

ANDY WARHOL

**LARGE-PRINT
EXHIBITION TEXT**

Starting on the left side of the galleries, moving clockwise

Gallery 1

Andy Warhol

Andy Warhol reimagined what art could be during a time of great social, political, and technological change. Between the 1960s and the 1980s, mass media transformed Americans' access to news and information, while the expanding global economy introduced recognizable brands and logos to everyday consumers. At the same time, the civil rights movement and the sexual revolution offered promises of freedom to people who had previously been disenfranchised. While Warhol often celebrated these developments, he also used his art to challenge the American dream of prosperity and success.

The view of Warhol as a celebrity obsessed with fame has overshadowed the struggles that affected this shy gay man, the son of working-class, Catholic, Eastern European immigrants, as he worked to become an artist. By focusing on Warhol's personal story, we gain a better understanding of how his lived experiences enabled him to redefine art in ways that are still relevant today.

Self-Portrait

1967

acrylic paint and screenprint on canvas

Tate: Purchased 1971

Gallery 2

Andrew Warhola

Born in 1928 in the industrial town of Pittsburgh, Pennsylvania, Andrew Warhola was the third son of Andrej and Julia Warhola. The Warholas, who were Carpatho-Rusyn, an East Slavic ethnic group, had emigrated from Miková, a mountain village in what is now Slovakia. Growing up, Warhol was raised Ruthenian Catholic, a form of Catholicism that has Eastern Orthodox elements. Warhol, who attended church throughout his entire life, was drawn to religious imagery from a very young age.

As a child, Warhol took art lessons at his local museum and drew pictures with his mother. Warhol's father, who died in 1942, left his savings for Warhol to go to college, where he studied pictorial design. In this gallery, you can see early paintings Warhol made during his time at Pittsburgh's Carnegie Institute of Technology.

I Like Dance

1947

oil on paperboard

Paul Warhola Family Collection

Two Dogs Kissing

1949

tempera on Upson board

Paul Warhola Family Collection

Nosepicker I: Why Pick on Me

1948

tempera and ink on Masonite

Paul Warhola Family Collection

Male Figure

1948

tempera on Masonite

Paul Warhola Family Collection

Girl In Park

1948

tempera on Masonite

Paul Warhola Family Collection

Three Children

1949

tempera and ink on Masonite

Paul Warhola Family Collection

**ANDY WARHOL
(ARTIST)**

**JULIA WARHOLA
(LETTERING)**

born Miko, Austria-Hungary (now Miková, Slovakia), 1892
died Pittsburgh, Pennsylvania, United States, 1972

A Gold Book

1957

3 copies; offset lithograph, Dr. Martin's aniline dye on paper and coated metallic paper, with Buckram board cover
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

One of Warhol's many self-published artist books, *A Gold Book* features the blot-line drawing technique that was a signature of his work as a commercial illustrator in the late 1950s. This approach involved drawing an image in ink onto tracing paper and then carefully blotting it onto another sheet of paper, which produced a reverse image with slightly unsteady, irregular lines. Warhol's mother, Julia, handwrote the text in the volume—as was the case with many of the artist's illustrations.

Warhol in New York

In 1949, at the age of 21, Warhol moved to New York to work as a commercial illustrator. Hoping to assimilate and appear more “American,” he permanently dropped the “a” from his surname. His mother joined him in New York a few years later. She helped with his illustrations and lived with him until shortly before her death in 1972.

A gay man growing up at a time when sex between men was illegal in the United States, Warhol embraced the creative community of queer designers, poets, dancers and artists that existed in New York during this period. Warhol’s first exhibitions in the 1950s featured homoerotically charged line drawings of young men. At the time, the American art world was dominated by hypermasculine artists such as Jackson Pollock and Franz Kline, who were associated with the non-objective, gestural style known as Abstract Expressionism. When compared to these men, Warhol in the 1950s was considered too effeminate, or what some at that time called “swish.” He was also too connected to the commercial world of advertising illustration to be considered a serious artist. It would take another decade before Warhol found success in the art world.

Throughout the 1950s, Warhol exhibited his drawings in various New York venues. In 1956, he held a solo exhibition at the Bodley Gallery titled *Studies for a Boy Book*. The works on display include examples of the drawings in that show, offering insights into Warhol's personal interests during these early years. While many of the men pictured are unidentified, Warhol did include a drawing of one of his crushes: Charles Lisanby, a successful production designer. Warhol and Lisanby travelled the world together, and the two remained friends until the mid-1960s.

Boy with Flowers

1955–1957

ink on paper

ARTIST ROOMS. Acquired jointly by Tate and the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

Leon Danielian

around 1956

ballpoint ink on manila paper

Cheim & Read, New York

Unidentified Male

around 1956

ballpoint ink on manila paper

Cheim & Read, New York

Untitled [Head of a Man]

1956

ink, graphite, and gold leaf on paper
Collection of John Cheim

Madame Helena Rubinstein

1956–1957

ink on paper
Cheim & Read, New York

The Nation's Nightmare

1951

ink, graphite, and acetate on paper
ARTIST ROOMS. Acquired jointly by Tate and the National
Galleries of Scotland through The d'Offay Donation with
assistance from the National Heritage Memorial Fund and
the Art Fund 2008

Kneeling Male over Male Lower Torso

1956–1957

blue ballpoint pen on paper
Galerie des Modernes, Paris

Reclining Male

around 1956

ink on paper
Cheim & Read, New York

Unidentified Male

around 1957
ink on paper
Cheim & Read, New York

Male Torso

1956
ink on paper
ARTIST ROOMS. Acquired jointly by Tate and the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

Unidentified Male

around 1956
ballpoint ink on manila paper
Cheim & Read, New York

Unidentified Male

around 1954
ink on paper
Cheim & Read, New York

Resting Boy

1955–1957
ink on paper
ARTIST ROOMS. Acquired jointly by Tate and the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

Reclining Male Nude

around 1956
blue ballpoint pen on paper
Galerie des Modernes, Paris

Male Nude

1956–1957
blue ballpoint pen on paper
Galerie des Modernes, Paris

Male Nude with Flower

around 1956
blue ink on paper
Galerie des Modernes, Paris

Seated Male Nude

around 1956–1957
black ballpoint pen on paper
Galerie des Modernes, Paris

Male Partial Figure

around 1956
blue ballpoint pen on paper
Galerie des Modernes, Paris

Male Nude with Shells

around 1957
blue ballpoint pen on paper
Galerie des Modernes, Paris

Standing Male Nude

around 1956–1957

black ink on paper

Collection Emmanuel Basse, Paris;

Courtesy Galerie des Modernes, Paris

Boy Licking his Lips

1956

ink on paper

ARTIST ROOMS. Acquired jointly by Tate and the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

Standing Male

around 1957

ink on paper

Cheim & Read, New York

Unidentified Male

around 1956

ballpoint ink on tan paper

Cheim & Read, New York

Unidentified Male

around 1957

ballpoint pen on paper

Cheim & Read, New York

Charles Lisanby

around 1956

ballpoint ink on manila paper

Cheim & Read, New York

Unidentified Female

around 1956

ink on paper

Cheim & Read, New York

Untitled [Head of a Male]

1957

ink and graphite on paper

Collection of John Cheim

Andy Warhol with the family's dog, Lucy, and Julia Warhola at Dawson Street

around 1946

facsimile of original gelatin silver print

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

Warhola family

1946–1947

facsimile of original photograph on paper

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

Paul, Andy, and John Warhola

around 1940

facsimile of original gelatin silver print

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

John, Andy, and Paul Warhola

1942

facsimile of photographic reproduction

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

Julia, John, and Andy Warhola (Andy Warhol about the age of 3, with his mother Julia and brother John)

1932

facsimile of original sepia print on paper

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

Andy Warhol as a young boy

around 1936

facsimile of original hand-coloured sepia print on paper

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

Andy Warhol, Julia Warhola, George Guke, and Mrs. Mary (Zavacky) Preksta

1937

facsimile of original sepia print

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

Julia Warhola (left) with family members including her sister Mary Preksta (Andrej Warhola may be in between Julia and Mary; Andy may be the small child wearing a bonnet)

around 1930

facsimile of original gelatin silver print on paper

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

Andy Warhol (right) with Julia Warhola (centre) and neighbor Margie Girman (left) in the Warholas' backyard on Dawson Street

around 1936

facsimile of original gelatin silver print

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

Julia Zavacky Warhola (far right) with family members in Mikova

around 1910

facsimile of original gelatin silver print, and vellum

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

Julia Zavacky Warhola in a photograph made for her passport

1920

facsimile of original gelatin silver print

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

List or Manifest of Alien Passengers for the United States Immigration Officer at Port of Arrival, 11 June 1921

printed 2020

facsimile print on paper

Presented to Tate 2019 by American Family Immigration
History Center. Z75663

Warhol's mother, Julia Warhola (Varhola), was issued this document when she landed at Ellis Island, New York, in 1921. Warhol's father, Andrej Warhola (Varhola), whom she married in 1909, is recorded as the person she plans to join. Andrej had moved to America in 1914 to avoid conscription into the Austro-Hungarian army during the First World War. Andrej and Julia raised their family in Pittsburgh, Pennsylvania.

