The Andy Warhol Museum

Wall Text and Expanded Labels

Compiled November 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:

The Fine Foundation

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# Gallery 701

## Pittsburgh: Steel City

In 1868, Boston writer James Parton famously described Pittsburgh as “hell with the lid taken off,” for the thick smoke that poured forth from its burgeoning factories and steel mills. The area’s aluminum and steel industries continued to expand throughout the 1930s and 40s. Pennsylvania produced more steel during World War II than all the Axis powers combined; it was named “the Arsenal of Democracy” for its remarkable production capacity. The robust industry during WWII produced so much pollution that midday streets in Pittsburgh were as dark as night, as smog blotted out the sun. Because of defense production needs, smoke control ordinances were not put into effect until after the war.

Although the young artist lived in a small immigrant neighborhood, Warhol was in close proximity to both the bustling downtown and the booming furnaces along the Monongahela River. As a teen in the 40s, Warhol would have seen the city transforming, with ambitious new buildings and bridges springing up all around him. The growing city allowed him to experience the marvels of modern life, including compelling architecture, major museums, movie theaters, retail centers, and cosmopolitan people.

## 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 had left their homeland in Eastern Europe in search of a better life. Yet as devout Byzantine Catholics, the family attended church regularly and continued to observe many customs of their heritage. In addition to managing the home, Julia made traditional handicrafts such as “pysanky,” or decorated Easter eggs, while Andrej worked long hours in manual jobs, such as a building-mover. Growing up, Warhol suffered bouts of chorea, a nervous disorder more commonly known as “St. Vitus’ Dance,” which occasionally kept him from attending 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 Warhol entered Schenley High School. As a high school freshman, Warhol began to paint portraits of his family and friends as well as pictures of local landmarks. Andrej had always intended for Warhol to attend college, and before he died he set aside funds for his youngest son’s education. 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.

### 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.

### Andrej Warhola Vitrine

Inventory and Appraisement of Estate of Andrew (Andrej) Warhola, January 1944

This document lists the value of the estate of Warhol’s late father (Andrew or Andrej Warhola) to be $1500 in postal bonds, which were later used to pay for Warhol’s college education.

Osvedcenie (Certificate)). Notary document to verify support of Julia Warhola by Andrej Warhola, April 16, 1920

This document, in both Slovak and English languages, states that Warhol’s father would provide financial support for his wife, which allowed her to immigrate to the United States and reunite with her husband.

The iron tools Andrej used to repair the family’s shoes, a necessity for many in the Depression.

Photographs of Andrej with his Selective Service draft card.

*Indiana Telephone News* (November 1930).

A monthly magazine published by The Bell Telephone Company of Pennsylvania from 1927-1959. Andrej is included in the group picture of house-movers, third photograph down, end of the first row.

Foreign transfers sent from Andrej Warhola while working in the United States to his wife Julia Warhola, still living in their Carpatho-Rusyn village, Mikova. Julia would wait eight years before being reunited with her husband.

Letters from Andrej to Julia while working in Hartford, Connecticut.

### Julia Warhola Vitrine

Julia kept in close touch with her relatives back in Mikova, as evidenced by the number of letters she sent and envelopes she self-addressed. She was particularly close with her younger sister Eva Bezekova, who made a trip to the U.S. in 1967, as seen in these photographs wearing a babushka. The Carpatho-Rusyn folk costume, above, would have been worn by Julia and her relatives in their homeland.

LP recordings made by Julia recounting her native folktales and songs.

Julia was a highly original, though untrained, artist in her own right. Her subjects were often cats and angels, like the ones seen here. During Warhol’s early commercial years, Julia was his first assistant and collaborator. Warhol incorporated her beautiful handwriting into his design work and she began signing her son’s name to his work. Warhol also turned her handwriting into several custom-made letrasets.

Marriage certificate for Julia and Andrej Warhola (“Extractus Copulatorum”)

Warhol’s parents married on May 24, 1909 in Mikova, Presov, in the Slovakia region of the Hapsburg Empire (Austria-Hungary). This document may be a replacement for a lost original; it is dated February 9, 1941, by which time the smaller nation was known as the Slovak State, referred to now as the First Slovak Republic (1939-1945). The document notes that at the time of their marriage, Andrej was 24 years of age, and Julia 17.

Photograph of Julia by Edward Wallowitch. Source material for Warhol’s 1974 portrait of his mother.

Julia’s Certificate of Naturalization.

Julia, a devout Byzantine Catholic, would attend mass daily and encouraged her son’s Christian faith, which he practiced his entire life, albeit mostly in secret.

Utensils from Julia’s kitchen. The rolling pin, potato masher and spoon, also in this vitrine, were hand-carved by Andrej.

