## **5TH FLOOR** GALLERY 1

## Camouflage, 1986 Acrylic and silkscreen ink on canvas

The Brant Foundation, Greenwich, CT

## *Time Capsule 100*, 1973–74 (bulk: 1974) Mixed archival material in cardboard box

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. TC100

These materials were assembled as part of Warhol's expansive *Time Capsule* series, which in its entirety comprises more than six hundred containers storing about two hundred objects each. The project's origins date to 1974, when Warhol relocated his studio from 33 Union Square West to 860 Broadway. He and his employees had randomly placed the entire contents of the studio—including some artworks—in uniform cardboard boxes and after the move Warhol decided to leave them intact, creating his own idiosyncratically organized personal archive. He continued to compile *Time Capsules* for the remainder of his career, hoping to one day exhibit, and perhaps even sell, the sealed boxes as conceptual sculptures.

## *Time Capsule 100*, 1973–74 (bulk: 1974) Mixed archival material in cardboard box

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. TC100

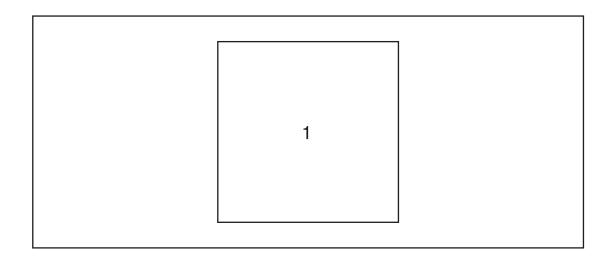
These materials were assembled as part of Warhol's expansive *Time Capsule* series, which in its entirety comprises more than six hundred containers storing about two hundred objects each. The project's origins date to 1974, when Warhol relocated his studio from 33 Union Square West to 860 Broadway. He and his employees had randomly placed the entire contents of the studio—including some artworks—in uniform cardboard boxes and after the move Warhol decided to leave them intact, creating his own idiosyncratically organized personal archive. He continued to compile *Time Capsules* for the remainder of his career, hoping to one day exhibit, and perhaps even sell, the sealed boxes as conceptual sculptures.

#### On all walls:

Facsimile reproduction of Warhol's *Cow Wallpaper* [*Pink on Yellow*], 1966 (refabricated 2018)
Screenprint on paper

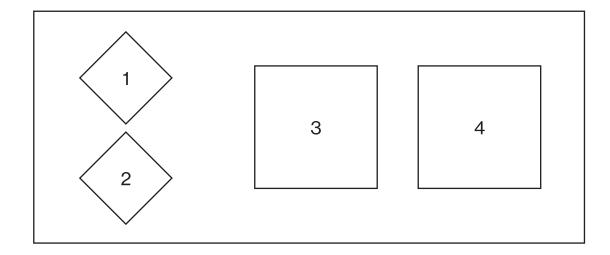
Refabricated by The Andy Warhol Museum, Pittsburgh; © The Andy Warhol Foundation for the Visual Arts, Inc.

#### Clockwise, from right:



#### 1. *Flowers*, 1967–68 Acrylic and silkscreen enamel on canvas

The Metropolitan Museum of Art, New York; gift of Mr. and Mrs. Peter M. Brant, 1979



#### 1. *Flowers*, 1964 Acrylic, silkscreen ink, and graphite on linen

Yale University Art Gallery, New Haven, CT; gift of the Woodward Foundation 1977.49.31

#### 2. Flowers, 1964

Acrylic, fluorescent paint, and silkscreen ink on linen

Collection of Sondra Gilman and Celso Gonzalez-Falla

## 3. *Flowers*, 1964–65 Spray paint and silkscreen ink on linen

Collection of Larry Gagosian

#### 4. Flowers, 1964

Acrylic, silkscreen ink, and graphite on linen

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC; The Joseph H. Hirshhorn Bequest, 1981

1	2	3	4	5	6	
7	8	9	10	11	12	
13	14	15	16	17	18	
19	20	21	22	23	24	

#### 1. Flowers, 1964

Fluorescent paint and silkscreen ink on linen

The Art Institute of Chicago; gift of Edlis/Neeson Collection 2015.123

## 2, 4, 8, 9, 11, 12, 14, 16, 17, 21, 22. *Flowers*, 1964 Acrylic and silkscreen ink on linen

Private collection

#### 3. Flowers, 1964

Fluorescent paint, silkscreen ink, and graphite on linen

Private collection

#### 5. Flowers, 1964

Acrylic, fluorescent paint, and silkscreen ink on linen

Private collection

#### 6. Flowers, 1964

Fluorescent paint and silkscreen ink on linen

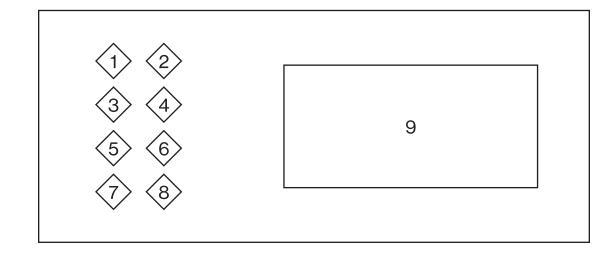
Collection of Stephanie Seymour Brant

#### 7, 13, 18, 19, 24. *Flowers*, 1964 Acrylic and silkscreen ink on linen

The Brant Foundation, Greenwich, CT

#### 10, 15, 20, 23. *Flowers*, 1964 Fluorescent paint and silkscreen ink on linen

Private collection



#### 1–8. *Flowers*, 1964 Silkscreen ink on canvas

The Sonnabend Collection and Antonio Homem

## 9. Flowers [Large Flowers], 1964–65 Acrylic and silkscreen ink on linen

The Brant Foundation, Greenwich, CT

In center of gallery:

Dance Diagram [3] ["The Lindy Tuck-In Turn—Man"], 1962

Casein on linen

The Broad Museum, Los Angeles F-WARH-1P03.15

Dance Diagram [4] ["The Lindy Tuck-In Turn—Woman"], 1962

Casein and graphite on linen

Moderna Museet, Stockholm; donation 1973

These two *Dance Diagram* paintings are based on a pair of illustrations showing the male and female steps for a variation of the Lindy, a swing dance that originated in New York during the late 1920s. Though the two are individual works, Warhol first exhibited them as a diptych on the floor of the Stable Gallery in 1962, abutted head to head as they are here, seemingly inviting viewers to step up and perform the dance themselves. The paintings may have been intended as a sly send up of the action painting of Jackson Pollock—who was famous for painting while moving dynamically around a canvas stretched out on the floor—but also speak to larger systems of control, such as the rigidly defined gender roles that structured society at the time.

Please do not step on the platform.

Green Coca-Cola Bottles, 1962 Silkscreen ink, acrylic, and graphite on canvas

Whitney Museum of American Art, New York; purchase with funds from the Friends of the Whitney Museum of American Art 68.25

Hear how Warhol used commercial techniques in his art.