Gallery 3

Pop and Screenprinting

In 1962, Warhol began to make commercial screenprints to speed up the process of replicating his images. He used photographs from newspapers and magazines and reproduced these multiple times in his paintings. This process removed traces of the artist's hand, but Warhol often opted to over- or under-ink his screens to disrupt the images.

Warhol described the making of these screenprinted Pop works as “being like a machine,” as the process was often mechanized and included multiple people. The collaborative and impersonal nature of the screenprinting process resonated with Warhol, who once suggested that “everybody should be a machine,” as machines don't discriminate. If people operated as machines, then “everybody should like everybody,” whatever their race, gender, or sexuality. Warhol's open and fluid approach to art and people reflected some of the social changes and intellectual debates that were taking place in the 1960s.

Ethel Scull 36 Times

1963

acrylic and silkscreen on canvas

Jointly owned by the Whitney Museum of American Art and The Metropolitan Museum of Art; Gift of Ethel Redner Scull, 2001

Self-Portrait

1964

synthetic paint and silkscreen ink on canvas

Fondation Louis Vuitton, Paris

Warhol used a single image from a photo booth strip to make this painting, part of his first series of self-portraits. He preserved the dividing lines of the strip, so the image on the canvas resembles a film negative. His pose resembles a film star's head shot rather than something that might appear in a traditional self-portrait. In addition to providing Warhol with the necessary privacy and immediacy to play with his own representation, the automation of the photo booth enables its camera to capture unrehearsed and spontaneous expressions, chance qualities the artist evidently wanted to include in this machine-generated image of himself.

Multicolour Paintings and Titling

When Warhol started screenprinting in 1962, he would send an image to be made into a stencil by a professional silkscreen maker. He provided instructions about his desired crop, size, and final contrast. An impression from the screenprint would then be produced, most commonly in black ink on unstretched linen canvas. Screenprinting "was all so simple," Warhol once said of the process, which he described as "quick and chancy," noting that he "was thrilled with it." In works with a range of colours, he usually pre-painted large areas of the canvas, then screenprinted on top, sometimes adding additional layers of paint. With a few exceptions, Warhol did not title his works. They often have descriptive titles provided by other people.

Jackie Frieze

1964

silkscreen on linen

Collection Museum of Contemporary Art Chicago,
gift of Beatrice Cummings Mayer, 2007.32

On November 22, 1963, American President John F. Kennedy was assassinated while travelling in a motorcade in Dallas, Texas. His wife, Jackie Kennedy, was sitting beside him. Warhol responded to the event by painting news photographs of the First Lady before and after her husband was killed. Two panels show her smiling when she arrived in Dallas shortly before the shooting, while two others show her in profile during the swearing-in of Lyndon B. Johnson as President later that year. This work also includes portraits of Jackie at her husband's funeral—two veiled and two unveiled. Warhol allowed the canvases to be arranged in any order, breaking any sense of narrative or timeline—to him, this multi-panel painting was an altarpiece to the bereaved First Lady, whom he compares to the suffering Virgin Mary.

The Kennedy assassination sent shockwaves around the world and within the American Catholic community, of which Warhol was a part. Kennedy was the first and only Roman Catholic President of the United States until Joe Biden was elected in 2020. At the time, Kennedy's religious background meant that his administration heralded the beginning of a new and more inclusive United States of America.

Jackie Triptych

1964

screenprint and acrylic paint on three canvases

Museum Ludwig, Cologne / Donation Ludwig Collection 1976

Marilyn Diptych

1962

acrylic paint on 2 canvases

Tate. Purchased 1980

Marilyn Monroe died of a drug overdose on August 5, 1962. Warhol made his first paintings of the actress shortly thereafter, using a publicity photo from her 1953 film *Niagara* as his source image. The two contrasting canvases in *Marilyn Diptych* might be seen to suggest the division between the public and private lives of the star, who was one of the most famous women in the world at the time.

However, Warhol might not have been so deliberate when making this work. According to one account, he created this diptych when the art collectors Burton and Emily Tremaine visited his home. They suggested that two canvases he had already made could be presented as a diptych. The artist responded, somewhat arbitrarily, "Gee whiz, yes."

Most Wanted Men

No. 1, John M.

1964

screenprints on linen

Collection of the Herbert F. Johnson Museum of Art, Cornell University.

Acquired with funds provided by the National Endowment for the Arts, and through the generosity of individual donors

This painting comes from Warhol's series *Thirteen Most Wanted Men*. The series began as a single mural made up of mug shots, which the artist screenprinted on boards and displayed outside the New York State Pavilion at the 1964 World's Fair in Queens. He got the idea from a pamphlet titled "Thirteen Most Wanted," which was published by the New York Police Department in 1962. Soon after the mural was installed, the organizers asked that it be removed, possibly because they thought it was promoting criminality. The title also deliberately plays on the idea of wanting someone in the sense of desire—at the time, many gay bars were being shut down in New York in an attempt to "clean up" the city.

Hand-Painted and Stencilled Pop

Although Warhol was a successful commercial illustrator by the late 1950s, he wanted to be taken seriously as a fine artist. In 1960, inspired by work he saw in New York galleries, he started making paintings based on images from advertisements, using expressive brushwork. Two years later, he adopted the silkscreen technique, which led to the graphic style now known as Pop art.

Warhol grew up eating "soup" made of watered-down ketchup with salt. His representations of consumer items such as Campbell's soup cans are rooted in his experience as a son

of poor, working-class immigrants trying to make a life for themselves in the United States. For Warhol, Campbell Soup represented America and its consumer culture, in which he aspired to take part.

129 Die in Jet!

1962

acrylic paint and graphite on canvas

Museum Ludwig, Cologne / Donation Ludwig Collection 1976

New York curator Henry Geldzahler supplied the idea for this work, which marks the beginning of Warhol's so-called "Death and Disaster" series. The painting is based on a front-page newspaper report detailing a crash at Paris's Orly Airport. 130 people were killed, including members of the Atlanta Art Association. Rather than screenprinting this work, Warhol deployed a variety of painting, blotting, and stencilling techniques to capture the combination of photography and text that enables newspapers to provide information to the public.

Before and After [3]

1961

casein on linen

Doris and Donald Fischer Collection at the San Francisco Museum of Modern Art

This work is based on an advertisement for cosmetic surgery. Warhol underwent an operation in 1957 to remove the ball on the

end of his nose, a feature he felt made him look “too ethnic.” He was apparently very disappointed with the results.

Warhol was self-conscious about his physical appearance throughout his life and experimented with fashion and makeup to transform how he looked. In the early 1950s, he began covering up his thin, receding hair with a light brown toupee; he later adopted blond and then silver-grey wigs. Toward the end of the 1950s, he used contact lenses, in addition to glasses, to deal with his short-sightedness.

100 Campbell’s Soup Cans

1962

casein, acrylic paint, and graphite on canvas

MMK Museum für Moderne Kunst Frankfurt am Main,
former collection of Karl Ströher, Darmstadt

Warhol’s first major exhibition was at the Ferus Gallery in Los Angeles in 1962. It was here that he first showed his Campbell’s Soup Can paintings. Although Warhol painted these works by hand, he also used a stencil to speed up the process. He combined multiple images of the same type of soup, using repetition to play with the ideas of originality and uniqueness while commenting on the relentless consumerism encouraged by mass media in the period following the Second World War.

Two Dollar Bills (Front and Rear)

1962

silkscreen on canvas

Museum Ludwig, Cologne/ Donation Ludwig Collection 1976

Dance Diagram [1]

[Fox Trot: “The Double Twinkle-Man”]

1962

casein and graphite on canvas

MMK Museum für Moderne Kunst Frankfurt am Main,
former collection of Karl Ströher, Darmstadt

Warhol made this dance diagram during the revival of jazz and swing dances such as the Charleston and the foxtrot during the late 1950s and early 1960s. He based the work on an instructional diagram published by the Dance Society in 1956. Warhol projected the image onto canvas and traced it with a pencil, then painted it with a milk-based paint called casein. He made this right before he began to use his silkscreen technique, which can be seen in the adjoining gallery.

Warhol made sure that the result didn't look handpainted, but rather had a machine-like precision. This work can be seen as a response to the gestural paintings of the Abstract Expressionists, with the artist likening their expressive brushwork to formulaic, pre-planned dance steps.

Gallery 4

The Factory

The Factory, the experimental art studio and social space that Warhol established on East 47th Street in Midtown Manhattan in 1963, played a key role in cultivating the artist's aura of fame. Warhol asked his collaborator and former lover Billy Name to cover the space with silver paint and tin foil after seeing Name's similarly decorated apartment. Mass production of Warhol's paintings and sculptures took place in the Factory, which also provided a site for the artist to pursue his newfound interest in underground filmmaking. In 1967, after the original location was slated for demolition, Warhol moved the Factory to Union Square in Lower Manhattan.