## 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.

# Horne’s Department Store Window Displays, 1947

In the summer of 1947, Warhol worked part-time as a window dresser at the Joseph Horne Company, a massive department store in downtown Pittsburgh. Horne’s was an iconic destination that displayed the latest retail trends and sleek innovations in fashion, housewares, and travel. The Horne’s display department also taught the young artist valuable lessons about decor, presentation, and atmosphere, which he would then apply to his own pop cultural ambitions and artistic projects. Over the course of Warhol’s time at the store, the display department rotated several window designs including one focused on the 1947 Carnegie International, an exhibition showcasing contemporary art from around the globe. At the time, Warhol was a pictorial design student at Carnegie Tech and undoubtedly visited this Carnegie International. The window display featured replicas of the winning artworks next to mannequins dressed in smart clothing from Horne’s.

# Anatomical Drawing, 1946-1947, 1998.1.1637

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 as a child. With the money the family saved for his college, Warhol enrolled in the Carnegie Institute of Technology (now Carnegie Mellon University) in 1945. Although he initially struggled with his coursework and was required to take summer classes, by 1946 Warhol’s innovative style and fresh ideas were being recognized by faculty and students alike.

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.

## 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.

# 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.

# All that Glitters

It is thought that Warhol was 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 until the mid-1960s, when he used it as the predominant color in iconic portraits of Marilyn Monroe and Jackie Kennedy.

## 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 window

At the invitation of Gene Moore, display director for both Tiffany & Co and the Bonwit Teller department store, Warhol produced numerous shopfront 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 work. 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 profiles 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.

# Snake Awning, 1960

Fearing the dullness of traditional advertisement agencies, Arthur and Teddy Edelman were drawn to Warhol’s imaginative commercial work. They commissioned him to do numerous ads for their exotic leather goods company, Fleming Joffe. The Edelmans tasked Warhol with helping to promote a new line of dyed boa constrictor skin, and the artist created the cartoon character Noa the Boa, a mischievous snake. Warhol suggested that every place fashionable women could be found, there too would be Noa lurking behind the scenes as an indication of the appeal of Fleming Joffe’s fashionable accessories. Andy hand-painted this awning for the Fleming Joffe showroom in St. Louis, Missouri covered in a colorful tangle of whimsical “Noa the Boa” snakes.

# 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

## ART IMITATES LIFE

Warhol was well-known in the 1970s for making portraits of the rich and famous, but he also had a deep affinity for capturing and recording even the most mundane moments. He regularly carried a camera and tape recorder, compiling an extensive archive of everyday life.

This display offers a glimpse into Warhol’s relationship with Brigid Berlin, a close friend and confidante for over two decades. A self-described troublemaker, Berlin was a brash exhibitionist and natural performer She and Warhol shared a passion for documenting their worlds and were frequent subjects in each other’s work. In their penchant for documentation, Warhol and Berlin foreshadowed our current age of social media, selfies, and surveillance.

They shared a love of gossip and spoke on the phone frequently- Warhol would call Berlin each morning, and their recorded conversations formed the basis for some of Warhol’s writings: Berlin is believed to be “B” in the seminal book *The Philosophy of Andy Warhol: From A to B and Back Again*. Warhol’s 1971 play Pork was partially based on audio tapes of Berlin’s arguments with her mother, Honey.

### Brigid Berlin Vitrine

In 1982 Berlin had her gallstones removed and gifted them to Andy in a jewelry box with a handwritten note. Many members of Warhol’s inner circle came and went, but he and Brigid remained close until his death in 1987.

While Berlin struggled with her weight throughout her life, she was incredibly comfortable and unselfconscious in the nude. She frequently went topless, baring her breasts in photographs and using them to create paintings. This *Tit* *Print* appears on a menu from Max’s Kansas City, the seminal downtown club where Warhol and his entourage hung out.

# Brigid Polk

Brigid Berlin was born wealthy, the daughter of Honey Berlin and Richard E. Berlin, chairman of the Hearst media empire. Berlin was living at the Hotel Chelsea when she visited the Silver Factory for the first time in 1964. She quickly became a fixture in the scene there, acquiring the nickname Brigid Polk (or poke) for giving out “pokes,” injections of vitamin B and amphetamines.

She also became a Warhol Superstar, making regular appearances in Warhol’s films and photographs. The pair formed a close friendship that would last for decades. Berlin became a permanent employee at the Factory in 1975, working at the front desk and transcribing interviews, and continued working there as a receptionist for Interview magazine in the 1980s.

# Muse and Artist

While she was a prolific interdisciplinary artist in her own right, Berlin never attained the same level of fame as Warhol. In the 1960s she made “Tit Prints,” abstract paintings using her breasts to imprint ink on canvas. Berlin was also an avid Polaroid photographer, and unlike Warhol, made multiple exposures to layer images in a single picture. She obsessively documented her own life, amassing and appearing in thousands of Polaroid pictures and audio recordings between 1968 and 1974.