S&H Green Stamps, 1962 Acrylic on linen

The Museum of Modern Art, New York; gift of Philip Johnson 512.1998

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192 One Dollar Bills, 1962 Silkscreen ink and acrylic on linen



exact formatting tbd

Installation view of *Campbell's Soup Cans* at the Ferus Gallery, Los Angeles, July 1962. Photograph by Seymour Rosen; image courtesy the Andy Warhol Museum, Pittsburgh

## Campbell's Soup Cans, 1962 Casein, acrylic, and graphite on linen, thirty-two panels

The Museum of Modern Art, New York; partial gift of Irving Blum, additional funding provided by Nelson A. Rockefeller Bequest, gift of Mr. and Mrs. William A. M. Burden, Abby Aldrich Rockefeller Fund, gift of Nina and Gordon Bunshaft in honor of Henry Moore, acquired through the Lillie P. Bliss Bequest, Philip Johnson Fund, Frances R. Keech Bequest, gift of Mrs. Bliss Parkinson, and Florence B. Wesley Bequest (all by exchange) 476.1996.1–32

Warhol presented this series of paintings in his first solo exhibition at the Ferus Gallery, Los Angeles, in 1962, where he chose to display them propped on a shallow ledge that snaked around the perimeter of the room (see above). In doing so he invited the public to consider the paintings individually like they would products in a grocery store, capturing the theme and variation inherent in consumer culture.

Hear from artist Jeff Koons and the exhibition's curator on this work.



Opening reception at Stable Gallery, New York, April 21, 1964. Photograph by Ken Heyman; image courtesy the photographer exact formatting

## Brillo Boxes, 1969 (version of 1964 original) Silkscreen ink on wood, fifty parts

Norton Simon Museum, Pasadena, CA; gift of the artist P.1969.144.001-050

The *Brillo Box* sculptures originated as part of a large-scale gallery exhibition that also included sculptural representations of boxes for Del Monte peaches, Heinz ketchup, Campbell's tomato juice, Kellogg's cornflakes, and Mott's apple juice. The creation of these sculptures followed the logic of the assembly line: Warhol custom-ordered wooden boxes in various dimensions from a local cabinet maker and once they had been delivered to his studio—known as the Factory—he worked with assistants to silkscreen the corresponding graphics onto them. The resulting sculptures draw a connection between commercial package design and contemporary Minimalist sculpture.

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## **5TH FLOOR** GALLERY 4

### Living Room, c. 1948 Watercolor on paper

Collection of the Paul Warhola family

Listen to Warhol's nephew describe the artist's childhood home.



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### Clockwise from top left:

## *Upper Torso Boy Picking Nose*, 1948–49 Graphite on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1626

## Constipated Women, 1940s Graphite on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1636

## Male with Lines Exuding from Mouth, 1948–49 Graphite on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1631

## Female with Animal at Breast, 1948–49 Graphite on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1635

These works date to Warhol's formative years as a student in the Pictorial Design program at Carnegie Tech in his native Pittsburgh. Radical for its time, the program incorporated elements of science, sociology, and cultural anthropology into lessons in art and industrial design. Warhol created *Living Room*, an animated rendering of his family home in a working-class neighborhood, for an assignment meant to sharpen students' social observation skills. The four intentionally amateurish caricatures of figures engaging in scatalogical or otherwise bawdy behavior relate to a controversial painting that Warhol submitted to a student exhibition during his senior year titled *The Lord Gave Me My Face But I Can Pick My Own Nose*.

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#### On adjacent wall:

Facsimiles of I. Miller advertisements, *New York Times*, June 19 and November 6, 1955; January 8 and 22, March 4, April 8, June 3, and October 7 and 14, 1956; January 13, March 17, August 25, September 22, October 20, and December 15, 1957; June 1, July 20, October 19, and November 16 and 30, 1958; and January 25, February 8, April 12, and July 19, 1959

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#### Clockwise from top left:

## *Unidentified Male Portrait*, 1950s Ink on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1976

## *Unidentified Male Portrait*, 1950s Ink on paper

Collection of Marc Jacobs

Otto Fenn, c. 1952 Ink on paper

Collection of Joe Donnelly

Otto Fenn, c. 1952 Ink on paper

Collection of Joe Donnelly

Billy Loew, c. 1952 Ink on paper

Collection of Sadie Coles

*Unidentified Male Portrait*, c. 1952 Ink on paper

Collection of Mario Testino

These drawings depict the fashion photographer Otto Fenn and others who frequented his studio, a gathering place where gay men working in fashion, photography, and theater socialized and collaborated on creative projects, including plays, photoshoots, and films. Warhol's agile line drawings capture some of the campier antics from the studio, such as sitters vamping in drag with glamorous accessories like dangling earrings and pearls. Fenn's salon prefigured Warhol's 1960s studio known as the Factory; both spaces encouraged free expression of gender and sexuality.

#### Top row:

Mister Moore, c. 1956

Collaged metal leaf and embossed foil with India ink on paper

The Brant Foundation, Greenwich, CT

Kate Smith, c. 1956

Collaged metal leaf and embossed foil with ink on paper

Private collection

Leo Lerman, c. 1956

Collaged metal leaf and embossed foil with ink on paper

The Brant Foundation, Greenwich, CT

David Evins, c. 1956

Collaged metal leaf, embossed foil, and feather with ink on paper

Private collection

### Middle row:

Beatrice Lielie, c. 1956
Collaged metal leaf and embossed

Collaged metal leaf and embossed foil with ink on paper

Private collection

Babe P.[aley], c. 1955

Collaged metal leaf and embossed foil with ink on paper

The Brant Foundation, Greenwich, CT

Diana Vreeland, c. 1956

Collaged metal leaf and embossed foil with ink on paper

Private collection

Truman Capote, c. 1956

Collaged metal leaf with ink on paper

Collection of Edward De Luca

## Bottom row:

Elvis Presely, c. 1956

Collaged metal leaf and embossed foil with ink on paper

Collection of Stephanie Seymour Brant

Mae West, c. 1956

Collaged metal leaf and embossed foil with ink on paper

Private collection

Christine Jorgenson, 1956

Collaged metal leaf and embossed foil with ink on paper

Sammlung Froehlich, Leinfelden-Echterdingen, Germany

B.[ernard] G.[rant], c. 1956

Collaged metal leaf and embossed foil with ink on paper

Private collection

In 1956 Warhol exhibited a series of gold shoe collages in which he personified numerous individuals—fashionable socialites, magazine editors, and art directors, as well as actors, actresses and authors. Each fantasy shoe is inscribed with the (often misspelled) name of its subject. Leo Lerman, a writer and editor at Condé Nast for more than fifty years, takes the form of a handsome pointed-toe boot while a mismatched pair of heels represents Christine Jorgensen, a transgender woman who advocated for trans rights and was one of the first people to publicly acknowledge her transition and gender affirmation surgery.