Warhol and his collaborators produced more than 500 films between 1963 and 1972. Their unscripted movies, which generally lack coherent storylines, challenged the conventions of narrative Hollywood cinema. The films usually featured Warhol's "superstars," a group of personalities who spent their time at the Factory. By the mid-1960s, the Factory and the scene it housed had become a kind of living artwork, as famous and controversial as Warhol's paintings.

Elvis I and II

1963–1964

(silver canvas) silkscreen ink and spray paint on linen;

(blue canvas) silkscreen ink and acrylic paint on linen

Art Gallery of Ontario, Gift from the Women's Committee Fund,
1966

65/35

While Warhol's paintings of Marilyn Monroe and Jackie Kennedy are his most famous celebrity portraits, he also depicted male actors and singers. This two-panel work of Elvis Presley is based on a publicity still for the 1960 movie *Flaming Star*. Locked, loaded, and ready, these representations of the gun-toting performer provide a kind of commentary on 1950s stereotypes of masculinity—specifically the bad-boy greaser and the Wild West cowboy—but they also transform Elvis into a homoerotically charged, feminized icon, complete with lipstick and purple trousers.

Sleep

1963

film (digital transfer of 16 mm print; black-and-white, silent, 5 hours, 21 min., at 16 frames per sec.)

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

From the beginning of his career, Warhol drew on his intimate, personal relationships to create art. He made his first serious film, *Sleep*, over several nights in 1963. The film shows 22 close-ups of the poet John Giorno, who was briefly Warhol's lover, as he sleeps in the nude. Giorno's ability to stay up for days while using drugs fascinated Warhol, who wondered whether sleep would become obsolete.

Warhol used a 16 mm camera to shoot around 50 three-minute reels of film for *Sleep*. His co-editor Sarah Dalton recalled that Warhol asked her to remove the "bits where John moved too

much” in order to minimize drama and narrative. The final version, projected in slow motion, lasts more than five hours, giving the film a dream-like feel.

John Giorno said that Warhol navigated around the potential homoeroticism of this film “by making the movie *Sleep* into an abstract painting: the body of a man as a field of light and shadow.”

Screen Tests

(selection)

1964–1966

- ST315 – Jack Smith 1964
- ST323 – Susan Sontag 1964
- ST33 – Ann Buchanan 1964
- ST52 – Lucinda Childs 1964
- ST183 – Kyoko Kishida 1964
- ST61 – Rufus Collins 1964
- ST230 – Ivy Nicholson 1964
- ST155 – Dennis Hopper 1964
- ST159 – Peter Hujar 1964
- ST222 – Mario Montez 1965
- ST142 – Jane Holzer 1965
- ST308 – Edie Sedgwick 1965
- ST79 – Marcel Duchamp 1966
- ST82 – Bob Dylan 1966
- ST115 – Allen Ginsberg 1966

films (digital transfer of 16 mm prints, black-and-white, approx. 1 hour)

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

Between 1964 and 1966, Warhol documented people who passed through the Factory in his *Screen Tests*. Intended as film portraits, they emerged out of Warhol's *Most Wanted Men* series of paintings. The title refers to the Hollywood practice of filming new actors to test their screen presence. Warhol simply left his subjects to be themselves. They sat in front of the camera with nothing to do but endure its gaze for the duration of the film reel.

Jack Smith (ST315)

1964

When Warhol was asked in 1965 whom he admired in the independent American film scene, his answer was Jack Smith. An influential artist, performer, and filmmaker, Smith (1932–1989) coined the term “superstar” to describe the crossdresser and drag queen Mario Montez, who went on to appear in a number of Warhol's films. Smith died from complications due to AIDS in 1989.

Susan Sontag (ST323)

1964

At the time this was filmed, the writer and critic Susan Sontag (1933–2004) had just published her landmark essay “Notes on Camp” in the intellectual quarterly *Partisan Review*. In a BBC film documenting the making of this *Screen Test*, Warhol offers the

following direction to Sontag: “Just do what you’re doing.” Warhol went on to make a film titled *Camp* the following year.

Ann Buchanan (ST33)

1964

Warhol once stated that Ann Buchanan’s *Screen Test* was his favourite because she didn’t blink, so her eyes eventually filled with tears. Buchanan participated in the Beat poetry scenes in San Francisco and New York and knew writers such as Allen Ginsberg.

Lucinda Childs (ST52)

1964

The pioneering choreographer and dancer Lucinda Childs (born 1940) was part of the Judson Dance Theatre, a creative community in New York that also included artists Yvonne Rainer and Robert Rauschenberg. Warhol attended a number of performances by the group, and Billy Name, who created the Factory’s silver-lined interior, did the lighting for several Judson shows.

Kyoko Kishida (ST183)

1964

Kyoko Kishida (1930–2006) was a Japanese stage and screen actor. This *Screen Test* was likely filmed when Kishida was in New York for the premiere of her starring role in the avant-garde film *Woman in the Dunes* (1964), directed by Hiroshi

Teshigahara, one of the most acclaimed Japanese filmmakers of all time.

Rufus Collins (ST61)

1964

Warhol first met Rufus Collins (1935–1996) in the 1950s. In the 1960s, Collins was a member of The Living Theatre, an experimental theatre company. This film is part of *The Thirteen Most Beautiful Boys*, a subsection of Warhol's *Screen Tests*. Collins, who trained at the Actors Studio in New York, went on to appear in *The Rocky Horror Picture Show* (1975) and *The Hunger* (1983). He died in Holland from complications due to AIDS in 1996.

Ivy Nicholson (ST230)

1964

The model and actor Ivy Nicholson (born 1933) starred in a number of early Warhol films, including *John and Ivy* (1965), in which she appeared with her husband and two sons in their East Village apartment. *John and Ivy* was among the first of Warhol's films to feature sound.

Dennis Hopper (ST155)

1964

When Warhol shot Dennis Hopper (1936–2010), the actor had already appeared in television shows and feature films. An early

fan of Warhol's work, Hopper hosted a party when the artist exhibited his *Elvis* paintings in Los Angeles in 1963. Hopper was told by Warhol that his *Screen Test* would form part of Warhol's series *The Thirteen Most Beautiful Boys*. The actor said he called on an "emotional memory" to shape his performance, a technique he had learned from years of training in Method acting.

Peter Hugar (ST159)

1964

At the time of his *Screen Test*, Peter Hugar (1934–1987) worked as a studio assistant to the commercial photographer Harold Krieger. An accomplished art photographer and portraitist in his own right, Hugar in 1974 took a now famous photograph of the transgender Warhol superstar Candy Darling on her deathbed. Although Hugar was not explicitly political in his work, he had a relationship with the outspoken artist, writer, and activist David Wojnarowicz. Hugar died from complications related to AIDS in 1987.

Mario Montez (ST222)

1965

After adopting a drag name inspired by Hollywood B movie actor Maria Montez, René Rivera (1935–2013) found fame as the star of numerous Jack Smith films, most notably *Flaming Creatures* (1962–1963). Montez went on to appear in Warhol films including

More Milk Yvette (1965) and *Chelsea Girls* (1966), becoming one of the first drag performers to earn recognition in the mainstream.

Jane Holzer (ST142)

1965

Jane Holzer (born 1940) is an art collector and film producer. In the early 1960s she was known on the New York social scene for moving between the realms of art, fashion, and society. She is considered to be Warhol's first female superstar. Holzer stepped away from the Factory scene after the arrival of Edie Sedgwick in 1965, but she remained friends with Warhol until his death.

Edie Sedgwick (ST308)

1965

Perhaps the most famous of Warhol's superstars, Edie Sedgwick (1943–1971) came from a prominent New England family. She appeared in most of Warhol's films from 1965 onward and found mainstream success thanks to her upbeat personality and sense of style. She starred in scripted films for Warhol that documented her daily life. Sedgwick died at the age of 28 due to an accidental overdose of barbiturates.

Marcel Duchamp (ST79)

1966

Warhol was a fan of the artist Marcel Duchamp (1887–1968). Duchamp's concept of the "ready-made," an everyday object selected by an artist and exhibited as art, was often held up

as a precursor to Warhol's Pop art works. While many *Screen Tests* were made at the Factory, this was shot at an exhibition opening.

Bob Dylan (ST82)

1966

The singer/songwriter Bob Dylan (born 1941) was a peripheral but significant part of the Warhol scene. On the day this *Screen Test* was filmed, Dylan was given (or simply took) a silver *Elvis* painting. He later traded it to his manager for a sofa.

Allen Ginsberg (ST115)

1966

The Beat poet and philosopher Allen Ginsberg (1926–1997) was an integral part of the 1960s counterculture, having achieved great success and notoriety with his poem *Howl* (1954–1955). He appeared in Warhol's film *Couch* (1964) with his lover Peter Orlovsky. Ginsberg's *Screen Test* was shot on December 4, 1966, and is believed to be one of the last ones Warhol made.

