The Andy Warhol Museum

Wall Text and Expanded Labels

Compiled May 2019

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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.

## 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.

# 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.

## 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.

# In the Bottom of My Garden

During the 1950s into the early 1960s, Andy Warhol created 12 artist books to showcase his skill and gain commissions; many were given as gifts to art directors. In the Bottom of My Garden was one of Warhol’s more provocative books. Published in 1958, the book includes 21 plates of mischievous fairies and cupids in suggestive poses, using the artist’s distinctive blotted line technique. The title was inspired by the 1917 song “There are Fairies at the Bottom of Our Garden” which was popularized by the singer Beatrice Lillie. The phrase refers to the part of a garden that has been left to grow wild, where fairies and other playful spirits supposedly live and frolic.

# 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 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*.

### Silver Trunk featured in Warhol’s 1965 film *Vinyl*, 1964

Painted by Billy Name, original maker unknown Metallic paint on canvas on wood with metal and leather details, ca. 1890

This silver-painted trunk was functional décor at Warhol’s Factory. While directing the film *Vinyl*, Warhol requested Edie Sedgwick perform while sitting on the trunk. It was the first of about a dozen Warhol films in which she appeared, almost all of them shot in 1965.

After Warhol’s death in 1987, the trunk was rediscovered in his vast belongings. Inside were Billy Name’s photographs and negatives, as well as the script for Valerie Solanas’s play *Up Your* *Ass*, which she gave to Warhol years earlier. This misplaced script was, in part, the reason for her attempt on Warhol’s life on June 3, 1968. Solanas asked repeatedly for the script to be returned, but was told that he couldn’t locate it. Sometime later, she arrived at the Factory with a .32 handgun, shot Warhol, and fled the scene, turning herself in to police within a few hours. Warhol narrowly survived the incident but was changed forever by the shooting.

### Sleep, 1963

16mm film, black and white, silent, 5 hours and 21 minutes at 16 frames per second

In Warhol’s first film, *Sleep*, he captured poet John Giorno while asleep over the course of several nights during a hot New York summer. Giorno remarked, “Andy would shoot for about three hours, until 5 a.m. when the sun rose, all by himself.… Andy would look at [the rolls] on the hand-cranked movie viewer, and say ‘Oh, they’re so beautiful.’” Warhol took the footage and crafted a five-hour film, looping and repeating the different takes and camera angles to assemble a complex portrait of his sleeping lover. Warhol later declared, “I made my earliest films using, for several hours, just one actor on the screen doing the same thing…. I did this because people usually just go to the movies to see only the star, to eat him up, so here at last is a chance to look only at the star for as long as you like, no matter what he does and to eat him up all you want to.”

### Henry Geldzahler, 1964

16mm film, black and white, silent, 99 minutes at 16 frames per second

In July 1964, the day after he shot *Empire*, Warhol still had rental time left on the 16mm camera as well as extra film. He invited his friend Henry Geldzahler, who was curator of contemporary art at The Metropolitan Museum of Art in New York, to be the subject of an extended screen portrait. Warhol advised Geldzahler, “Don’t do anything. Just sit on the couch and smoke your cigar.” He then turned on the camera and walked away, returning only occasionally. The camera’s unrelenting stare provoked Geldzahler to go through what he called his “entire gesture vocabulary.” Using the same minimal techniques which he had used to record the Empire State Building—fixed focus, non-moving camera—Warhol created one of his finest and most intimate portraits.

### Haircut (No.1), 1963

16mm ﬁlm, black and white, silent, 27 minutes at 16 frames per second

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

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

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

### Edie Sedgwick’s barstool prop from *Kitchen*, 1965

Silver paint on wooden barstool

This barstool is from Andy Warhol’s original Silver Factory at 231 East 47th Street and was used in the film *Kitchen* starring Edie Sedgwick. In 1964, Warhol asked his friend and collaborator Billy Linich to decorate his large new loft after seeing Linich’s silvered apartment. (Billy Linich is better known as Billy Name, an alias that he assumed early in 1966.) It took Linich several months to complete the loft; ladders were needed to apply paint and foil to the high arched ceiling. Discarded furniture was rescued from the basement, given glamorous new life with a coat of silver paint, and served as both party décor and movie props. The barstool and steamer trunk also displayed in this gallery are some of the few artifacts that remain of the Factory. The 47th Street building was demolished in early 1968.