Hear about Warhol, shoes, and identity.



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#### From left to right:

## Self-Portrait, 1950s Ink on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1678

## *"Truman Capote,"* c. 1952 Ink on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1653

## *"Truman's Hand,"* 1950s Ink on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1723

These drawings express Warhol's admiration for and fascination with Truman Capote, a writer whom he drew frequently. According to Warhol, when he first arrived in New York, he wrote fan letters to Capote and called him on the phone every day—until the author's mother demanded that he stop. In 1948 Capote had published his best-selling debut novel *Other Voices*, *Other Rooms*, a semi-autobiographical coming-of-age story that, while lauded for its prose, was derided by some critics for its frank depiction of homosexuality. In one drawing, Warhol isolates the hand from the novel's jacket photo of the author, which captured the young Capote reclining on a couch, provocatively eyeing the camera (and the photographer, Harold Halma).

#### Clockwise from top left:

## Feet, 1950s Ballpoint pen on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1735

## *Male Genitals*, 1950s Ballpoint pen on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1740

## Feet with Candlesticks, c. 1955-57 Ballpoint pen on paper

Collection of James Warhola

## Foot with Dollar Bills, c. 1955-57 Ballpoint pen on paper

Collection of James Warhola

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## Male Nude, c. 1957 Gold leaf and ink on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.2049

## *Unidentified Male*, 1950s Ballpoint pen on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1672

## *Unidentified Male*, 1950s Ballpoint pen on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1671

The drawings on this wall focus on the male form, typically the bodies of Warhol's friends and lovers. A number of them depict Warhol's good friend Charles Lisanby, an art director and television production designer with whom the artist was infatuated. These drawings are only a small selection from hundreds of sketchbooks Warhol filled with these drawings from life.

#### Clockwise from top left:

## C., 1950s Ballpoint pen and graphite on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1652

## "Geoffrey Holder," 1950s Ink on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1809

## Tom Royal, c. 1952 Ink and gouache on paper

Collection of Mathew Wolf

## Portrait of Kenneth Jay Lane with Butterflies, c. 1958 Ballpoint pen and watercolor on paper

The Metropolitan Museum of Art, New York; gift of Kenneth Jay Lane, 2015

## James Dean, 1955 Ballpoint pen on paper

The Brant Foundation, Greenwich, CT

## *Untitled (Hand in Pocket)*, c. 1956 Ballpoint pen on paper

Collection of Mathew Wolf

### Portrait of John Butler with Dancer, 1952 Oil and ink on canvas

Mugrabi Collection

Girls and Boys, c. 1955 Oil and ink on canvas

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution Dia Center for the Arts 1997.1.1

These two paintings make clear that Warhol was acutely aware of both the fine and the commercial art going on around him. The choppy calligraphic lines, biomorphic shapes, and patches of color in his expressionistic portrait of John Butler, a choreographer and dancer with the Martha Graham Dance Company, places the work very much in dialogue with contemporary modernism. In *Girls and Boys*, the emphatic monochrome paint strokes are similar to those of found in the abstract paintings of Ad Reinhardt at the time. Produced as his career as a commercial artist gained momentum, these paintings demonstrate Warhol's ambition to make fine art with a high level of formal and conceptual complexity.

## **5TH FLOOR**GALLERY 5

Two Heads, c. 1957 Oil, spray paint, and ink on canvas

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.3

Dancing Children, c. 1954–57 Oil, spray paint, and ink on canvas

Collection of Jeffrey Deitch

These two experimental paintings combine imagery recycled from Warhol's drawings and prints with symmetrical patterns rendered with hand-cut stencils and spray paint. The works were rejected when Warhol submitted them to the Tanager Gallery on Tenth Street—then one of the premier venues for young artists in New York—allegedly because their blithe and ambiguously homoerotic imagery was deemed "totally unacceptable" by the cooperative gallery's de facto leader, the Abstract Expressionist painter Willem de Kooning.

Untitled (Three Pairs of Male Figures and Marbleized Background), c. 1953 Ink and tempera on paper

Collection of Anthony d'Offay

(Stamped) Flag, 1950s Ink and tempera on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.1464

## The Princton Leader, c. 1956 Ballpoint pen on paper

The Brant Foundation, Greenwich, CT

In works like this one, Warhol began to explore the newspaper page as a subject for his own art. Here he embeds personal content into the highly public form of a newspaper by inserting the name of his close friend and frequent model Charles Lisanby, a native of Princeton (misspelled "Princton"), Kentucky, into an article about a local plumber.

## Journal American, c. 1959 Ballpoint pen on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution Dia Center for the Arts 2002.4.39

Dick Tracy, c. 1961 Acrylic and wax crayon on canvas

The Brant Foundation, Greenwich, CT

## "Pirates Sieze Ship . . . ," 1961 Graphite on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 2002.4.39

## "News," 1961 Graphite on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.2348

## *"Liner Hijacked,"* 1961 Graphite on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.2347

These three drawings are all based on the same late edition of the *Daily News*. Warhol drew the full-page "*Pirates Sieze Ship...*," freehand (with notable misspellings and other errors) while the two detail drawings were enlarged, cropped, and traced with the help of an opaque projector. Warhol distorted the details of the story for dramatic effect, inflating the number of passengers from 900 to 900,000.

#### Clockwise from top left:

Roll of Bills, 1962 Graphite, wax crayon, and fiber-tipped pen on paper

The Museum of Modern Art, New York; purchase 151.1984

Campbell's Soup Can with Ketchup Bottle, 1962 Graphite on paper

Collection of Romenesa LLC

Campbell's Soup Can over Coke Bottle, 1962 Graphite and watercolor on paper

The Brant Foundation, Greenwich, CT

In the early 1960s, Warhol hired photographer Edward Wallowitch to shoot arrangments of consumer products such as Campbell's soup cans and Coca-Cola bottles in his studio. Some of the resulting photographs were then used as the basis for a suite of still-life drawings made over the course of 1962, of which these are examples.

Above:

Flowers, 1964 Silkscreen ink on canvas

The Sonnabend Collection and Antonio Homem

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exact formatting tbd



Nathan Gluck, *Andy Warhol window display at Bonwit Teller department store, New York*, 1961. © Estate of Nathan Gluck; courtesy Luis De Jesus Los Angeles

## Superman, 1961 Casein and wax crayon on canvas

Private collection

Warhol's depiction of Superman is based on a drawing by Kurt Schaffenberger from the comic Superman's Girl Friend Lois Lane (April 1961). Warhol's decision to use Superman as a subject may offer a biting commentary on the heroic machismo associated with Abstract Expressionist "action" painting, or a queer reading of the Man of Steel, or both. Warhol displayed Superman and four other paintings shortly after they were made in a window display at the Bonwit Teller department store (above), where he and many other artists produced window displays.

