning I. Miller and Sons advertisements in the New York Times. Also significant is *Pair of Legs with Coca-Cola Bottle*, 1956. It is the earliest known work by Warhol depicting a Coke bottle and predates his Pop Art paintings of this subject by six years.

## Advertisements as art

The works on this wall were all made between 1960 and 1962, a period of personal and professional transition for Warhol. He began recasting his persona from fey adman to cool artist and experimented with new ideas that ultimately paved the way for his first Pop works. Warhol executed his first concerted series of paintings and drawings at this time, using the products of the advertising industry as his subject matter.

In many of these works, Warhol appropriated images from newspapers and magazines, platforms where his own commercial work was still regularly being published. He enlarged, cropped, and erased elements of the original images so that they no longer functioned as advertisements but were transformed into works of art.

### Make Him Want You, 1961, 1997.1.2

The subject of this painting is an unremarkable advertisement of a type that regularly appeared in the same newspapers as Warhol’s own commercial work. By enlarging the image (from an approximately 3-inchwide print advertisement to a 36-inch-wide painting) and by reproducing it in such an imprecise manner, Warhol renders the original advertisement unable to communicate its message. Furthermore, this particular act of appropriation by Warhol, a gay man, had the effect of transforming the composition, at least to his inner circle, into a witty double entendre unlikely to have been intended by the adman who put it together.