# Brigid on Film

Berlin’s close relationship with Warhol and natural abilities as a performer made her a frequent subject in his work. She appeared in several of Warhol’s narrative films, including The Chelsea Girls (1966) and Women in Revolt (1971). In this video, one of Warhol’s Factory Diaries, Berlin narrates an A to Z tour of her extensive collection of personal Polaroids for videographer Michael Netter, while talking on the phone with Warhol.

## 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.

# Commissioned Portrait Biographies

Mick Jagger: Mick Jagger (1943-), the iconic frontman of The Rolling Stones, was a close friend of Warhol’s and appeared in prints, paintings, and photographs. Warhol designed the art for two Rolling Stones album covers: “Sticky Fingers” and “Love You Live”.

Ivan Karp: Ivan Karp (1926-2012) was a gallerist from Brooklyn who worked at the Leo Castelli gallery where Warhol debuted his *Flowers* and *Silver Clouds,* among other important projects.

Jack Nicklaus: Jack Nicklaus (1940-) is a professional golfer from Columbus, Ohio. Warhol painted his portrait as part of the *Athletes* series of 1977-78.

Marisa Berenson: Marisa Berenson (1947-) is a model and actress from New York who was dubbed “the girl of the Seventies” by designer Yves Saint Laurent.

Marcia Weisman: Marcia Weisman (1918-1991) was an art collector and philanthropist from California. She is the mother of Richard Weisman, the investment banker who commissioned Warhol’s *Athletes* series.

Kimiko Powers: Kimiko Powers (1936-) is an art collector from Colorado who amassed one of the most comprehensive private collections of Pop Art with her late husband, John G. Powers.

Jon Gould: Jon Gould (1953-1986) was an executive for Paramount Pictures and Warhol’s last major romantic interest; Warhol photographed Gould more than any other subject during his lifetime.

Tina Chow: Tina Chow (1950-1992) was a model, jewelry designer, and AIDS activist from Lakeview, Ohio. She was married to Michael Chow from 1972 to 1989.

Michael Chow: Michael Chow (1939-) is a restauranteur and artist from Shanghai, China. He is the owner of the Mr. Chow’s restaurants, where Warhol and other artists dined frequently.

Sylvester Stallone: Sylvester Stallone (1946-) is an actor and director from New York. Warhol first made portraits of Stallone with his beard; but after Warhol saw how handsome Stallone looked cleanshaven, he insisted on doing another portrait.

Miguel Berrocal: Miguel Berrocal (1933-2006) was a sculptor from Málaga, Spain who was known for making small rearrangeable puzzle sculptures and utilizing industrial manufacturing techniques to mass produce his art.

John & Lorraine Chamberlain: John Chamberlain (1927-2011) was an artist from Chicago who was known for his sculptures made from crushed automobile parts. Lorraine Chamberlain was John’s second wife and a lifelong friend and muse of musician Frank Zappa.

David Whitney: David Whitney (1939-2005) was a curator and gallerist from Worcester, Massachusetts. This gallery display is inspired by a 1979 retrospective that he curated for the Whitney Museum of American Art.

Cheryl Tiegs: Cheryl Tiegs (1947-) is a model and fashion designer from California. Tiegs got to know Warhol when she was married to photographer Peter Beard.

Aretha Franklin: Aretha Franklin (1942-2018) was a musician and civil rights activist from Detroit. She used Warhol’s portrait as the cover for her 1986 album, *Aretha*. It was one of Warhol’s last album cover designs.

Judy Garland: Judy Garland (1922-1969) was an actress and singer from California, best remembered for her starring role in *The Wizard of Oz* (1938). Her memorial service was one of the only funerals Warhol ever attended. These portraits were commissioned by her daughter, Liza Minnelli, who was a close friend of Warhol’s.

### 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

## Glam Rock & Glitter Theater in Andy Warhol’s Orbit

The year 1971 saw a messy convergence of experimental art, theater and music in downtown New York that would prove to be a touchstone moment in the East Village performance scene. Through a transatlantic cross-pollination of musicians, glam--a new pre-punk musical genre--was taking form. Glam centered on gender fluidity, androgyny, space-age futurism, subversive glamour, and decadent yet lo-fi stage production. This new aesthetic permeated both underground music and theater. Artists found a shared identity and sensibility on the stages of groundbreaking theaters such as La MaMa and Caffe Chino, and seminal rock clubs like Max’s Kansas City and the Mercer Arts Center.

Through his creative circle and artistic output that year, Warhol both reflected and amplified this trend. In May of 1971 he produced a provocative and short-lived play entitled *Pork*, which featured a cast of exhibitionistic, underground actors enacting a script loosely based on recorded phone conversations. Running simultaneously with Warhol’s *Pork* at La MaMa was the play *Vain Victory*, written by Jackie Curtis and starring Candy Darling, both key members of Warhol’s entourage at the time. Queer and glittering, disturbing and glamorous, these works embodied an uptown-meets-downtown spirit, existing at the intersection of experimental theater, performance art, rock n’ roll, and drag culture.