### 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.

### 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.

### Silver Liz [Studio Type], 1963

Warhol chose the source image for this painting of Elizabeth Taylor from a publicity photograph promoting her 1960 film, *BUtterfield 8*, for which she won the Best Actress Academy Award. Taylor was at the height of her stardom when he created this portrait. Warhol remembered: “I started those [pictures of Elizabeth Taylor] a long time ago, when she was so sick and everyone said she was going to die. Now I’m doing them all over, putting bright colors on her lips and eyes.” Although Warhol is best known for his portraits of Marilyn Monroe, he utilized Taylor’s image in his work more than any other celebrity.

# Gallery 602- Chelsea Girls

## THE CHELSEA GIRLS EXPLODED

Chelsea Girls was the movie that made everyone sit up and notice what we were doing in films (and a lot of times that meant sit up, stand up, and walk out). Until then the general attitude toward what we did was that it was “artistic” or “camp” or “a put-on” or just plain “boring.” But after Chelsea Girls, words like degenerate and disturbing and homosexual and druggy and nude and real started being applied to us regularly. —Andy Warhol

On September 15, 1966, Warhol’s epic double-screen film masterpiece *The Chelsea Girls* premiered at the Film-makers’ Cinematheque and offered the world a genuine glimpse into Warhol’s New York underground of the 1960s through film tableaux featuring beauty, sex, drugs, and danger. After shooting several films featuring his Superstars and friends, Warhol “got the idea to unify all the pieces of these people’s lives by stringing them together as if they lived in different rooms” of the Chelsea Hotel, a downtown landmark and creative hub. Warhol selected twelve reels of film and showed them on two projectors simultaneously, so that two different scenes could be seen side by side on screen. *The Chelsea Girls*, one of Warhol’s most ambitious and commercially successful films, is a brilliant example of the artist’s signature technique of assembling complete reels of unedited film in various ways.

In celebration of the museum’s recent publication and its ongoing film digitization project, *The Chelsea Girls Exploded* showcases a selection of promotional material, photography, and art that reveals the extent of the film’s influence on cinema and popular culture during its time.

This exhibition is organized by Geralyn Huxley, Curator of Film and Video, Greg Pierce, Associate Curator of Film and Video, and Erin Byrne, Archivist.

# 

# Chelsea Girls Vitrine

*The Chelsea Girls* had its world premiere in September 1966 at the Film-Makers’ Cinematheque’s 41st Street Theatre. The response to the film ranged from amazement to disdain and it was reviewed by the underground press as well as mainstream newspapers.

Initially the Cinematheque’s projectionists were just handed a stack of 16mm film reels and given basic screening directions for the presentation of the double screen film. As the film continued its run, the reel order became codified so that it could be shown in a similar way night after night.

The film was shown in theaters, first in New York, then throughout the country and internationally, through 1967 and into 1968, circulated by the Film-Makers’ Distribution Center. After the film was screened in Boston in May 1967, vice detectives seized it for obscenity. Warhol was thrilled that he could say his film had been “banned in Boston.”

*The Chelsea Girls* played for the month of April 1968 in New York and then reopened mid-July to play for the rest of the summer. On June 3, between those two theatrical runs, Warhol was shot in his studio by Valerie Solanas, a radical writer and activist. The near-death experience forever changed the artist, bringing an end to the most important period of his filmmaking career.

# *Fant* magazine, No. 11, 1968 Moderna Museet letter, 1968

The first survey of Warhol’s work in Europe was organized by the Moderna Museet, Stockholm. The exhibition demonstrated the relationship between his paintings and films. The show travelled to Amsterdam, Oslo, and Berlin.