## Where Is Your Rupture? [1], 1961 Water-based paint on canvas

The Broad Art Foundation, Los Angeles

## Wigs, 1961 Casein and wax crayon on canvas

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution Dia Center for the Arts 2002.4.1

### Coca-Cola [2], 1961 Casein and wax crayon on linen

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution Dia Center for the Arts 1997.1.20



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## Coca-Cola [3], 1962 Casein on canvas

Crystal Bridges Museum of American Art, Bentonville, AR 2013.41

## Close Cover before Striking (Coca-Cola), 1962 Acrylic, graphite, transfer type, and sandpaper on linen

Louisiana Museum of Modern Art, Humlebaek, Denmark

## Before and After [4], 1962 Acrylic and graphite on linen

Whitney Museum of American Art, New York; purchase with funds from Charles Simon 71.226

This is the final of four paintings, produced between 1961 and 1962, that Warhol based on an ad for rhinoplasty. Collectively the works speak to the artist's identification with the societal pressures to conform and assimilate in post-World War II America. He dropped the "a" from his family surname, Warhola, and in the late 1950s further transformed himself by having his nose "thinned" to conform to mainstream standards of beauty at the time.

Hear artist Deborah Kass on discovering this work at age 13.





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## 129 Die in Jet, 1962 Acrylic and graphite on linen

Museum Ludwig, Cologne

Warhol painted this work entirely by hand, but he worked to reproduce the material particularities of the printing process by carefully mimicking the Benday pattern around the Statue of Liberty logo and using a sponge-blotting technique to retain the gritty look of the halftone wire service photograph. The crash of the Air France airliner reproduced in 129 Die in Jet was, at the time, the deadliest single-aircraft incident in history; of the 130 people who died, more than a hundred were art patrons from Atlanta on a cultural tour of Europe. Warhol later identified this work as the first of his Death and Disaster series.

Discover how Warhol began making art from the news.



#### **5TH FLOOR**

#### **GALLERY 6**

Marilyn Diptych, 1962 Acrylic, silkscreen ink, and graphite on linen, two panels

Tate, London; purchased 1980

This painting, along with all of Warhol's paintings and prints of Marilyn Monroe, is based on a black-and-white promotional still for the 1953 hit film *Niagara* taken by Gene Kornman, tightly cropped to her face. The variations among the fifty screened images of the starlet's disembodied face—half vividly colored, half shadowy black-and-white—suggest a dynamic narrative of presence and absence, life and death.

Marilyn Diptych was among Warhol's first paintings created using the photo silkscreen technique. A commercial means of mechanical reproduction, the process involves transferring a photograph to a screen coated with light-sensitive material that hardens and blocks ink from passing through. Though it was possible to copy images with mechanical precision, Warhol subverted the process, allowing accidental distortions caused by clogs in the screen or images that were out of register.

Hear about Warhol's approach to celebrity.



Gold Marilyn, 1962 Silkscreen ink and acrylic on canvas, two panels

Sammlung Froehlich, Leinfelden-Echterdingen, Germany

Silver Liz (diptych), 1963 Silkscreen ink, acrylic, and spray paint on linen, two panels

Private collection; promised gift to the Museum of Contemporary Art San Diego

## Triple Elvis [Ferus Type], 1963 Acrylic, spray paint, and silkscreen ink on linen

The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art FC.556

Single Elvis [Ferus Type], 1963 Silkscreen ink and acrylic on canvas

Collection of Neil G. Bluhm

Elvis Presley appears here in a series of silkscreens created using a promotional still from the 1960 Western *Flaming Star*. Warhol was unable to travel to Los Angeles for his 1963 exhibition at the Ferus Gallery, so he instead sent sets of presized stretchers and an uncut roll of painted canvas to the gallery. The artist instructed Ferus director Irving Blum to prepare the works and hang them edge to edge around the perimeter of the gallery. Warhol later documented this installation in the film *Elvis at Ferus* (1963), on view in the film gallery nearby.

Silver Marlon, 1963 Silkscreen ink and acrylic on linen

The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art FC.520

In center of gallery:

Large Sleep, 1965 Silkscreen ink on Plexiglas in stainless steel and Plexiglas frame

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.2375

This work comprises enlargements of two consecutive frames from Warhol's film *Sleep* (1963), a 320-minute depiction of Warhol's lover John Giorno sleeping nude. Unlike the other works in this gallery, *Large Sleep* borrows not from Hollywood, but from one of Warhol's own underground movies. The work is likely a play on Marcel Duchamp's two-panel glass sculpture *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* (1915–23), which Warhol had recently seen in Duchamp's restrospective at the Pasadena Art Museum, California.

Discover a link between Warhol's silkscreens and film.

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### Thirty Are Better Than One, 1963 Silkscreen ink on linen

The Brant Foundation, Greenwich, CT

Warhol made *Thirty are Better Than One* shortly after First Lady Jacqueline Kennedy orchestrated the first-ever loan of Leonardo da Vinci's *Mona Lisa* from the Louvre in Paris to two American institutions—the National Gallery of Art in Washington, DC, and the Metropolitan Museum of Art in New York—where it was met with great fanfare and blockbuster attendance.

## **5TH FLOOR** GALLERY 7

Ethel Scull 36 Times, 1963 Silkscreen ink and acrylic on linen, thirty-six panels

Jointly owned by the Whitney Museum of American Art and The Metropolitan Museum of Art; gift of Ethel Redner Scull 86.61a-jj

Warhol began this portrait of art collector Ethel Scull—his first major painting commission—by taking her to a photo booth. Scull, who expected to be professionally photographed in a studio, was initially confused when Warhol brought her to "one of those places on 42nd Street where you put a quarter in a machine and take three pictures." As the finished portrait makes clear, however, Scull's photo session captured a series of animated, even flirtatious, poses.

Hear how Warhol surprised the sitter for this portrait.

The American Man (Portrait of Watson Powell), 1964 Acrylic and silkscreen ink on linen, thirty-two panels

Bill Bell Collection

Watson Powell, Warhol's "American Man," was the founder and president of the American Republic Insurance Company in Des Moines, Iowa. After seeing a reproduction of Warhol's serial portrait of Ethel Scull, Powell's son commissioned a similar portrait of his father in thirty-two panels, one for each year of his service to the company. In contrast to the colorful and spirited portrait of Scull, here Warhol screened a single corporate-publicity photograph of Powell over various shades of beige.

Self-Portrait, 1963–64 Silkscreen ink and acrylic on canvas, four panels

Cingilli Collection

Shortly after completing his serial portrait of Ethel Scull, Warhol used the same photo-booth technique to make his first painted self-portrait. The work showcases the artist's ability to manipulate his persona as a medium unto itself. As he admitted a few years later, "I'd prefer to remain a mystery, I never like to give my background and, anyway, I make it all up different every time I'm asked."