AFTER ANDY WARHOL

Cow Wallpaper

[pink on yellow]

1966 [Warhol Museum Series 1994]

screenprint on wallpaper

Refabricated by the Andy Warhol Museum, Pittsburgh

© The Andy Warhol Foundation for the Visual Arts, Inc.

Silver Clouds

1966 [Warhol Museum Series 1994]

helium-filled metalized plastic film (Scotchpak)

The Andy Warhol Museum, Pittsburgh

In 1965, at the height of his fame, Warhol announced that he was retiring from painting to make films. He staged his “farewell” in a New York gallery the following year. One room included only wallpaper featuring a fluorescent pink cow. In the other, metallic silver balloons filled with helium floated through the gallery space, where viewers could interact with them. Titled *Silver Clouds*, this work continued Warhol’s association with the colour silver: the silver Factory, his silver paintings, his silver-grey wigs.

Warhol described *Silver Clouds*, which he made with engineer Billy Klüver, as “paintings that float.” He wanted to challenge the dominance of Minimalist art in the New York art scene at the time. Minimalism prioritized order, mathematical precision, and heavy industrial materials. Although *Silver Clouds* is also made of an industrial material, a silver laminate called Scotchpak, Warhol approached this work with a focus on fluidity, buoyancy, and movement.

Silver Liz as Cleopatra

1963

silver paint, silkscreen ink, and pencil on linen

Art Gallery of Ontario, Gift of Mrs. Else Landauer, in memory of her husband, Walter Landauer, 1979

79/114

In 1963, when Warhol painted this picture, Elizabeth Taylor became the first actor in history to earn more than \$1 million for her role in *Cleopatra*, that year's highest grossing film. In addition to offering a commentary on Taylor's fame and mass-mediated celebrity image, Warhol is also referring here to the illusion and fantasy of the silver screen. The strips of Taylor's repeated silkscreened image appear to hover in front of the hand-painted silver background. Warhol offers a literal interpretation of this floating sensation in his *Silver Clouds* (1966), in the adjacent gallery.

Gallery 5

The Shooting

On June 3, 1968, Valerie Solanas, a radical feminist and writer who had been part of the Factory scene for a short time, shot Warhol at the Union Square location, damaging his internal organs. (On the same afternoon, she also took aim at Mario Amaya, a former chief curator of the AGO.) Warhol was rushed to hospital, where he was declared clinically dead before doctors managed to revive him. Solanas, who called for an end to the male sex and to capitalist society in her self-described "social propaganda" manifesto, *SCUM*, told the police Warhol was stealing her ideas.

The shooting affected Warhol's physical and mental health for the rest of his life. It also prompted him to reevaluate his lifestyle. In addition to wearing a surgical corset, he had trouble eating and became nervous around people he didn't know. Unsurprisingly, he terminated the Factory's open-door policy.

Stan Wolfson

born United States, 1942

Superstar Viva comforts Julia Warhola inside a taxicab as they leave Columbus Hospital in Manhattan on 3 June 1968. Warhol had been shot earlier in the day at his studio by Valerie Solanas

1968; printed 2019

facsimile print on paper

Newsday RM via Getty Images

GENE R. SWENSON

born Kansas, Missouri, United States, 1934

died 1969

The Personality of the Artist at Stable Gallery, New York, April 21 – May 9, 1964 (exhibition announcement)

1964

offset lithograph on coated paper

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

**ANDY WARHOL
(ARTIST)**

**NAT FINKELSTEIN
(PHOTOGRAPHER)**

born Brooklyn, New York, United States, 1933
died Shandaken, New York, United States, 2009

**BILLY NAME
(PHOTOGRAPHER)**

born Poughkeepsie, New York, United States, 1940
died Hudson, New York, United States, 2016

Andy Warhol's Index (Book)

1967

offset lithograph on paper, lenticular photograph on buckram
board cover, and printed ink on plastic bag

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

Index was an artist book made by Warhol and published by Random House, a large mainstream press. Featuring a holographic cover, pop-up pages, a silver balloon, and a paper disc, it presented a view of the Factory through photographs by Nat Finkelstein, Billy Name, and Stephen Shore. The back cover shows the actor Allen Midgette, who was appointed to impersonate Warhol on a college lecture tour in 1967 because, the artist said, he “made a much better Andy Warhol than I did.” The hoax was discovered following an event at the University of Utah.

ANDY WARHOL
(ARTIST)

NAT FINKELSTEIN
(PHOTOGRAPHER)

born Brooklyn, New York, United States, 1933
died Shandaken, New York, United States, 2009

BILLY NAME
(PHOTOGRAPHER)

born Poughkeepsie, New York, United States, 1940
died Hudson, New York, United States, 2016

Andy Warhol's Index (Book)

1967

book: offset lithograph on paper, lenticular photograph
on buckram board cover, and printed ink on plastic bag
The Andy Warhol Museum, Pittsburgh; Founding
Collection, Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

Deus Ex Machina

1962

in *Harper's Bazaar* magazine, vol. 96, no. 3012,
November 1962
print on paper
Purchased by Tate 2020

This magazine spread is noteworthy for containing a rare reference to “commonism,” a term Warhol used to describe his pop works. A pun on Communism, commonism alluded to the artist’s interest in common objects such as comics, soup cans, television sets, and soda bottles.

The Philosophy of Andy Warhol: From A to B and Back Again

1975

book; print on paper

Purchased by Tate 2020, Tate Library

The Philosophy of Andy Warhol: From A to B and Back Again

1975

book; print on paper

Purchased by Tate 2020, Tate Library

Mothers

1966

Interview with Julia Warhola in *Esquire* magazine, November

1966

print on paper

Purchased by Tate 2020

Julia Warhola was interviewed by *Esquire* magazine for a feature about the mothers of men who worked in different fields.

Apparently, Warhol was annoyed that they transcribed her interview using her exact words, as opposed to correcting her speech errors.

VALERIE SOLANAS

born Ventnor City, New Jersey, United States, 1936
died San Francisco, California, United States, 1988

SCUM Manifesto

1967

book: printed ink on paper

Purchased by Tate 2020

Valerie Solanas originally self-published her *SCUM Manifesto* in 1967. This edition from 1968 was published soon after Warhol was shot. Featured on its back cover is the June 4, 1968, issue of the *New York Daily News*, which announced that Warhol had been shot. A cornerstone of radical feminist literature, the *SCUM Manifesto* urges women to “overthrow the government, eliminate the money system, institute complete automation, and eliminate the male sex.”

ANDY WARHOL
(ARTIST)

STEPHEN SHORE
(PHOTOGRAPHER)

American, born 1947

**BILLY NAME
(PHOTOGRAPHER)**

born Poughkeepsie, New York, United States, 1940
died Hudson, New York, United States, 2016

Andy Warhol / Moderna Museet exhibition catalogue

1968

printed ink on paper

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

Warhol's catalogue for his exhibition at Moderna Museet in Stockholm has become a collector's item. It was designed by the publisher Kasper König, who was 24 at the time. The catalogue is notable for the number of pages it dedicates to quotes from Warhol, stills from his films and images taken by Stephen Shore and Billy Name of the Factory scene.

a: A Novel

1968

printed ink on paper

Tate Library

Purchased by Tate 2019

Warhol's novel, entitled *a*, consists of transcripts of taped conversations. In 1964, Warhol bought his first tape recorder,

which he often referred to as his “wife.” In the novel, he recorded Factory superstars gossiping, often while they were high on amphetamines. A number of superstars feature in the book under pseudonyms. Warhol was listed as “Drella,” a combination of Dracula and Cinderella. The recordings were transcribed by three volunteers. The book retains many of the errors made by the typists and features different layouts that attempt to make sense of the rapid speech patterns of the interviewees.

Blue Movie (transcript)

1970

book: print on paper

Purchased by Tate 2020

Blue Movie (transcript)

1970

book: print on paper

Purchased by Tate 2020

Warhol made *Blue Movie* soon after he was released from the hospital. Originally called *Fuck*, the film featured Factory superstars Viva (who came up with the idea for the project) and Louis Waldon engaging in sexual activity. When the film was confiscated by the authorities, Warhol released a transcript of *Blue Movie*, revealing that much of the content actually involved the stars talking—they discussed their lives, the Vietnam War, and sexual techniques.

Raid the Icebox

1969

book: print on paper
Purchased by Tate

Raid the Icebox

1969

book: print on paper
Purchased by Tate

In 1969, the Rhode Island School of Design's Museum of Art asked Warhol to curate the first in what was meant to be a series of exhibitions called *Raid the Icebox*. Warhol's selection showed little concern for conventional art historical or monetary value. He presented paintings by famous and unknown artists alongside decorative arts and commercial design in a display that replicated the museum's overcrowded collection vaults. Warhol's presentation surprised the museum's director, Daniel Robbins, who recalled: "There were exasperating moments when we felt that Andy Warhol was exhibiting 'storage' rather than works of art."