# *Time*, November 26, 1965 Don Moser, “The Pied Piper of Tucson,”

# *Life*, March 4, 1966

# “Their Town” script by Ronald Tavel, 1966

The *Time* and *Life* articles were the source material for Ronald Tavel’s scenario *Their Town*, two different versions of which were filmed in the summer of 1966. The second reel of the second version was used in *The Chelsea Girls* as reel 10, “Color Lights on Cast.”

# Gallery 604 - 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.

### Athletes

In 1977 art collector and sports enthusiast Richard Weisman commissioned Andy Warhol to create the *Athletes* portrait series. Warhol exhaustively photographed ten famous sports figures, generating nearly 600 Polaroids. These served as the source material for over 200 paintings as well as a print portfolio, making it one of Warhol’s most prolific series. Each sitter was paid $15,000 and received a portrait for participating, unlike with many of Warhol’s commissioned portraits. While the series received a disappointing commercial response, Warhol gained a newfound admiration for athletes: “I really got to love the athletes because they are the really big stars.”

### Commissioned Portraits Acetates

When making portraits, Warhol often used the Polaroid Big Shot, a camera known for its excellent picture quality. Warhol liked the immediacy of the Polaroid- the photographs developed in seconds, allowing him to quickly select from the multiple images of his celebrity clients. The chosen image was enlarged and transferred to clear acetate film for Warhol to edit further, cropping the picture to arrive at the portrait’s final dimensions. The acetate was then used to expose the image onto a silkscreen coated with light-sensitive emulsion. Warhol printed the photographic silkscreen on his painted canvas to create the final portrait. These acetates were an essential part of Warhol’s process, acting as a bridge between photography and painting. Warhol saved thousands of them, which are now part of the museum’s collection.

# 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 402

## Warhol and Photography

Andy Warhol brought a camera with him everywhere he went, often taking dozens of photographs every day. Warhol gained the most attention for his snapshots of celebrities, socialites, and Superstars, but he also dabbled in other genres such as landscape, still life, and abstraction. His photographs capture the textures, shapes, and forms of his surroundings, as well as abstract patterns of repeated objects.

In the *Space Fruit* prints, Warhol transformed the black-and-white photographs taken by his assistant Ronnie Cutrone into vibrant abstract compositions. Dark shadows become brightly colored shapes that playfully accompany the fruit. Warhol’s use of collage-like layers of background colors, high contrast silkscreen printing, and gestural drawing distort the fruit’s appearance. The result is a striking combination of abstraction, still life, and Pop Art.

# Interiors

In 1961, at the beginning of his Pop Art career, Andy Warhol created several paintings of furniture and appliances. Twenty years later, Warhol continued to celebrate these mundane household items through his photography of interiors. When traveling, Warhol found visual interest in the details of his hotel rooms, evidenced by his perspectives on the wrinkles and folds in bedsheets. After years of displaying his paintings in repetitive grid-like formations, Warhol began using his camera to capture grids he encountered in his daily life, such as ceiling panels and tiled walls. In contrast, his photographs of ovens and refrigerators appear as more minimalist compositions.

# Cityscapes

“I like the city better than the country…in the city everything is geared to working, and in the country everything is geared to relaxation. I like working better than relaxing.” *–*Andy Warhol

Warhol felt most comfortable in urban environments, and his photography conveys their aesthetic appeal. He captures the intersecting lines of architectural structures, such as the windows and balconies that form geometric patterns on skyscrapers or the beams of a bridge. Warhol took most of these photos in New York, but he also photographed in other cities all over the world, including on his trip to China in autumn of 1982.

# Landscapes

“I think having land and not ruining it is the most beautiful art that anybody could ever want to own.” –Andy Warhol

Although he was not especially outdoorsy, Warhol traveled to many picturesque locations and photographed the beauty of nature. During vacations to his beach house in Montauk, Long Island, Warhol liked to photograph the textures of the shoreline rocks and pebbles. He occasionally turned his camera upwards to capture the dense lines of treetops against an otherwise vacant sky. Shot from an airplane window, another photograph depicts the meandering curves of a tributary.