Self-Portrait, 1964 Acrylic and silkscreen ink on linen

The Art Institute of Chicago; gift of Edlis/Neeson Collection 2015.126

Self-Portrait, 1964 Acrylic and silkscreen ink on linen, two panels

Private collection

#### Top row:

### Most Wanted Men No. 4, Redmond C., 1964 Silkscreen ink on linen

The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art FC.495

### Most Wanted Men No. 3, Ellis Ruiz B., 1964 Silkscreen ink on linen

Mugrabi Collection

### Most Wanted Men No. 1, John M., 1964 Silkscreen ink on linen, two panels

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY; acquired with funds provided by the National Endowment for the Arts, and through the generosity of individual donors 76.048a-b

#### Middle row:

## Most Wanted Men No. 6, Thomas Francis C., 1964 Silkscreen ink on linen, two panels

The Eli and Edythe L. Broad Collection

## Most Wanted Men No. 7, Salvatore V., 1964 Silkscreen ink on linen, two panels

Collection of Larry Gagosian

#### **Bottom row:**

### Most Wanted Men No. 12, Frank B., 1964 Silkscreen ink on linen, two panels

The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art FC.605.a-b

## Most Wanted Men No. 5, Arthur Alvin M., 1964 Silkscreen ink on canvas, two panels

The Brant Foundation, Greenwich, CT

Discover the subtext beneath these "wanted poster" portraits.



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## **5TH FLOOR**GALLERY 8

### Tunafish Disaster, 1963 Silkscreen ink and acrylic on linen

The Cy Twombly Foundation

### Saturday Disaster, 1964 Silkscreen ink on linen

Rose Art Museum, Brandeis University, Waltham, MA; Gevirtz-Mnuchin Purchase Fund, by exchange 1966.20

## Orange Car Crash Fourteen Times, 1963 Silkscreen ink, acrylic, and graphite on linen, two panels

The Museum of Modern Art, New York; gift of Philip Johnson 234.1991.a-b

Of how his Death and Disaster series began, Warhol said: "I realized that everything I was doing must have been Death. It was Christmas or Labor Day—a holiday—and every time you turned on the radio they said something like, '4 million are going to die.' That started it."

In 1963 Warhol began offering collectors the opportunity to add an additional blank panel to certain works for an additional cost. Here, the extra monochrome panel gives *Orange Car Crash Fourteen Times* a similar scale and visual effect as abstract paintings by Ellsworth Kelly and Barnett Newman, both artists whom Warhol admired.

Mustard Race Riot, 1963 Silkscreen ink, acrylic, and graphite on canvas, two panels

Museum Brandhorst, Munich

Mustard Race Riot serially reproduces Charles Moore's now-famous photographs of an African American civil rights demonstrator under assault by white police officers in Birmingham, Alabama. Warhol excerpted the images from the May 17, 1963, issue of *Life* magazine, where they were part of Moore's photo-essay exposing the vicious tactics sanctioned by the Birmingham police force against nonviolent activists pushing to end racial segregation. Recontextualized, cropped, blurred, and repeated within Warhol's painting, these images not only portray a specific traumatic moment but also have come to represent America's long and continuing history of racial injustice and its catastrophic effects on Black lives.

Hear artist Hank Willis Thomas on Warhol's "postcard to the future."



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Suicide (Fallen Body), 1963 Silkscreen ink and acrylic on linen

Private collection

Suicide (Fallen Body) serially repeats—almost to the point of abstraction—amateur photographer Robert Wiles's image of Evelyn McHale, a twenty-three-year-old bookkeeper who leapt to her death from the eighty-sixth floor of the Empire State Building, her body landing on the roof of an idling limousine. The photograph was originally published as *Life*'s "Picture of the Week" on May 12, 1947, and appeared again in the magazine's New York edition from January 18, 1963, where Warhol found it.

## Lavender Disaster, 1963 Acrylic, silkscreen ink, and graphite on linen

The Menil Collection, Houston 1978-005 DJ

The 1953 newswire photograph used by Warhol to create *Lavender Disaster* depicts the electric chair at Sing Sing prison in Ossining, New York. It was taken just prior to the highly publicized executions of Julius and Ethel Rosenberg, who were convicted and sentenced to death for passing military secrets to the Soviet Union. For Warhol the relevance of the image was likely tied to debates about the ethics of capital punishment that were in the news at the time the painting was made. Sing Sing carried out New York's last execution on August 15, 1963.

Explore the tension here between beauty and violence.



Nine Jackies, 1964 Acrylic and silkscreen ink on linen, nine panels

Whitney Museum of American Art, New York; gift of The American Contemporary Art Foundation, Inc., Leonard A. Lauder, President 2002.273

Hear about Warhol, Jacqueline Kennedy, and their grasp of media.





Crowd, 1963 Silkscreen ink on linen

Collection of Jeffrey Deitch

Crowd reproduces a United Press newswire photograph from April 11, 1955, that depicts about a half-million people waiting outside Saint Peter's Basilica in Rome for the appearance of Pope Pius XII on Easter Sunday. A cropped photograph of this painting was adapted to accompany an essay about the posters for the 1964 World's Fair in New York in an issue of *Art in America* published that June.

## **5TH FLOOR** GALLERY 10

## Self-Portrait, 1966 Acrylic, silkscreen ink, and graphite on linen

The Art Institute of Chicago; gift of Edlis/Neeson Collection 2015.127

### White Painting [Torso], 1966 Fluorescent ink on linen

Norton Simon Museum, Pasadena, CA; gift of Irving Blum P.1969.073

Every three minutes this painting will be illuminated by UV light for fifteen seconds.

## Big Electric Chair, 1967–68 Acrylic and silkscreen ink on linen

The Art Institute of Chicago; gift of Edlis/Neeson Collection 2015.128

## Big Electric Chair, 1967 Acrylic and silkscreen ink on linen

The Menil Collection, Houston 1978-174 E

Hear about Warhol in the psychedelic late '60s.



Mylar and Plexiglas Construction, c. 1970 Six Mylar rolls on cardboard tubes with Plexiglas slabs, rollers, and pegs

Private collection; courtesy Daniel Blau

A hybrid of Pop and Minimalist aesthetics, this stacked sculpture relates to Warhol's Mylar *Silver Clouds* from 1966 and extends his interest in seriality, color, and the readymade into three-dimensional space. The work offers a rare glimpse into a mode of artistic production that, for whatever reason, Warhol chose not to pursue further.

### On hanging screen:

Willard Maas, *Andy Warhol's Silver Flotations*, 1966 16mm film transferred to digital video, color, sound (presented as silent); 4 min.

The Film-Makers' Cooperative, New York

Discover Warhol's experiments in technology.



Ronald Nameth, *Andy Warhol's Exploding Plastic Inevitable*, 1966
16mm film transferred to digital video, color, sound; 22 min.