# Andy Warhol’s *Pork*, 1971

Andy Warhol’s first stage production, *Pork*, debuted at La MaMa Experimental Theatre Club for a two-week run in May, before opening at the Roundhouse Theatre in London’s West End in August. The timing of the play coincided with major Warhol exhibitions in New York and London. Due to its provocative nature, *Pork* served to generate press and attention for the exhibitions. With an absurdist script partially derived from Warhol’s recorded telephone conversations with confidante Brigid Berlin, the play featured nudity, gender-bending, obscenity, and exaggerated performances by underground actors. The majority of the cast and the director, Anthony Ingrassia, came from the Theatre of the Ridiculous, a queer, campy, glitter-soaked genre that had emerged in downtown New York in the mid-1960s.

*Pork* was met with mixed reviews. According to London’s The Evening Standard, “Pork’s redeeming essence is that it finds itself ridiculous; from start to finish it demands not to be taken seriously; it’s Warhol people debunking themselves.”

# David Bowie at The Factory

According to Glenn O’Brien, the first editor of Warhol’s *Interview* magazine, glam, as a musical genre and aesthetic, must have been conceived in the Atlan­tic Ocean. It was influenced equally by androgynous London-based artists such as David Bowie and Marc Bolan, and by New York-based musicians and actors such as Lou Reed, Wayne/Jayne County, and Eric Emerson.

The outward sexuality, exhibitionism, gender play, and subversive femininity of Warhol’s *Pork* resonated with David Bowie and his manager, Tony Defries, both of whom encountered the play at the Roundhouse Theatre in London. Shortly after seeing *Pork* they recruited three members of the production, Tony Zanetta, Cherry Vanilla, and Leee Black Childers, to work for MainMan, Bowie’s production company. Bowie also sent Warhol the vinyl single of his song “Andy Warhol” (which Warhol did not find flattering). Bowie met Warhol at his only visit to the Factory later in 1971, during which he performed an awkward and unexpected mime routine.

# Candy Darling, Star of Stage and Screen

Candy Darling was born on November 24, 1944 in Massapequa Park, Long Island, New York. Assigned male at birth, she was a transgender woman who grew up admiring, impersonating, and obsessively studying glamorous Hollywood stars such as Kim Novak, Jean Harlow and Marilyn Monroe. She adopted the name Candy Darling shortly after moving to Manhattan in the mid 60s to pursue acting and modeling.

Candy Darling’s charisma and undeniable allure made her an iconic muse to many—she was immortalized in songs by the Velvet Underground and the Rolling Stones, but she may be best known for her

achievements as an actress. She met Andy Warhol in 1967 and starred in two of his films directed by Paul Morrissey: *Flesh* (1968) and *Women in Revolt* (1971). During her short but prolific career, she starred in

several independent films and experimental theater

productions, including a featured role in Tennessee William’s play *Small Craft Warnings* (1972). She liked to say that “I’ve had small parts in big pictures, and big parts in small ones.”

# 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.

# Raphael Madonna-$6.99, 1985, 1998.1.358

Warhol completed this monumental painting based on Raphael’s *Sistine Madonna* (1512-13) just two years before the end of his life. It combines his reverence for religious imagery with his fascination with kitsch and consumer culture, layering a “6.99” price tag over a depiction of the Virgin Mary and the Christ child. Warhol passed away on February 22, 1987 at the age of fifty-eight. This painting was placed on the announcement of Warhol’s memorial service at St. Patrick’s Cathedral in New York City on April 2, 1987, which was attended by 2,000 people.

# Gallery 301 – Archives

## Archives Study Center

The Archives of The Andy Warhol Museum are a window into both the most personal and most public parts of Andy Warhol’s life. The sheer volume of objects in the Archives, from source materials related to Warhol’s most famous artworks to the most ordinary of daily consumer goods, reflect Warhol’s endless curiosity and democratic taste. In total, The Warhol’s Archives are a snapshot of an era of experimentation and excess in American culture.

We invite you to explore the adjacent cabinet drawers to see a changing selection of items selected by The Warhol staff.

## 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.

## A is for Archive by Matt Wrbican

Matt Wrbican (1959-2019) served as the chief archivist and curator of the archives from the museum’s opening in 1994 until his retirement in 2015. Before The Warhol opened, Wrbican played a critical role in organizing the material in Warhol’s estate, including Warhol’s *Time Capsules*, to form the museum’s archives as they exist today. Over the course of his long career overseeing the archives collection, Wrbican became one of the world’s preeminent scholars on Andy Warhol.