# Seriality and Clusters

Seriality is one of the most prominent themes in Warhol’s artwork. Throughout his career he used an array of techniques, from rubber stamping to silkscreen printing, to emulate machine-like repetition. With his camera, Warhol captured this effect occurring in his daily life: at flea markets, banquet halls, and the home of the famous fashion designer Halston. Many of the repeating objects in these photographs are subjects of earlier Warhol paintings, such as shoes and Coca-Cola bottles, or trappings of the art world, like picture frames and gelatin silver prints.

In addition to finding and documenting repetition in the world around him, Warhol also deliberately gathered identical or similar objects which he then arranged and photographed. In these images Warhol transforms ordinary objects into abstract compositions by assembling copies, thus creating new, original patterns. Several of these photos were used as source material for paintings he later made on canvas.

# Space Fruit

“When I look at things, I always see the space they occupy. I always want the space to reappear, to make a comeback, because it’s lost space when there’s something in it.”

--Andy Warhol

These prints demonstrate Warhol’s experimentation with a centuries-old genre in painting—the still life. By their very nature, a still life is a choreographed composition that explores shape, color, space, and oftentimes symbolism. Ronnie Cutrone’s source photographs focus on the fruit’s texture and the shadows cast on a clean, white background. However, the irregular shapes and unnaturally vibrant hues of Warhol’s prints produce an entirely different result.

# Ronnie Cutrone

“Andy always wanted to be an Abstract Expressionist, because he thought he would be taken more seriously. And he would tell this to Fred and Fred would say, ‘But you’re Andy Warhol. You have to paint *things*.’ And Andy would sulk. So I told him to paint things *and* be abstract.”

--Ronnie Cutrone

Born and raised in Brooklyn, Cutrone began hanging out at Warhol’s Silver Factory in 1966 as a high school student. One of his first jobs was as a backup dancer in Exploding Plastic Inevitable performances. In 1972, Warhol offered him a job with Interview magazine, but he soon quit to become Warhol’s personal studio assistant. For the next decade, Cutrone was one of the hardest workers in the Factory, contributing his talents as a photographer, painter, and printmaker. In the early 1980s, Cutrone’s own fine art career took off. He exhibited colorful Pop Art-inspired paintings of cartoon characters and iconic celebrities in museums and galleries across the globe until his untimely death in 2013.

# 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 caused 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 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

## Kim Gordon: The Artist

Kim Gordon is famous for her career in the iconic noise rock band Sonic Youth. She has made a name for herself in fashion, film and publishing, but her creative roots were first formed in the visual arts. In the late 1970s, Gordon studied at the Otis Art Institute in Los Angeles, and had her first solo exhibition at New York’s White Columns gallery in 1981. Now, Gordon’s paintings, sculptures, and new drawings are on display in her first survey, her North American museum debut. This exhibition also features a new commissioned soundtrack for Andy Warhol’s film *Kiss (1963-64),* to honor Gordon’s early-sustained interest in Warhol and her interdisciplinary practice of music, art and performance.

In her twenties, instead of training as a musician, Kim Gordon studied art and formed close friendships with visual artists in Los Angeles and New York. In the early 1980s she connected with Richard Prince, a conceptual photographer, and found a mentor in the writer and installation artist Dan Graham. She also formed close friendships with conceptual artist Mike Kelly and painter Christopher Wool. Her more recent partnerships have included collaborations with German artist and musician Jutta Koether, and writer Rachel Kushner.

Gordon arrived in New York City in the early 1980s, a gritty and explosive period for music, performance, and activism. This was a time of great artistic and cultural production, but it was also a time of political unrest during the conservative Reagan era and devastation of the AIDS crisis. Today, Gordon’s text paintings point to this raw aesthetic of the past, but also echo a political sentiment of the contemporary moment. Phrases such as “the promise of originality” speak to the ideals of the creative process, while also defining this burgeoning moment of Kim Gordon’s career as an artist.