GEORGE MACIUNAS (DESIGNER)

born Kaunas, Lithuania, 1931

died Boston, Massachusetts, United States, 1978

JONAS MEKAS (EDITOR-IN-CHIEF)

born Semeniškiai, Lithuania, 1922

died New York, New York, United States, 2019

GERARD MALANGA
(EDITOR)

born The Bronx, New York, United States, 1943

Film Culture

Summer 1967

(No. 45)

print on paper

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

“Actress Shoots Andy Warhol / cries ‘He controlled my life’”

Tuesday, June 4, 1968

from the New York Daily News facsimile from an original
newsprint clipping

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

Notebook [foot fetishes]

around 1969

ballpoint pen and felt-tip marker on notebook paper

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

Norelco® audio cassette recorder

1964

moulded plastic with metal parts

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

Interview magazine, vol.1, no.1

1969

printed ink on newsprint

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

Gallery 6

Warhol and the Music Industry

Warhol worked with rock artists on various projects. In collaboration with the singer Nico and the Velvet Underground, whose record covers and performance posters are exhibited on this wall, he created the experimental Exploding Plastic Inevitable, which is installed in the gallery at the end of the hall. Between the late 1960s and the 1980s, Warhol exhibited his versatility by designing record covers for mainstream music labels, creating artwork for albums by popular singers such as John Lennon, Diana Ross, and Aretha Franklin. Examples of those are exhibited on the opposite wall.

ANDY WARHOL
(COVER ILLUSTRATION)

**THE VELVET UNDERGROUND
(RECORDING ARTIST)**

active New York City, New York, United States, 1964–1973

The Velvet Underground & Nico LP

1967

cardboard LP sleeve and vinyl record

Museum of Applied Arts Cologne / Collection Ulrich Reininghaus

**ANDY WARHOL
(COVER ILLUSTRATION)**

**THE VELVET UNDERGROUND
(RECORDING ARTIST)**

active New York City, New York, United States, 1964–1973

The Velvet Underground & Nico LP

1967

cardboard LP sleeve and vinyl record

Museum of Applied Arts Cologne / Collection Ulrich Reininghaus

Steve Paul's THE SCENE poster

1966

screenprint on paper

ARTIST ROOMS. Acquired jointly by Tate and the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

Pop-Op Rock

date unknown

screenprint on paper

ARTIST ROOMS. Acquired jointly by Tate and the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

Exploding Plastic Inevitable

By combining films with performance and music, Warhol and his Factory associates expanded the idea of what cinema could be. In 1966 and 1967, he co-organized multimedia shows called *Andy Warhol's Uptight*, which were later rebranded as *Exploding Plastic Inevitable* or *EPI*.

In addition to featuring sets by avant-garde rock band The Velvet Underground and the unconventional vocalist Nico, *EPI* included superimposed projections of still images and Warhol's films. Coloured gels and strobe lights overlaid these projections, while Factory superstars, including Gerard Malanga and Mary Woronov, danced with whips in the three-dimensional space. *EPI* went on to tour music venues and college campuses around the United States, reinforcing Warhol's reputation as a countercultural artist. The technologies used in *EPI* have become standard practice in live music gigs, a testament to the innovation and popularity of Warhol's conflation of spectators with performers in a wholly participatory environment of light, image, and sound.

This room was designed by The Andy Warhol Museum, Pittsburgh, to capture the mood of the *Exploding Plastic Inevitable* shows.

VISITORS PLEASE NOTE:

This installation contains flashing lights and loud sounds that may affect visitors with visual and auditory sensitivities. Works in this room contain sexually explicit content.

Exploding Plastic Inevitable

1966; reconfigured 2014

film (16 mm, black-and-white, silent), sound, and slides (35 mm, transferred to digital files, colour)

The Andy Warhol Museum, Pittsburgh

FILMS

Simultaneously projected on walls; counterclockwise, from the wall to your left.

WALL 1

left:

Salvador Dali / reel 1

centre:

Salvador Dali / reel 2

right:

“Velvet Underground”

WALL 2

left and right:

More Milk, Yvette

The Velvet Underground and Nico

centre:

The Velvet Underground and Nico

WALL 3

left and right:

Whips

Vinyl

centre:

“Velvet Underground”

WALL 4

left top:

Salvador Dali / reel 1

“Gerard Begins”

left bottom:

Salvador Dali / reel 2

“Gerard Begins”

right:

“Kiss the Boot”

[*EPI* Background reel]

MUSIC

THE VELVET UNDERGROUND

1. “Booker T.” (6 min. 46 sec.)
2. “I’m Not a Young Man Anymore” (6 min. 17 sec.)
3. “Guess I’m Falling in Love” (4 min. 10 sec.)
4. “I’m Waiting for the Man” (5 min. 28 sec.)
5. “Run Run Run” (6 min. 58 sec.)
6. “Sister Ray” (19 min. 3 sec.)
7. “The Gift” (10 min. 25 sec.)
8. “Melody Laughter” (10 min. 43 sec.)

ANDY WARHOL

(COVER ILLUSTRATION)

ARETHA FRANKLIN
(RECORDING ARTIST)

born Memphis, Tennessee, United States, 1942
died Detroit, Michigan, United States, 2018

Aretha (Arista Records)

1986

cardboard LP sleeve and vinyl record

Museum of Applied Arts Cologne / Collection Ulrich Reininghaus

ANDY WARHOL
(COVER ILLUSTRATION)

PAUL ANKA
(RECORDING ARTIST)

born Ottawa, Ontario, Canada, 1941

The Painter (United Artists Records)

1976

cardboard LP sleeve and vinyl record

Museum of Applied Arts Cologne / Collection Ulrich Reininghaus

ANDY WARHOL
(COVER ILLUSTRATION)

LIZA MINNELLI
(RECORDING ARTIST)

born Los Angeles, California, United States, 1946

Live at Carnegie Hall (Aitel)

1981

cardboard LP sleeve and vinyl record

Museum of Applied Arts Cologne / Collection Ulrich Reininghaus

**ANDY WARHOL
(COVER ILLUSTRATION)**

**THE ROLLING STONES
(RECORDING ARTISTS)**

English, active 1962–present

Emotional Tattoo (bootleg LP)

1983

cardboard record cover and vinyl record

Museum of Applied Arts Cologne / Collection Ulrich Reininghaus

**ANDY WARHOL
(COVER ILLUSTRATION)**

**DEBBIE HARRY
(RECORDING ARTIST)**

born Miami, Florida, United States, 1945

Rockbird (Geffen Records)

1986

cardboard LP sleeve and vinyl record

Museum of Applied Arts Cologne / Collection Ulrich Reininghaus

**ANDY WARHOL
(COVER ILLUSTRATION)**

**JOHN LENNON
(RECORDING ARTIST)**

born Liverpool, England, United Kingdom, 1940
died New York City, New York, United States, 1989

Menlove Ave. (EMI/Capitol Records)

1986

cardboard record cover and vinyl record

Museum of Applied Arts Cologne / Collection Ulrich Reininghaus

**ANDY WARHOL
(COVER ILLUSTRATION)**

**DIANA ROSS
(RECORDING ARTIST)**

born Detroit, Michigan, United States, 1944

Silk Electric (RCA Records)

1982

cardboard record cover and vinyl record, with silk sticker

Museum of Applied Arts Cologne / Collection Ulrich Reininghaus

**ANDY WARHOL
(COVER ILLUSTRATION)**

BILLY SQUIER
(RECORDING ARTIST)

born Wellesley, Massachusetts, United States, 1950

Emotions in Motion (Capitol Records)

1982

cardboard record cover and vinyl record

Museum of Applied Arts Cologne / Collection Ulrich Reininghaus

Gallery 7

Back to Work

After Warhol was shot by Valerie Solanas in 1968, he transformed the Union Square Factory from an open social space to a workshop focused on what he called “Business Art.” Warhol explained that “making money is art, and working is art—and good business is the best art.”

Around this time Warhol began making large screenprint editions of his earlier work. He also made decorative but politically charged wallpapers and continued to engage with more experimental art forms. For example, in response to artists who across the globe were exploring performance as an artistic medium, he documented himself vacuuming a gallery carpet for an exhibition. Warhol also started producing his *Factory Diaries: Videos of Life in the Factory and at Home*—unscripted,

unrehearsed non-narrative footage of his daily life, which includes the tape of his mother, Julia Warhola, on view in this gallery.

Factory Diary: Julia Warhola in Bed Talking

around 1970–1971

1/2-inch reel-to-reel videotape

(digital transfer, black-and-white, sound, 23 min.)

The Andy Warhol Museum, Pittsburgh

In this *Factory Diary*, Warhol films his mother, Julia, in her bed at home. At moments you can hear her speak to Warhol in her native tongue, Rusyn—a Slavic dialect. He responds in English. Julia Warhola's ill health prompted her leave New York City and to return to Pittsburgh, where she died in 1972.