This display represents a selection of objects highlighted in the newly published *A is for Archive: Warhol’s World from A to Z*. The anthology brings together Wrbican’s previously unpublished writings from his time at The Warhol. The book is also a collective portrait of the museum’s archives, which became Matt Wrbican’s life’s work.

*A is for Archive* is available in The Warhol: Store on the museum’s ground floor.

### A is for Autograph

Andy Warhol began collecting autographs in childhood, his most prized possession was his hand-colored photograph of film star Shirley Temple. When he became a celebrity in his own right, he would rarely turn down a request for an autograph. Throughout his life he continued to collect autographs and personalized gifts from his famous friends.

### E is for Edie

The most glamorous and tragic of Andy Warhol’s superstars, Edith Minturn Sedgewick made headlines as the “Girl of the Year” for 1965. Her unique style and extraordinary beauty were featured in both *Vogue* and *Life* magazines. In 1962 she was institutionalized at Silver Hill, in part to treat her bulimia. Upon her release she began studying art with her cousin Lily Saarinen. In January of 1965, Sedgewick met Andy Warhol at a party in New York, she was invited to visit the Factory the next day and immediately became the icon of the Factory years. Within a year, however, Sedgewick left the Factory, convinced Warhol was mistreating her. The last five years of her life were largely spent in and out of hospitals for psychiatric care and treatment for drug addiction. On November 15th, 1971, she died of a barbiturate overdose. Her life and family were chronicled in the book *Edie: American Girl*.

### I is for Illusions

Throughout his career Warhol was interested in three-dimensional illusions that are created by stereo cards, anaglyphs, lenticular images, polarized images, and holograms. He collected 3-D works by other artists including Marcel Duchamp and sat for a hologram portrait by Jason Sapan.

### L is for Loose Lips & LPs

Warhol first met rock-and-roll superstar Mick Jagger in 1964 at a party given by Jane Holzer. Warhol admired Jagger for his looks, his supremely confident stage presence, his celebrity as lead singer of the Rolling Stones, and his business savvy. Warhol designed two album covers for the band, *Sticky Fingers* (1971) and *Love You Live* (1977). Many items in the Archive illustrate the subsequent and enduring friendship between Warhol and Jagger.

### N is for Nightlife

Andy Warhol loved parties. He was invited to many parties in New York, London, and Paris, and went to more elsewhere during his travels. Whether celebrating a birthday, a new exhibition, a book, a fashion line, or a dance or theater company, a party was happening somewhere seemingly every night. By the late 1970s, keeping track of this busy schedule was accomplished in part by maintaining large datebooks, one book for daytime events and a separate book for evening appointments. Warhol received invitations in the mail, and those he expected to attend were stapled into the datebook and more that had been received by telephone were written on the page.

# Champion Ador Tipp Topp (“Cecil”) 1921-1930

Harlequin Great Dane. Sire: German Champion Prinz Fuchs; Dam: Freya Tipp Topp

Mount by Ralph Carr Morrill, Peabody Museum of Natural History, Yale University, 1931. Skin mounted on burlap and papier-mache, with glass.

Until recently, this mounted Great Dane has been known as Cecil, the name given to it by Warhol and his associates. In life, the animal was a Champion show dog born in Germany in 1921 and purchased with his half-sister, Addy, in 1922 by Charles Ludwig, a founding member of the parent club for the breed in the US. He first showed Ador and Addy at the Bronx Kennel Club in October 1922, where they both won blue ribbons. Ador was sold to Gerdus H. Wynkoop of Long Island soon afterwards, who entered him in ten more shows in which he gained enough merit points to earn the title of Champion by 1924, when he won Best of Breed at the Westminster Kennel Club show, the most illustrious dog competition in America.

After his death in 1930 Ador’s remains were sent to Yale University in Connecticut, where they were mounted and displayed with 11 other breeds in what was known colloquially as “the dog hall of fame,” The Leon Whitney Collection.

However, by 1945, the canine display was removed to storage and forgotten. In 1964 Scott Elliot, a Yale drama student, was sent to the Peabody to borrow some birds needed for a play titled *The Grebe*. He found the birds, and also bought all 12 dog mounts for $10 each, intending to use them as models in an art school he wished to open. When Elliot had to move a few months later, many of the mounts were left with a friend who put them in rented storage, which went unpaid.

Several years later, Elliot owned an antiques store in Manhattan’s East Village, and heard about a harlequin Great Dane in another shop on 3rd Avenue. On his arrival, Ador’s new owner told Elliot that the dog had belonged to film director Cecil B. DeMille, and so was asking $300 – too steep for it to return to Elliot’s care. However, the price was less important to Warhol, who soon after bought the story and the Great Dane.

Ador’s current appearance differs from his championship form. His coat was actually black and white; exposure to sunlight has faded it to brown. Also, over the years, it sustained damage to the ears; they were repaired in April 1994 in anticipation of the opening of the Warhol Museum, but are now in a style more consistent with current breed ideals.