# Lou Reed, Sheet music for song Heroin, 1967

The Velvet Underground was a groundbreaking art rock band in New York, who had a significant influence on punk, post-punk, no-wave, and indie rock music of subsequent generations. Their subversive sonic sensibility has been a key influence on Kim Gordon throughout her musical career.

Kim Gordon mined the museum’s archives for this sheet music of the Velvet Underground’s “Heroin,” which was an iconic song from their debut album, *The Velvet Underground and Nico*, released on Verve Records in 1967. Andy Warhol not only managed the band, but also designed the now famous cover of a banana with and without its skin. The band’s members, Lou Reed, John Cale, Sterling Morrison, Moe Tucker, and Nico, were a fixture of Warhol’s Silver Factory scene in the mid 1960’s.

# Kim Gordon’s White Canvas Boots Signed by Andy Warhol, ca 1978

Kim Gordon met Andy Warhol once during her youth in Los Angeles at a book signing, where she asked if he could sign her white canvas boots. Gordon would wear these boots for years during the start of her artistic career in New York City. This signing, and a dogeared copy of *Popism* (1980), Warhol’s only memoir, sparked a deep-rooted and lasting inspiration in Gordon. It was Dan Graham, the installation artist and writer, who gifted her his copy of Popism, a gesture Gordon later described as being offered “the keys to the city.”

# Body/Head- The Show Is Over, 2014

Kim Gordon has recorded music under the name Body/Head with collaborator Bill Nace after Sonic Youth disbanded in 2011. The noise-rock duo released this 7-inch record, *The Show Is Over* in 2014. The cover features a photograph of the contemporary artist Christopher Wool’s stenciled text painting *The Show Is Over* on a billboard, which was installed for the 1991 Carnegie International, curated by Lynne Cooke and Mark Francis. The parking lot depicted became the lot for The Andy Warhol Museum when it opened in 1994. Gordon discovered this image when she was included in a group exhibition curated by Francis at the Gagosian gallery also titled *The Show Is Over*. Francis served as the founding curator of The Andy Warhol Museum from 1989-1997.

## The Lo-fi Aesthetic

Lo-fi, derived from low-fidelity, is a term used to describe music or audio characterized by an unpolished or rough sound quality. Unlike high

fidelity, low fidelity recordings favor distortion over purity and perfection in sound. In the 1980s, punk and noise bands used low-tech

production methods such as tape decks to create rough and impure soundtracks, and this distorted, lo-fi sound became the signature style and identity of the genre. Kim Gordon translates this lo-fi sensibility into an artistic aesthetic with low-tech materials like glitter and spray paint on canvas, or cocktail tables as readymade sculpture.

Gordon first used this lo-fi aesthetic in her first exhibition, Design Office at White Columns in 1981, by making installations with the gallery’s office furniture, which she rearranged to mimic the intimate setting of a home. As she stated in the show’s press release, her primary concern was to “redefine public space (the office) and private (home) sensibilities.”

Gordon also derives this lo-fi sensibility from Andy Warhol’s early screen-printing techniques, which coopted commercial production as a means of art making, while her luminescent, silver sculptures Ladies of the Paradise echo the materiality of Warhol’s Silver Clouds (1966). Gordon’s interest in subverted glamour parallels the lo-fi aesthetic of Warhol’s Factory, an underground haven for experimental filmmaking, music, dance and art production in the 1960s. Gordon has aspired to bring this multidisciplinary, subversive approach to her own artistic practice.

# Secret Abuse, 2009

The paintings in Kim Gordon’s Noise Name series—band names in large, dripping letters scrawled across the canvas—appear loud and bold. Secret Abuse (2018) pronounces itself with confidence. Titles like “Sickness” and “Dude War” may seem like commentary on our current political climate, but instead are the names of noise bands, some more established like “Pussy Galore,” others like “Failing Lights” obscure and underground.