Facsimile of Mao Wallpaper created by Andy Warhol in 1974

1974; reprint 1994

screenprint on paper

Refabricated by The Andy Warhol Museum

© The Andy Warhol Foundation for the Visual Arts, Inc.

Warhol often asked other people for ideas of what he should paint, film, or print. Around 1972, Warhol's art dealer proposed that he depict the most "important" person of the 20th century—perhaps the scientist Albert Einstein. Instead, Warhol decided it should be the leader of the Chinese Communist Party, Chairman Mao Zedong, who had recently been identified as the most famous person in the world by *Life* magazine. The availability of Mao's image in China in the 1960s and 1970s

fascinated Warhol, who had a keen interest in Communism. Aspiring to create an art he called “Commonist,” he regularly compared “social equality” as defined by Communist governments to the way in which everyone has access to commodities in capitalist societies.

Marilyn Monroe from the *Marilyn* portfolio

1967

screenprint on paper

Art Gallery of Ontario, Anonymous gift, 1982

82/299.1

screenprint on paper

Art Gallery of Ontario, Anonymous gift, 1982

82/299.2

screenprint on paper

Art Gallery of Ontario, Anonymous gift, 1982

82/299.3

screenprint on paper

Art Gallery of Ontario, Anonymous gift, 1982

82/299.4

screenprint on paper

Art Gallery of Ontario, Anonymous gift, 1982

82/299.5

screenprint on paper

Art Gallery of Ontario, Gift of Dr. Michael Braudo, 2007
2007/755

screenprint on paper

Art Gallery of Ontario, Gift of Dr. Michael Braudo, 2007
2007/756

screenprint on paper

Art Gallery of Ontario, Gift of Mrs. Harry Davidson, 1971,
Donated by the Ontario Heritage Foundation, 1988
L71.3

In 1967 Warhol began publishing prints for public distribution under the name Factory Additions. One of his first projects was to create a series of screenprint portfolios on his signature subjects. He showcased Marilyn Monroe first; displayed here are 8 of the 10 prints from that portfolio. Warhol used the same publicity still he had worked from when making his famous *Marilyn Diptych*, which is on display earlier in this exhibition. Each image is printed using five screens—one with the photographic image and four others, each of which is designated for a specific colour. Warhol purposely printed some of these images with the screens out of alignment, to create a painterly effect. Referring to his repetition of this and other images, Warhol once said, “The more you look at the same, exact thing, the more the meaning goes away and the better and emptier you feel.”

To learn more about Warhol's printmaking process, watch *How to Print Like Warhol* here.

[Electric Chair]

1971

screenprint on 10 sheets of paper

Tate. Purchased 1982

Electrocution in an electric chair has been a common method of execution in America since the late 1800s. Warhol produced this series of 10 images of electric chairs in 1971, experimenting with colour and composition while exploring an idea that had preoccupied him since the 1960s: the ways in which mass media constantly exposes us to death, desensitizing us to its relentless presence in our lives. By creating a series of screenprints, Warhol was following his model of "Business Art": he could now sell the prints to make money. More than just that, though, he was also interested in the emotional effects of this repetition; as he suggested, "when you see a gruesome picture over and over again, it doesn't really have an effect" anymore.

ANDY WARHOL
(ARTIST)

MICHAEL KOSTIUK
(PHOTOGRAPHER)

born Paris, Texas, United States, 1944

Vacuum Cleaning, Art in Process V exhibition, Finch College Museum of Art

1972

6 photographs; silver gelatin prints on paper

Exhibition records of the Contemporary Wing of the Finch College Museum of Art, Archives of American Art

In 1972, Warhol was asked, along with a number of other artists, to create works for the exhibition *Art in Process V* at the Finch College Museum of Art, New York City. To prepare his contribution, Warhol used a vacuum cleaner to clean the carpet in the gallery. He documented the process in a series of photographs alongside the signed dust bag and the vacuum itself, which the gallery displayed on a plinth. This installation and gesture, which engaged with the more experimental practices of 1970s performance art, sit in contrast to the financially motivated “Business Art” model that Warhol used when making his record covers and screenprint editions.

Flowers

1964

fluorescent paint and silkscreen ink on linen

Private collection

In many ways, this highly decorative, garish painting anticipates Warhol’s wallpaper experiments, including the *Cow Wallpaper*, which you can see in the previous room, and the *Mao Wallpaper*, on view in this gallery. The fluorescent paint amplifies the notion

of “flower power,” a central concept of the hippie movement, which opposed the violence of the Vietnam War. Along with the bright green background, it transforms nature into something utterly synthetic and flat. The screenprint Warhol used to make this work is based on a close-up of hibiscus flowers from a special 1964 issue of *Modern Photography* magazine dedicated to colour processing. Warhol was later sued for copyright infringement by Patricia Caulfield, the original photographer, who felt this canvas copied her image too closely.

Gallery 8

Ladies and Gentlemen

In 1975, Warhol produced a series featuring unnamed Black and Latinx drag queens and trans women. The series was commissioned by Italian art dealer Luciano Anselmino, who also came up with the title, *Ladies and Gentlemen*. As this title suggests, Anselmino was interested in the dramatization of gender more than the lived experience of the models themselves—indeed, we can only identify a few subjects, and the names of those individuals are only known because Warhol asked them to sign their Polaroids. Warhol took more than 500 photographs of 14 models.

The subjects, who received a fee for posing, were recruited by Warhol’s friends from local drag bars. Some of the photographs were enlarged and made into silkscreens that were then applied to painted canvases. Warhol used expressive brushwork and finger painting to create new relationships between the different

layers of these richly textured works. In the end, the series explored not only gender and performance but glamour and personality.

Feedback: Representation and Ethics

This series raises questions about the relationships of power surrounding portraiture, particularly in works that memorialize underrepresented groups, including racialized individuals. Warhol documented a community he was not part of. Moreover, his sitters had little agency in determining how they were depicted or where the works would be shown.

Given the lack of representation of trans people in art, there has recently been renewed interest in this series and in the identities of the sitters. The 25 paintings in this room feature 7 of the models. The fact that little is known about most of the sitters reveals how the experiences of drag queens and trans people have not been fully captured in the historical record—especially the experiences of those who led secret lives in order to avoid social stigma and discrimination. It is important to think deeply about who tells the stories of members of marginalized communities and how those stories are shaped.

We want to hear your thoughts.

Was Warhol expressing empathy in these portraits of New York's trans community? Are these works exploitative? Scan this QR code if you would like to share your opinions in our online forum.

Gender, Identity, and Language

Since it is not possible to know how the models in the *Ladies and Gentlemen* series would have self-identified, we are referring to them using the phrases “drag queen” and “trans woman.” At the time Warhol made these pictures, the terms “drag” and “trans” were used, but often in a different way than they are today. A drag performer is a person who dresses with the intention of exaggerating the concept of gender, often for the purpose of entertainment. Trans is an umbrella term that can be used for and by people whose gender identity does not neatly match the sex they were assigned at birth.

We are using the pronouns “she,” “her,” and “hers” when referring to the sitters in these works. Based on what we know about some of the models, it seems likely that these would have been their chosen pronouns. Some of them may have identified as male while also performing in drag productions, but many of these individuals also lived their lives as women.

Ladies and Gentlemen (Wilhelmina Ross)

1975

acrylic paint and silkscreen ink on canvas

Italian private collection

Of all the people who modelled for *Ladies and Gentlemen*, Wilhelmina Ross was Warhol’s favourite. The artist made 73 paintings, 29 drawings, and 5 collage portraits based on his 7 Polaroids of Ross. He also created 5 giant 10-foot canvases, including the one on display here.

Ross was born Douglas Mitchell Hunter in Kansas City, Missouri. She moved to New York in 1970. She named herself after the modelling agency Wilhelmina and the singer Diana Ross—a close friend of Warhol's. Along with Marsha P. Johnson, whose portraits you can also see in this gallery, Ross was a leading star in Jimmy Camicia's drag theatre company, Hot Peaches. At the end of 1974 Ross moved to Puerto Rico, where she lived for the next decade. In 1984, Ross learned she had AIDS and returned to Missouri to stay with her mother, who cared for her during the final years of her life.

Ladies and Gentlemen (Helen/Harry Morales)

1975

acrylic paint and screenprint on canvas

Italian private collection

Morales signed one of her Polaroids as Helen Morales, and one as Harry Morales. Corey Tippin, who was part of the Warhol scene in the 1970s, met Morales at the Gilded Grape, a bar in Times Square that was a popular hangout for Black and Latinx drag queens and trans women. Warhol enjoyed Morales's sitting so much that he asked her to come back the following day. When she returned, she was not wearing her bouffant wig, potentially signalling that she was beginning to trust Warhol and was open to creating portraits in which gender fluidity was more openly explored. Warhol took 42 Polaroids of Morales; from these, he made 31 paintings, 2 of which are on display here.