## 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 - Revelation

## Andy Warhol: Revelation

*Andy Warhol: Revelation* is the first exhibition to comprehensively examine the influence of Catholicism on the life and work of the Pop artist.

Born in Pittsburgh to a Byzantine Catholic family, Warhol grew up regularly attending a local church named Saint John Chrysostom with his devout mother, Julia Warhola. In the Warhola family’s Carpatho-Rusyn neighborhood, life revolved around the church community, and the young artist was deeply impacted by this environment. Some of his first experiences with art occurred in front of the icon paintings of Christ and the saints that hung in the church’s elaborate iconostasis, or icon screen.

Throughout his life as a celebrity artist, Warhol retained some of his Catholic practices even as his peers were distancing themselves from their religious backgrounds. Yet, his relationship with Catholicism was far from simple. As a queer man living in a world of sex and drugs, Warhol did not live according to the doctrine of the Church, and this kept him from fully immersing himself in the faith. Nevertheless, he used various media to explore these tensions through his art.

From iconic portraits of celebrities to appropriated Renaissance masterpieces, Warhol flirted with styles and symbolism from Eastern and Western Catholic art history, carefully reframing them within the context of Pop. Through this process, the artist elevated kitsch and mundane images from mass media, transforming them into sacred high art.

Andy Warhol: Revelation is organized by chief curator José Carlos Diaz.

## EULOGY: REFLECTIONS FROM THE ARTIST

Warhol was well acquainted with the fragility of human life. In addition to experiencing the deaths of close friends and family members, Warhol himself died and came back to life after being shot in 1968. The artist was deeply impacted by these experiences, and the theme of death reoccurred in his compositions from the early 1960s onward, appearing in both metaphorical and explicit images. While the Death and Disaster series and the Skull paintings provide blunt gestures toward death, Warhol also explored the theme allegorically through works depicting the setting sun. In rarely exhibited film material funded by the Catholic Church in 1967, the sun sinks below the horizon and recalls the brilliance and brevity of the artist’s life.

# Reel 77 of \*\*\*\* (Four Stars), 1967

In the summer of 1967, Warhol was approached by art collectors John and Dominique de Menil to do a “spiritual” commission for the upcoming 1968 world’s fair in San Antonio. The work was to be installed at the fair in an ecumenical, or nonsectarian, pavilion, curated by Dominique de Menil and funded by the Catholic Church. Warhol received $15,000 for the commission and decided to film sunsets around the country. In Reel 77 Warhol captured a sunset off the coast of California, and later added a soundtrack of Superstar Nico reciting haunting poetry, which makes references to life and death, light and darkness, and the presence of the divine. While the world’s fair project never came to fruition, the sunset reels were incorporated into Warhol’s twenty five-hour film *\*\*\*\* (Four Stars)*, and he revisited the subject in paintings years later.

## RUSKA DOLINA: CHURCH AND COMMUNITY

The Warhola family immigrated to the United States from the Carpathian Mountains in present-day Slovakia in the early twentieth century. They settled in Pittsburgh’s Ruska Dolina (or Rusyn Valley) neighborhood, a working class immigrant enclave. As a child, Andy would accompany his mother, Julia Warhola, to the local church, Saint John Chrysostom, sometimes attending four services during a weekend. Throughout his adult life in New York City, Warhol retained religious practices. Following his near fatal shooting in 1968, he made a point of regularly popping into his local parish to pray, even if it was only for five or ten minutes. He also financed his nephew’s studies for the priesthood, served meals to the homeless, witnessed the presence of two popes, and amassed a trove of religious objects and ephemera.

At the same time, Warhol was a gay man, and homosexuality was condemned by the Church, considered a mortal sin. Like many LGBTQ+ people raised in faith communities that do not accept them, Warhol lived within this contradiction. He maintained a foot in both worlds—while he was a fixture in New York City’s queer underground, the artist never abandoned the religious and cultural habits he developed in the Ruska Dolina.

# John Hegedus

# Saint Andrew, Saint John, Saint Peter, Saint Thomas, ca. 1916-1919

Varnished oil paints over a ground on linen

Courtesy of St. John Chrysostom Byzantine Catholic Church, Pittsburgh, PA L2019.3.1-.4

As a child, Warhol would sit for hours each week in the pews of his church, staring at the massive *iconostasis* that separates the parishioners from the altar at the front of the worship space. *Revelation* features four icon paintings of Apostles that were installed in the Saint John Chrysostom iconostasis during Warhol’s childhood in Pittsburgh.

In Eastern Christianity, icons are considered windows into the divine realm that provide a way of ‘seeing’ heavenly bodies. Gold is used to illustrate the light that radiates from these holy figures, with the most common form being a golden halo. In a similar fashion, Warhol’s iconic portraits like *Jackie*, *Marilyn*, and *Liz* illuminate the faces of celebrities with light and color, providing a window to see the divinity of these modern saints.