ArtSiteIn KB, Stockholm



Sunset, 1972
Portfolio of four screenprints, edition 19/40

Ronald Feldman Gallery, New York

Sunset, 1972 Portfolio of four screenprints, edition 20/40

Ronald Feldman Gallery, New York

These eight works are part of a series of 632 unique prints depicting sunsets, each featuring different color combinations generated through a complex system of variations in ink applied in a fixed number of screen applications. The series was commissioned by the architect Philip Johnson, who asked Warhol to create an original work for each room of his Marquette Hotel in Minneapolis. Warhol's choice of subject matter likely was inspired by his experience making *Sunset*, a 33-minute film of the sun setting in real time that he shot in 1967 for John and Dominique de Menil, art collectors who had commissioned a work of spiritual significance some years earlier. Warhol left the movie unfinished, later recalling, "I filmed so many sunsets for that project, but I never got one that satisfied me."

Warhol 29

Selections from *Flash—November 22, 1963*, 1968 Portfolio of eleven screenprints, colophon, and silkscreened text on paper, with screenprinted cloth cover in Plexiglas box

Whitney Museum of American Art, New York; purchase with funds from Mr. and Mrs. Michael H. Irving 70.11.1–11

These screenprints reflect Warhol's ongoing interest in the Kennedy assassination, an obsession that intensified following the release of the Warren Commission report and the publication of stills from a short home movie of the event filmed by bystander Abraham Zapruder. Flash—November 22, 1963 is an unbound artist's book with text based on the original Associated Press newswire bulletins. For his illustrations Warhol appropriated the recurring image of Kennedy from a 1960 campaign poster and sourced the remaining photographs, including pictures of Lee Harvey Oswald and an ad for the type of rifle used, from Life's sustained coverage of the assassination and its aftermath.

#### Michael Kostiuk (b. 1944)

Andy Warhol vacuuming the carpet for an installation piece at Finch College Museum of Art, c. 1972 Gelatin silver prints

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.3.4859.1–.8

These photographs document Warhol's contribution to the 1972 group exhibition *Art in Process V*, curated by Elayne H. Varian, at the Finch College Museum of Art on Manhattan's Upper East Side. The museum (now defunct) asked all participating artists to produce new work onsite, which would be shown along with photographic documentation of its creation. Warhol staged a performance in which he unboxed and assembled a brand-new Eureka canister vacuum, cleaned the gallery's rug, and then removed and signed the vacuum's bag, which was included in the exhibition.

# Facsimile reproduction of Warhol's *Mao Wallpaper*, 1974 (refabricated 2018) Screenprint on paper

Refabricated by The Andy Warhol Museum, Pittsburgh; © The Andy Warhol Foundation for the Visual Arts, Inc.

### Mao, 1972 Acrylic, silkscreen ink, and graphite on linen

The Art Institute of Chicago; Mr. and Mrs. Frank G. Logan Purchase Prize and Wilson L. Mead funds 1974.230

Warhol based his Mao paintings, drawings, lithographs, photocopy prints, and wallpaper on the same image: a painting by Zhang Zhenshi that served as the frontispiece for *Quotations from Chairman Mao Tse-Tung* (known in the West as the "Little Red Book") and was then thought to be the most widely reproduced artwork in the world. Warhol chose the image of Mao—then the chairman of the Chinese Communist Party—after reading news coverage of President Richard Nixon's trip to the People's Republic of China in February 1972, an unprecedented act of Cold War diplomacy that marked the first visit by a sitting American president to the nation, which at the time was considered an enemy of the state.

Discover Warhol's approach to a political icon.



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#### Above:

Vote McGovern, 1972 Screenprint

Whitney Museum of American Art, New York; gift of Fred Mueller 78.98

#### Above:

*Mao*, 1973 Graphite on paper

The Museum of Modern Art, New York; gift of UBS 128.2002

#### All works:

Mao, 1973 Photocopy

Top row: edition 4/300, collection of Julie Martin; edition 27/300, Brooklyn Museum, gift of Theodore Kheel 76.201.29; edition 32/300, collection of Julie Martin; edition 39/300, collection of Joseph K. Levene Fine Art, Ltd., New York

Bottom row: edition 103/300, Brooklyn Museum, gift of Theodore Kheel 76.205.29; edition 204/300, collection of Joseph K. Levene Fine Art, Ltd., New York; edition 242/300, The Art Institute of Chicago, gift of Robert Rauschenberg 1976.645.27; edition 261/300, collection of Joseph K. Levene Fine Art, Ltd., New York

Warhol produced these works at the invitation of Billy Klüver and Julie Martin of Experiments in Art and Technology (E.A.T.), a group that promoted collaborations between artists and engineers. Using only a photocopier, Warhol instructed Martin to make three hundred sequential copies of an original drawing of Mao using each successive copy as the source for the next (eight of the prints are featured here). Because of a device built into the machine to prevent the counterfeiting of money, Martin found that the image of Mao was enlarged by a small percentage each time and thus distorted with every consecutive copy. Warhol embraced this element of chance, and by the final, three-hundredth print, the image of Mao had become completely abstract.

## **5TH FLOOR**GALLERY 11

#### Clockwise from top left:

### Skull, 1976 Graphite on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution Dia Center for the Arts 2002.4.43

## Skull, 1976 Graphite on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution Dia Center for the Arts 2002.4.54

## Skull, 1976 Graphite on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution Dia Center for the Arts 2002.4.56

## Skull, 1976 Graphite on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution Dia Center for the Arts 2002.4.44

Warhol based these drawings on photographs of objects in his studio, which he arranged and lit to create dramatic shadows. As with his earlier drawings of soup cans and money, Warhol typically exaggerated the shadows for the sake of abstraction and distortion—at the expense of spatial depth. Though they began as a potential promotional project for his book *The Philosophy of Andy Warhol (From A to B and Back Again)*, these drawings became an important part of Warhol's creative process, and allowed him a different means of mediating between the photographic and the handmade image.

## Still Life, 1975 Graphite on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc., 1998.1.2155

## Still Life, 1975 Graphite on paper

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc., 1998.1.2154

From left to right:

Jean-Michel Basquiat (1960-1988) and Andy Warhol

Paramount, 1984–85
Acrylic on canvas

Private collection

*Third Eye*, 1985 Acrylic on canvas

Bischofberger Collection, Männedorf-Zurich

Paramount and Third Eye are among the hundreds of collaborative works Warhol made with Jean-Michel Basquiat. According to Basquiat, Warhol would begin the paintings with "something very concrete, like a newspaper headline or product logo, and then I would sort of deface it." Depending on the work, this process could continue for two or three rounds, until a tenuous balance was reached between Warhol's hand-painted images and Basquiat's abstract gestures, text, numbers, and pictographs. The imagery in Paramount reflects each artist's ongoing preoccupations with capitalism, politics, and celebrity, but also alludes to Warhol's own life: the logo may refer to his partner at the time, Jon Gould, a vice president at the film company.