# Larry Gagosian, 2011

For a short time in the late 1970s, Kim Gordon worked as a gallery assistant, building frames for Larry Gagosian, an influential art dealer in Los Angeles. In 2014, she crossed paths with his gallery in Los Angeles once again for her exhibition of Wreath paintings. Recounting her experiences in her memoir, Girl in a Band (2015), Gordon recalls Gagosian’s erratic temper, but also finds it hard to avoid his influence over the contemporary art world.

Gagosian was also an influential figure in Andy Warhol’s career, exhibiting his Oxidations at his New York gallery in 1986. Following Warhol’s death in 1987, Gagosian amassed one of the most valuable collections of Warhol’s work. Today, Gagosian’s galleries, branded with his name and stationed in major national and international cities, represent the influence of the corporate structure over contemporary art commerce.

## The Warhol Connection: Kiss

Commissioned to compose an original score for Warhol’s film, Gordon chose *Kiss*, one of his early silent films, which was filmed and edited over one year from 1963–64.

*Kiss* features close-ups of fourteen couples locking lips and embracing. Using his Bolex camera, both hand-held and stationary, Warhol filmed fellow artists, writers, studio assistants and collaborators embracing and caressing at times passionately, passively, playfully, and aggressively. The film features Naomi Levine, Pierre Restaney, Gerard Malanga, Jane Holzer, Philip van Rensselaer, Charlotte Gilbertson, John Palmer, Andrew Meyer, Mark Lancaster, Ed Sanders, Rufus Collins, Marisol, Harold Stevenson, Steven Holden, and others still unidentified.

Gordon’s soundtrack is a sonic reflection of the film’s strange dualities of intimacy and distance, familiarity and abstraction, allure and repulsion, and gratification and frustration. She made the recording in the museum theater over two days in August 2018, with collaborators Bill Nace, Steve Gunn and John Truscinski.

# #, 2017

Similar to Warhol’s paintings of dollar signs, Gordon’s hashtag paintings reference a form of currency. Shared on social media, hashtags are used to amplify slogans and ideas by connecting them to public dialogue. First used on Twitter, the hashtag is now employed across daily media and in everyday conversation. Trending hashtags are used for political activism and as conduits for change, but they have also become popular symbols for commercial marketing to promote and sell products. In this way, the hashtag has become a new currency for free speech and a symbol of big business and corporate power, which exist in parallel on social media platforms.

# #PussyGrabsBack, 2017

For this series of text paintings, Kim Gordon culled phrases from Twitter—“Pussy Grabs Back,” “This is Illegal” and “White Male Corporate Oppression”— that speak to the

aggressive discourse targeted at women during the 2016 presidential election. Dislodged from the twitter-sphere, these phrases call for ownership, agency, and control. In the first gallery, displayed alongside female nude drawings and ceramics of women masturbating, these hashtag paintings become feminist punk poetics that punch back against patriarchal oppression.

## The Female Figure

Kim Gordon’s most recent work focuses on the female form, positioning the body in tension between public consumption and private desire. Gordon’s ceramics present the female body as small and fragile, yet powerful and self-possessed. Her figures are modeled in self-soothing acts: curled up, stretched out wide, or seated upright, masturbating. Perched on cocktail tables, these sculptures are offered up like hors d’oeuvres, or little treats, to be broken apart and consumed.

Modeled by hand, the plaster of Gordon’s sculptures is slightly misshapen and rough. A thick black glaze covers only parts of their limbs, leaving other segments of their form bare and exposed. These evocative sculptures may call to mind Edgar Degas’ small sculptures of ballerinas and women bathing from the 19th century, while the cocktail table is reminiscent of Marcel Duchamp’s readymade sculptures of the early 20th century. These two series of drawing and sculpture positioned in dialogue, this gallery offers an intimate interpretation of female form and desire—a theme that Gordon explores across disciplines in performance, fashion, music, and art.