Ladies and Gentlemen

(Iris)

1975

acrylic paint and screenprint on canvas

Italian private collection

During their photoshoot, Warhol took 36 Polaroids of Iris. He went on to use 3 of those photographs for 26 paintings, 8 of which are on display here. While Iris did not sign her Polaroids, she has been identified by Corey Tippin, who was part of the Warhol scene in the early 1970s and who knew Iris personally. We know very little about Iris's life. She may have moved to Paris in 1977.

Ladies and Gentlemen (Lurdes)

1975

acrylic paint and screenprint on paper

Italian private collection

This painting is one of 28 portraits Warhol made of Lurdes. Although she appeared many times in this series, we know little to nothing about her. As he did in many works from the early 1970s, Warhol used his fingers to mix areas of colour. The orange screenprint ink in this work makes the green background more visible, so that it is difficult to know which layer was added first.

Ladies and Gentlemen (Marsha P. Johnson)

1975

acrylic paint and screenprint on canvas

Italian private collection

Marsha “Pay It No Mind” Johnson is the most famous subject in the *Ladies and Gentlemen* series, although Warhol only featured her in 2 paintings. She was a key figure in the Stonewall uprising, which helped to spark the gay rights movement. Often referred to as “Saint Marsha,” she continued to fight for LGBTQ+ rights throughout her life. In 1970, Johnson and her friend Sylvia Rivera founded Street Transvestite Action Revolutionaries, known as STAR, which provided support and shelter for homeless gay and trans youth until 1973. She was a member of the Gay Liberation Front, the Gay Activist Alliance, and ACT UP (AIDS Coalition to Unleash Power).

In 1992, Johnson was found dead in the Hudson River in New York City; many believe she was murdered. A monument dedicated to Johnson and to Sylvia Rivera is due to be unveiled in New York this year.

Ladies and Gentlemen (Broadway)

1975

acrylic paint and screenprint on canvas

Italian private collection

Warhol created 19 paintings of Broadway, 4 of which are on display here, from an original selection of 47 Polaroids. Although Broadway signed one of her Polaroids, we do not have any additional information about her.

Ladies and Gentlemen (Alphonso Panell)

1975

acrylic paint and screenprint on canvas

Italian private collection

After Wilhelmina Ross, Panell is featured in the largest number of portraits in the *Ladies and Gentlemen* series: She appears in 60 paintings based on 7 Polaroids, and 5 of those paintings are exhibited here. We know Panell's identity because she signed her Polaroid; Alphonso Panell is thought to be her birth name. Not much more is known about her. Jimmy Camicia, co-founder of the Hot Peaches theatre company, once recalled, "My impression of Panell was that she was very soft-spoken, gentle, and kind."

Gallery 9

Torso

1977

screenprint and acrylic paint on canvas

ZOYA Gallery, Slovakia

This work is based on a Polaroid photograph that shows actor and filmmaker Bobby Houston standing on his head. Warhol transforms the original image into a painting that appears to reference both ancient Roman sculpture and erotic photography. Warhol referred to his paintings depicting male nudes as "landscapes," because the focus is on the topography of muscles and flesh and not on the personality of the sitter.

Oxidation Painting

1978

mixed media and copper metallic pigment on canvas

Private collection

To make the works in the *Oxidation* series—commonly known as “piss paintings”—Warhol and his assistants poured urine (or urinated) onto mural-sized canvases that had been primed with paint mixed with copper. “Blooms” of colour were created through oxidation, the chemical reaction between these substances. This approach was seen as a witty and edgy response to the dripping and pouring techniques of the Abstract Expressionist painters Jackson Pollock and Helen Frankenthaler. Warhol’s *Oxidation* paintings also document his collaborative and radically experimental approach to making art throughout the 1970s.

Andy Warhol’s Interview

Warhol began *Interview* in 1968 as a film and poetry magazine. Though he claimed he started the magazine to give his assistant Gerard Malanga “something to do,” it soon became an important venue for uniting Warhol’s interests in film, fashion, art, and music. *Interview* pioneered a form of journalism that consisted of stars interviewing stars, offering insider insights into the world of Warhol and his associates. Many assumed that Warhol himself created the covers, but they were actually all designed by Richard Bernstein (1939–2002), who worked for the magazine between 1979 and 1989.

Some art critics dismissed *Interview* and Warhol’s other “Business Art” ventures as evidence that the artist was “selling out.”

However, such activities also helped finance Warhol's more experimental art practices, including the Torso series, which is based on erotic Polaroids of actors and of male models recruited in gay bathhouses.

Interview magazines

Covers designed by Richard Bernstein

Richard Bernstein

born and died New York City, New York, United States, 1939–2002

printed ink on paper

Tate Library

Tatum O'Neal, February 1980

Ron Duguay, March 1980

Alexander Gudonov, July 1980

Debra Winger, August 1980

Paloma Picasso, September 1980

Patti LuPone, October 1980

Diana Vreeland, December 1980

Fred Dryer, January 1981

Rex Smith, May 1981

Mick Jagger, August 1981

Second row left to right:

Fran Lebowitz, September 1981

Diana Ross, October 1981

Farrah Fawcett, February 1982

Maxwell Caulfield, March 1982

Phoebe Cates, June 1982
John McEnroe, August 1982
Michael Jackson, October 1982
Ali McGraw, November 1982
Calvin Klein, December 1982
Sting, January 1983

Third row left to right:

Nastassja Kinski, February 1983
Twiggy, March 1983
Susan Sarandon, June 1983
Richard Gere, October 1983
Matt Dillon, December 1983
United States Olympic Special, featuring Jerry Spencer,
January/February 1984
Jane Fonda, March 1984
Goldie Hawn, April 1984
Rob Lowe, May 1984
Mel Gibson, June 1984

Fourth row left to right:

Dolly Parton, July 1984
Jack Nicholson, 1984
Joan Collins, September 1984
Grace Jones, October 1984
Yoko Ono, January 1985
Mick Jagger, February 1985
Annie Lennox, May 1985
John Travolta, June 1985
Arnold Schwarzenegger, October 1985

Nick Rhodes, November 1985

Fifth row left to right:

Madonna, December 1985

Richard Pryor, March 1986

Cyndi Lauper, April 1986

Tom Cruise, May 1986

Stevie Wonder, June 1986

Robin Williams, August 1986

Bette Midler, September 1982

Cher, May 1982

Nancy Reagan, December 1981

Burt Reynolds, February 1976

Sixth row left to right:

Jodie Foster, January 1977

Xmas Xtras, featuring Bianca Jagger, December 1978

Debbie Harry, June 1979

Liza Minnelli, September 1979

Brad Davis, October 1979

Linda Hutton, January 1980

Sissy Spacek, May 1977

Liza Minnelli, October 1975

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Gallery 10

Warhol, Film, Video

Warhol's experiments with video, film, and mass media extended into television projects, co-produced with Vincent Fremont, through which he could reach an even larger audience. In 1980, he premiered Andy Warhol's TV on a cable television network. He followed this in 1986 with Andy Warhol's *Fifteen Minutes* on MTV. These shows capitalized on the artist's fame, his network of celebrity friends, and his obsession with recording scenes from everyday life, which he had been doing since the mid-1960s. The programs followed the format of his *Interview* magazine by presenting intimate conversations between stars.

On display in this gallery are an episode of *Andy Warhol's TV* from 1981, a *Factory Diary* from the same year, and a drawing he made for a German film. On display in the next gallery is a 1986 episode of *Andy Warhol's Fifteen Minutes*. These works show the diversity of Warhol's engagement with mass media in the 1980s.

Exposures

By the 1970s, Warhol was himself an international celebrity. He was a regular at hotspots such as the New York City nightclub Studio 54, where he documented that club's lively and legendary scene. Warhol famously went out every night, a habit he cheekily referred to as a "social disease." Such exposure enabled Warhol

to build a distinctive and widely recognizable public identity. It also afforded him the publicity necessary to sell his work, which in turn helped finance his more experimental art practices.

Factory Diary: Andy in Drag, 2 October 1981

Filmed by Vincent Fremont, with Andy Warhol, John Matthews, Christopher Makos, Rupert Smith, Jay Shriver, and Bob Colacello and Vincent Fremont (voice)

three $\frac{3}{4}$ -inch videotapes (colour, sound, 56 min.)

The Andy Warhol Museum, Pittsburgh

In this *Factory Diary*, Warhol has his makeup done and tries on different wigs for a photoshoot with his assistant Ronnie Cutrone. Warhol and the stylist discuss the actor Faye Dunaway's new film *Mommie Dearest* (1981) and the makeup worn by the drag queen Divine.

Andy in Drag

October 2, 1981

Filmed by Vincent Fremont, with Andy Warhol, John Matthews, Christopher Makos, Rupert Smith, Jay Shriver, and Bob Colacello and Vincent Fremont (voice)

three $\frac{3}{4}$ -inch videotapes (colour, sound, 56 min.)