Hear about the collaboration here—and the competition.



## **5TH FLOOR** GALLERY 12

## Ladies and Gentlemen (Wilhelmina Ross), 1975 Acrylic and silkscreen ink on linen

Fondation Louis Vuitton, Paris

#### Top row:

Ladies and Gentlemen (Alphanso Panell), 1975 Acrylic and silkscreen ink on linen

Mugrabi Collection

#### Bottom row:

Ladies and Gentlemen (Ivette and Lurdes), 1975 Acrylic and silkscreen ink on linen

Mugrabi Collection

Ladies and Gentlemen (Helen/Harry Morales), 1975 Acrylic and silkscreen ink on linen

Collection of Richard and Barbara Lane

Ladies and Gentlemen (Marsha P. Johnson), 1975 Acrylic and silkscreen ink on linen

Museum Brandhorst, Munich

Warhol's portrait of Marsha P. Johnson captures the confidence, warmth, and charm that made her a beloved member of New York's queer community. Johnson was a pioneering trans-rights activist: she participated in the 1969 Stonewall uprising and later, with her friend and fellow trans activist Sylvia Rivera, founded Street Transvestite Action Revolutionaries (STAR), a political organization that advocated for the rights of queer and trans people and sex workers, particularly those who were homeless or incarcerated.

Hear more about the subjects of these portraits.



## **5TH FLOOR** GALLERY 13

*Gun*, 1981–82 Acrylic and silkscreen ink on canvas

San Francisco Museum of Modern Art; gift of Vicki and Kent Logan 97.890

Self-Portrait with Skull, 1978 Acrylic and silkscreen ink on canvas, two panels

Private collection

Cross, 1981–82 Acrylic and silkscreen ink on canvas

Kolumba—Art Museum of the Archdiocese of Cologne

Hammer and Sickle, 1976 Acrylic and silkscreen ink on canvas

Mugrabi Collection

Hammer and Sickle, 1976 Acrylic and silkscreen ink on canvas

Collection of Constance R. Caplan

All works:

Skull, 1976 Acrylic and silkscreen ink on canvas

Collection of Larry Gagosian

⊳ 566 Access

#### Opposite:

## Selections from *Sex Parts*, 1978 Portfolio of four screenprints

Leslie-Lohman Museum of Gay and Lesbian Art, New York; founders' gift 2001.1226.0003-.0006

From 1977 to 1978, Warhol produced two distinct series of nudes, *Torsos* (not on view) and *Sex Parts*, from the same suite of Polaroids. As their names imply, both series depict the nude body in pieces, always from the shoulders down but typically focused around the waist. Of the two, only the *Torsos*, which consist of individuals in largely classical poses, were exhibited publicly during Warhol's lifetime. The more explicit *Sex Parts* prints, a self-published portfolio with a limited run of thirty copies, were reserved for friends and private sales.

## Self-Portrait, 1986 Acrylic and silkscreen ink on canvas

Solomon R. Guggenheim Museum, New York; gift, Anne and Anthony d'Offay in honor of Thomas Krens, 1992

## Oxidation Painting, 1978 Gold metallic pigment and urine on linen

The Brant Foundation, Greenwich, CT

Warhol's experimental paintings of the late 1970s included abstract works made with urine or semen. For this particular *Oxidation Painting* Warhol poured urine onto a surface primed with a layer of gold metallic paint but usually he, or sometimes assistants and even guests, urinated directly onto the work. When exposed to the acids in the urine, a form of alchemy takes place that changes the color of the gold or copper pigment to either black or green depending on the urine's mineral content. Warhol's use of an allover drip technique can be seen as both an homage and a queer send-up of the machismo of Jackson Pollock's canonical Abstract Expressionist works.

Discover Warhol's bodily approach to abstraction.



exact formatting tbd



Installation view of *Shadows* exhibition at the Heiner Friedrich Gallery, New York, 1979. Photograph by John Abbot; courtesy Dia Art Foundation, New York. © The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York

#### From left to right:

Shadow (Diamond Dust), 1979
Acrylic, diamond dust, and silkscreen ink on canvas
Mugrabi Collection

Shadow (Diamond Dust), 1978 Acrylic, diamond dust, and silkscreen ink on canvas

The Baltimore Museum of Art; purchase with funds provided by Laura R. Burrows, Baltimore, and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc. 1994.32

Shadow (Diamond Dust), 1978 Acrylic, diamond dust, and silkscreen ink on canvas

Private collection

Warhol produced these works after completing the 102 *Shadow* paintings commissioned by Heiner Friedrich and Philippa de Menil (now Sheikha Fariha al-Jerrahi), the founders of the Dia Foundation. Made to hang edge-to-edge around the perimeter of the gallery (see image), the *Shadows* form an immersive, almost cinematic display. Warhol added a glittering surface of crushed glass "diamond dust" to the three *Shadow* paintings seen here. He quipped at the time, "Someone asked me if [the *Shadow* paintings] were art, and I said no. You see, the opening party had disco, I guess that makes them disco decor. This show will be like all the others, the review will be bad—my reviews always are. But the reviews of the party will be terrific."

## **5TH FLOOR** GALLERY 14

## Sixty-Three White Mona Lisas, 1979 Acrylic and silkscreen ink on canvas

Bischofberger Collection, Männedorf-Zurich

## Rorschach, 1984 Acrylic on canvas

The Brant Foundation, Greenwich, CT

## Rorschach, 1984 Acrylic on canvas

Whitney Museum of American Art, New York; purchase with funds from the Contemporary Painting and Sculpture Committee, the John I. H. Baur Purchase Fund, the Wilfred P. and Rose J. Cohen Purchase Fund, Mrs. Melva Bucksbaum, and Linda and Harry Macklowe 96.279

### From left to right:

Untitled (White Brick Wall), 1986 Six stitched gelatin silver prints

Collection of Anthony d'Offay

Masks, 1986 Six stitched gelatin silver prints

Collection of Anthony d'Offay

## Camouflage Last Supper, 1986 Acrylic and silkscreen ink on canvas

Private collection

Among his final paintings, *Camouflage Last Supper* is perhaps one of the most personal works of Warhol's career. The painting combines an enlarged photograph of a print of Leonardo's mural with a standard camouflage pattern from a swatch of fabric. The mediated imagery creates tensions—between surface and depth, original and copy, abstraction and figuration. Made in the early years of the ongoing AIDS crisis, the painting offers a meditation on militancy, spiritual sacrifice, and mourning, perhaps expressing the complexities of Warhol's experience as both a gay man and a Byzantine Catholic, whose continued religious practice was not fully revealed until after his death in 1987.



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Camouflage Last Supper, 1986 Acrylic and silkscreen ink on canvas

Private collection

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Hear exhibition curator Donna De Salvo on one of Warhol's final paintings.