# Warhol was Byzantine Catholic -- what does that mean?

When Americans hear the word “Catholic” they usually think about the Roman Catholic Church. However, “Catholic” can refer to many different churches that are in union with the Holy See. In fact, there are twenty-four autonomous Catholic churches: one Western (Roman) Catholic Church and twenty-three Eastern Catholic Churches. The Byzantine Catholic Church is one of these Eastern entities.

During his childhood Andy Warhol attended a Ruthenian Byzantine Catholic Church that followed Eastern traditions, like the veneration of icons, the use of the Julian calendar (Christmas observed on January 7th), and the celebration of Divine Liturgy, which involves the consecration of bread and wine, repetitive prayers, and a lavish use of incense.

In Warhol’s youth the church also upheld practices specific to the Carpatho-Rusyns of Eastern Europe: liturgies were celebrated in the Rusyn variant of Church Slavonic, the music was sung in a chant without the accompaniment of instruments, and holiday rituals were derived from Rusyn folk traditions (like pysanky, a style of Easter egg decoration).

When Warhol moved to New York City, he gradually stopped going to Byzantine churches and would periodically attend Roman Catholic churches instead. Nevertheless, Warhol remained a Byzantine Catholic throughout his entire life, and was given a traditional Byzantine Catholic funeral in Pittsburgh after he passed away in 1987.

# Jesus Statue, Painted between 1938 and 1941, L2018.3

This painted plaster statue of Jesus Christ holding the Sacred Heart is one of Warhol’s earliest known artworks. When he was between ten and thirteen years old, the artist reverentially painted this plaster figure, taking great care to color the Sacred Heart and the small wounds on Christ’s hands a bright red. Warhol spent his life surrounded by Christian kitsch. From crucifixes and statues to reproductions of The *Last Supper*, Warhol’s home environment was always filled with cheap, mass-produced, sentimental religious objects.

## GLORY AND GRACES: WOMEN WHO MADE AN IMPACT

Drawing on the tradition of religious iconographers, Warhol elevated certain female figures in his life to iconic status. Unlike his commissioned portraits, Marilyn Monroe, Jackie Kennedy, and Julia Warhola did not sit through elaborate photoshoots with the artist. Akin to the icons of the Virgin Mary, Mary Magdalene, and Saint Veronica that adorned Byzantine Catholic churches and homes, Warhol’s colorful silkscreen images revivify the memory of these modern secular saints and fix them in an everlasting present. Whether capturing the veiled and traumatized face of the First Lady or the glamourous gaze of a blonde Hollywood bombshell, these compositions show Warhol’s worshipping at the altar of feminine celebrity. In similar fashion, the portraits of his mother elevate her to a private domain of adoration.

# Marilyn (Retrospective and Reversal Series), 1978, 1998.1.2619-.2621, 1998.1.3933-.3936

After Marilyn Monroe committed suicide in the summer of 1962, Warhol began earnestly working on a series of portraits to enshrine the image of the Hollywood icon. Although the artist used a publicity photograph that shows a static, impersonal expression on the actress’s face, he animated her with vivid colors and lustrous golds. Warhol returned to this subject numerous times after the 1962 *Marilyn* works, as in the 1978-79 reversal series seen here. Instead of brightening Monroe’s features, this series transforms her portrait with a somber black palette and uses various manipulations to her facial features to further abstract the image. In a similar way to the mourning *Jackie* portraits across the room, the *Marilyn* compositions provide a window into the tormented spirit of an iconic woman.

# Jackie, 1964, 1998.1.131-.136

In the early sixties, few celebrities were more iconic than Jackie--that is to say, Mrs. Jacqueline Kennedy Onassis, the First Lady of the United States during the presidency of John F. Kennedy (JFK). She was young, Catholic, diplomatically savvy, and something of a media goddess. However, the assassination of JFK on November 22, 1963 elevated Jackie from celebrity status to cultural sainthood. Seeing the national obsession with this event, Warhol began clipping press photographs of the First Lady and selected eight images for his Jackie series: two of her arriving at Love Field in Dallas before the shooting, two at the inauguration of Lyndon B. Johnson after her husband’s murder, and four showing her at the funeral (two veiled and two unveiled). Using solemn blues and regal golds, Warhol transforms the portraits of Jackie into secular objects of worship, which harken to the icons of Eastern Catholic art history.