#### **5TH FLOOR**

T.V. + VIDEO

#### On monitor:

Water, 1971

 $\frac{1}{2}$ -in. reel-to-reel videotape transferred to digital video, black-and-white, sound; 32 min.

Voices: Andy Warhol, Silva Thin, Dorrian Gray, Paul Morrissey, two unidentified persons

The Andy Warhol Museum, Pittsburgh; contribution The Andy Warhol Foundation for the Visual Arts, Inc.

560 Access

#### On monitor:

Factory Diary: Andy Warhol, Geri Miller, Candy Darling at the Factory, c. 1971–72

½-in. reel-to-reel videotape transferred to digital video, black-and-white, sound; 10:34 min.

Camera: Michael Netter. Cast: Andy Warhol, Geri Miller, Michael Netter, Pat Hackett, Jane Forth, Candy Darling, Paul Morrissey, Vincent Fremont

The Andy Warhol Museum, Pittsburgh; contribution The Andy Warhol Foundation for the Visual Arts, Inc.

561 Access

Factory Diary: Montauk, Jed's First Weekend Back, August 12, 1973, 1973

½-in. reel-to-reel videotape transferred to digital video, black-and-white, sound; 7 min.

Camera: Vincent Fremont. Cast: Jed Johnson, Archie, Andy Warhol, Fred Hughes, Anthony Radziwill, Anna Christina Radziwill, Vincent Fremont (voice)

The Andy Warhol Museum, Pittsburgh; contribution The Andy Warhol Foundation for the Visual Arts, Inc.

562 Access

#### On monitor:

Factory Diary: Andy Paints Mao, December 7, 1972, 1972

½-in. reel-to-reel videotape transferred to digital video, black-and-white, sound; 33 min.

Camera: Michael Netter. Cast: Andy Warhol, Jed Johnson

The Andy Warhol Museum, Pittsburgh; contribution The Andy Warhol Foundation for the Visual Arts, Inc.

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Warhol 44

#### **LOBBY -- MUSEUM**

#### **Andy Warhol**

b. 1928, Pittsburgh, PA

d. 1987; New York, NY

Factory Diary: Andy Warhol on the Phone, 1978

½-in. reel-to-reel videotape transferred to digital video,

black-and-white, sound; 22 min.

Camera: Vincent Fremont. Cast: Andy Warhol, Vincent

**Fremont** 

The Andy Warhol Museum, Pittsburgh; contribution The Andy Warhol Foundation for the Visual Arts. Inc.

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### **Andy Warhol**

b. 1928, Pittsburgh, PA

d. 1987; New York, NY

Factory Diary: Andy Warhol on the Phone, 1978

½-in. reel-to-reel videotape transferred to digital video,

black-and-white, sound; 22 min.

Camera: Vincent Fremont. Cast: Andy Warhol, Vincent

Fremont

The Andy Warhol Museum, Pittsburgh; contribution The Andy Warhol Foundation for the Visual Arts, Inc.

753 Access

### FLOOR -1

## **Andy Warhol**

b. 1928; Pittsburgh, PA

d. 1987; New York, NY

Blizzard Plus Staff, February 6, 1978, 1978

Super 8 film transferred to digital video, color,

silent; 2:30 min.

The Andy Warhol Museum, Pittsburgh; contribution The Andy Warhol Foundation for the Visual Arts, Inc.

## Two Heads, c. 1957 Oil, spray paint, and ink on canvas

The Andy Warhol Museum, Pittsburgh; Founding Collection, contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.3

### Portrait of John Butler with Dancer, 1952 Oil and ink on canvas

Mugrabi Collection

These two paintings combine imagery recycled from Warhol's drawings with elements of abstraction, making clear that Warhol was acutely aware of both the fine and the commercial art going on around him. The calligraphic lines, biomorphic shapes, and patches of color in his expressionistic portrait of John Butler, a choreographer and dancer with the Martha Graham Dance Company, places the work very much in dialogue with contemporary modernism. *Two Heads* adds an allover symmetrical pattern rendered with hand-cut stencils and spray paint. Produced as his career as a commercial artist gained momentum, these paintings demonstrate Warhol's ambition to make fine art with a high level of formal and conceptual complexity.

#### On stacked monitors:

Andy Warhol's Fifteen Minutes, episode 3, 1987 1-in. videotape transferred to digital video, color, sound; 30 min.

Andy Warhol T.V. Productions for MTV Network.
Conceived by Andy Warhol. Director: Don Munroe.
Producer: Vincent Fremont. Executive Director: Andy
Warhol. Associate Producer: Fred Hughes. Cast:
Regina Beukes, Miriam Bendahan, Suzanne Lanza,
Andy Warhol, the Fleshtones, Moto Fashion by Michael
Schmidt and Anita Martire, the Tunnel, Rudolph, the
Gold Bar, Thomas Leeser, Carla Steimer, Alan Jones,
the Mudd Club, Brook Larsen, Robert Longo, Heather
Watts, Michael Torke, Jack Soto, Victor Love, Bo
Diddley, Jeffrey W. Reynolds, Suzan Hanson, Eric
Fraad, Christopher O'Riley, Saqqara Dogs (Ruby Ray,
Bond Bergland, Sync 66, Hearn Gadbois), Bobbi
Humphrey, Ian McKellen

The Andy Warhol Museum, Pittsburgh; contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Andy and Edie Sedgwick Talk about Making Movies, c. 1965–66, 3:55 min.

Andy and Man Ray Prepare for a Portrait, November 30, 1973, 3:18 min.

Andy in a Supermarket, July 16, 1965, 0:45 min. Andy and Mick Jagger, 1975, 3:23 min. On the Roof with Billy Klüver and "Infinite Sculpture," 1965, 4:02 min.

Taped recordings transferred to digital audio

Courtesy The Andy Warhol Foundation for the Visual Arts and the Andy Warhol Museum, Pittsburgh

Like his drawings, films, and videos, Warhol's audiotapes highlight his intense compulsion to record, and to make everyday life the subject of his art. In 1964 he purchased a Norelco Carry-Corder 150, the first portable recorder available on the market, and began a lifelong project of documenting his conversations. Warhol often referred to the device as his "wife," and until the late 1970s he and his Carry-Corder were nearly inseparable. Though he occasionally released excerpts, the hundreds of hours of taped conversations that Warhol compiled were primarily used as the basis for his two memoirs, *The Philosophy of Andy Warhol (From A to B and Back Again)* (1975) and *POPism* (1980), as well as his *a: A Novel* (1968).

The recordings heard in this gallery capture Warhol (among other things) releasing an experimental Mylar sculpture filled with helium from the rooftop of the Factory, debating filmmaking ideas with Edie Sedgwick, and conducting the photo shoot for a commissioned portrait of Man Ray, which is on view on the first floor.