## THE RENAISSANCE SPIRIT: INSPIRATION FROM LEONARDO DA VINCI

Grounded in traditional representations of biblical narratives and steeped in Catholic ideology, artists of the Italian Renaissance constantly invented new forms of artistic expression. Using pioneering technologies and radical perspectives, Leonardo da Vinci became one of the first Renaissance artists to earn international fame by establishing a system of production and patronage on a grand scale. Warhol admired and emulated the multifaceted, multimedia scope of da Vinci’s talents and revisited the master’s work throughout his life. Like da Vinci, Warhol worked in many disciplines: commercial illustration, photography, film, publishing, and painting. And just as Renaissance artists refigured classical art, Warhol revived the work of da Vinci and translated centuries-old subjects into the context of the Pop movement. Da Vinci’s Annunciation, The Last Supper, and Mona Lisa inspired Warhol to create his own renditions, incorporating the silkscreen printing technologies of his time.

# Details of Renaissance Paintings (Leonardo da Vinci, The Annunciation, 1472), 1984, 1998.1.357

While Warhol was not the first artist to reinterpret classical imagery from art history into the context of pop art, his manipulations reflect radical perspectives on age-old Christian subjects. In this composition, he cropped *The Annunciation* by Leonardo da Vinci to omit the bodies of the Angel Gabriel and the Virgin Mary. All that remains is their gesturing hands, illustrating the small space between the human and heavenly realms during the announcement of Christ’s birth. Warhol also flips the color scheme, changing da Vinci’s smooth, dark palette to bright, bursting Day-Glo tones. While the mountain is a faded afterthought in da Vinci’s painting, Warhol makes it the focus of the scene, illuminating the slopes in pastel lavender.

# Mona Lisa, ca. 1979, 1998.1.230-.232

In early 1963, Leonardo da Vinci’s *Mona Lisa* was exhibited for the first (and likely last) time in the United States. The unprecedented and highly publicized loan was spurred by the First Lady, Jackie Kennedy, who convinced the French government to lend the painting. During its four-month tour it was seen by millions of visitors.

Watching these events unfold, Warhol created his first *Mona Lisa* series as a response to the pomp of the affair and the fame of the Renaissance masterpiece. In a similar fashion to the *Jackie* and *Marilyn* portraits, Warhol’s *Mona Lisa* paintings reference the pervasive and symbolic nature of the image, as well as the saintly aura of the woman depicted.

## THE CATHOLIC BODY

Catholic visual culture places a strong emphasis on the human form. From the motherly figure of the Madonna to the fatally wounded flesh of Christ on the cross, sacred bodies pervade Catholic homes and worship spaces in the forms of sculptures, artworks, and religious ephemera. Christ’s position as the “Word made flesh” intertwines the Catholic faith with corporeality, thereby making the human body a portal through which mankind makes its approach to God. Throughout his career, Warhol returned again and again to the physical body, focusing on its sensual form and even using bodily fluids as material in his work. From his earliest erotic boy drawings to the black light Last Supper at the end of his career, Warhol struck an exquisite balance between hiding and flaunting both his sexuality, and his religious beliefs.

# Ornate Cross and Foot, 1950s, 1998.1.1779.1

During the 1950s, Warhol created intimate drawings of male sitters that focused on their faces, feet, and genitals. This unique foot drawing is from a personal erotic sketchbook and depicts a Byzantine Catholic-style pectoral cross alongside a relaxed leg and foot. When these sketches were made, homosexuality was forbidden in the Byzantine Catholic church and illegal in New York City. Despite this, Warhol publicly exhibited his sensual drawings of other men in galleries in the 1950s, earning the disapproval of many in the art world.

## SACRED AND SECULAR: IMITATIONS OF CHRIST

The very complexity of Warhol’s faith allowed him to appreciate mass-produced images of sacred subjects and transform them into high art. Through repetition and appropriation, Warhol ritually blurred the boundaries between “high art” and “low art.” Commissioned in 1984 by Alexander Iolas, Warhol’s Last Supper series consists of over 100 works, all depicting aspects of Leonardo da Vinci’s iconic mural, painted from 1495 to 1498 in the refectory of Milan’s Santa Maria delle Grazie convent. One month before Warhol’s death in 1987, twenty-two of his Last Supper works were exhibited in a former monastery directly across the street from the original. On view together for the first time are Warhol’s source materials for the silkscreen Last Supper paintings; rather than basing his work on a photographic reproduction of da Vinci’s masterpiece, he utilized a print of a copy made by Rudolf Stang (1831-1927), a German artist who traveled to Milan in 1874 to depict the original. Warhol’s versions are unbound by tradition: bold, colorful, patterned, repetitive, and at times inclusive of symbols and logos.

# Visit to the Vatican

On April 2, 1980, Warhol and his colleague Fred Hughes met Pope John Paul II at the Vatican. Although they expected a private audience, the pair found themselves among a throng of 5,000 people also waiting to see the pontiff. Warhol waited three hours before finally shaking the pope’s hand and snapping a few photographs. According to some accounts, Warhol had desperately wanted to paint a pope since the early sixties. The first pope he encountered was Pope Paul VI, during his fourteen-hour “Pop appearance” in New York City on October 4, 1965; the papal parade went right by Warhol’s Factory on its way to the United Nations.