The Andy Warhol Museum, Pittsburgh

[EXH.164084]

ARNOLD NEWMAN

born and died New York City, New York, United States, 1918–2006

Andy Warhol

1973

gelatin silver print

Art Gallery of Ontario, Anonymous gift, 2012

2015/2104

GARRY WINOGRAND

born The Bronx, New York City, United States, 1928

died Tijuana, Mexico, 1984

Andy Warhol, Norman Mailer's 50th birthday party, New York City

1973; printed around 1983

gelatin silver print

Art Gallery of Ontario, Purchase, with funds generously donated
by

Martha LA McCain, 2015

2014/1570.5

New York City photographer Garry Winogrand is known for his images of American life in the period following the Second World War. He was particularly drawn to street scenes, but also captured the cultural icons of the time in a series of 15 images called *Big Shots*, featuring Marilyn Monroe, John F. Kennedy, Muhammad Ali, and Diane Arbus. Also included in this series was Warhol, shown here at the 50th birthday party of the writer and cultural commentator Norman Mailer. Significantly, the artist is pictured with his Polaroid and film cameras, as he too was documenting this social event.

ARNOLD NEWMAN

born and died New York City, New York, United States, 1918–2006

Andy Warhol

1973

gelatin silver print

Art Gallery of Ontario, Anonymous gift, 2012

2015/2103

VARIOUS ARTISTS

Andy Warhol's Fifteen Minutes [episode 1]

1986

1-inch videotape transferred to digital file

(colour, sound, 28 min. 45 sec.)

The Andy Warhol Museum, Pittsburgh

Andy Warhol T.V. Productions for MTV.

Concept: Andy Warhol

Director: Don Munroe

Producer: Vincent Fremont

Executive Director: Andy Warhol

Associate Producer: Fred Hughes

Writers: Don Munroe, Andy Warhol, Vincent Fremont

With: Robin Leach, Jerry Hall, Andy Warhol, Debbie Harry,

Pyramid Club, Jelly Joplin, Hapi Phace, John Kelly, Dagmar Onassis, Lady Bunny, Dean Johnson, Terry Toy, Area, 4D, Katharine Hamnett, Marla Kay, Anna Johnson, Eric Perram, Tracy Johns, Paulina Porizkova, Sally Kirkland, The Parachute Club, Bryan Adams, John Oates, Andy Warhol, Billy Bryans, Lorraine Segato, Moon and Dweezil Zappa, Curiosity Killed the Cat, Tama Janowitz, Lypsinka, Carla Steimer

Tongue in Ear

1980

graphite on paper

ARTIST ROOMS. Acquired jointly by Tate and the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

This drawing is based on a photograph by Warhol that features two men with bare shoulders. The use of stylized, abstracted shapes in this depiction of two young men in a homoerotic embrace recalls his early line drawings from the 1950s. *Querelle* (1982) was the last film directed by the controversial German filmmaker Rainer Werner Fassbinder. It was adapted from the gay French author Jean Genet's 1947 novel *Querelle of Brest*. Warhol was particularly interested in the film's focus on desire between men and acts of anal penetration.

Gallery 11

Wayne Gretzky

1984

screenprint on paper

Art Gallery of Ontario, Gift of Robert Daniel Scarabelli, 1987

87/262

Frans Wynans, a Vancouver art dealer, asked Warhol to create this screenprint of Wayne Gretzky, Canadian hockey's "Great One," to help draw attention to Canada's art market. Although Warhol was not a big hockey fan, he said of Gretzky: "He's more than a hockey player, he's an entertainer." Gretzky owned several works by Warhol, whom he admired, and enthusiastically agreed to pose for the portrait. The bright colours and dynamic composition of Warhol's screenprint captures Gretzky's celebrity status in the early 1980s.

Karen Kain

1980

screenprint with "diamond dust" on Lenox Museum Board

Art Gallery of Ontario, Gift of William S. Hechter, 1987

87/55

William Hechter, a Toronto lawyer, commissioned Warhol to make a portrait of Canadian ballet dancer Karen Kain in 1980. The artist produced 4 paintings, 3 drawings, and a silkscreen edition that was sold to support the National Ballet of Canada. Following his usual approach for a celebrity commission, Warhol took multiple photographs of Kain with a Polaroid Big Shot camera during a single sitting. From these he chose one to enlarge and process into a half-tone negative, which served as the basis for the three

drawings on display to your right and, ultimately, for this vibrantly coloured screenprint. The “diamond dust” Warhol added to this print accentuates the sparkle of this star of the Canadian stage.

Untitled (Karen Kain)

1980

graphite on wove paper

Art Gallery of Ontario, Gift of William S. Hechter, 1997

97/1523

Untitled (Karen Kain)

1980

graphite on wove paper

Art Gallery of Ontario, Gift of William S. Hechter, 1997

97/1524

Untitled (Karen Kain)

1980

graphite on wove paper

Art Gallery of Ontario, Gift of William S. Hechter, 1997

97/1525

Statue of Liberty

1986

synthetic polymer paint and silkscreen ink on canvas

Collection of Thaddaeus Ropac, London, Paris, Salzburg

Warhol created many works featuring the Statue of Liberty. The statue had personal meaning for Warhol, as his family had landed at Ellis Island, near where Liberty stands, when they immigrated

to the US. His representations of the iconic structure could be seen as the ultimate celebrity portraits, similar to those on display in the next gallery; the robed and crowned woman with a torch is one of the most famous symbols of freedom in the world.

In *Statue of Liberty*, Warhol laid military camouflage over the statue. In the lower left-hand corner of this painting, Warhol reproduced the logo of Fabis, a French biscuit company, which had been designed to commemorate the 100th anniversary of the statue's arrival in New York as a gift from France. Warhol's representation of Liberty could be interpreted as a commentary on the status of freedom during the Cold War, when relations between the United States and communist countries such as the former Soviet Union and China were strained.

When you think of America and the Statue of Liberty, do military camouflage and brand names come to mind, or do you picture something else? Scan the QR code to share your thoughts.

Self-Portrait Strangulation

1978

acrylic paint and silkscreen on canvas

ARTIST ROOMS. Acquired jointly by Tate and the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

After Warhol was shot by Valerie Solanas and nearly died in 1968, he began to focus on his own mortality in his work. This

painting of self-strangulation recalls his earlier “Death and Disaster” series, which drew on images taken from newspapers and police reports of car collisions and plane crashes. Here, however, the subject matter appears to be staged and somewhat comical. Perhaps Warhol is suggesting that the more he is photographed—the more he is exposed to the camera’s lens and to the gaze of the media—the more his life is taken from him.

Andy Warhol’s TV on Saturday Night Live, (October 3, 1981)

1-inch videotape (colour, sound; 3 segments, each 1 min.)

The Andy Warhol Museum, Pittsburgh

ARNOLD NEWMAN

born and died New York City, New York, United States, 1918–2006

Andy Warhol

1973

gelatin silver print

Art Gallery of Ontario, Anonymous gift, 2012

2015/3589

JOSEPH BEUYS

born Krefeld, Germany, 1921

died Düsseldorf, West Germany, 1986

Warhol/Beuys

printed 1980; signed around 1985

colour photolithograph on wove paper
Art Gallery of Ontario, Gift of AA Bronson, 1995
95/414

German artist Joseph Beuys was one of Warhol's contemporaries. Although they were never close friends and their styles differed, the two artists admired each other's work. Both engaged critically with mass media, and both made art out of everyday objects in the tradition of artist Marcel Duchamp.

This poster is for a joint exhibition of their work held in Naples in 1980. Beuys sits rather uncomfortably on the edge of the Fountain of Neptune, awkwardly holding Warhol's hand. Warhol, somewhat humorously, reaches back with his other hand into the mouth of the ferocious stone lion. Signed by Beuys, who cheekily gave a top hat to the lion, this poster is a testament to Warhol's interest in collaborating with other artists throughout his career.

Gallery 12

Stitched Photographs

Between 1982 and 1987, Warhol had multiple copies of his photographs sewn together. They were stitched with a sewing machine by Michele Loud, a fashion student and seamstress who worked in the Factory in the 1980s. Some of the works depict friends such as singer Grace Jones, while others are

experimental representations of the male nude. When Warhol exhibited these works in the United States shortly before his death, they earned him the best reviews he had received in years. Similar to Warhol's Pop works of the 1960s, these stitched photographs use some of his signature motifs, including repetition and the grid.

Male Nude

1987

4 photographs; gelatin silver prints on paper and thread
ARTIST ROOMS. Acquired jointly by Tate and the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

In these stitched photographs, the model adopts a devil-like pose, his arms raised above his head and his flesh illuminated against the dark background. The images have an abstract quality, in part because of the tight framing that crops the model's limbs and in part because of the photograph's repetition. Warhol's preoccupation with experimental and erotic depictions of the male nude began as early as the late 1950s.

Male Nude

1987

4 photographs; gelatin silver prints on paper and thread
ARTIST ROOMS. Acquired jointly by Tate and the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

“I am blind”

1986

9 photographs; gelatin silver prints on paper, and thread
ARTIST ROOMS. Acquired jointly by Tate and the National
Galleries of Scotland through The d’Offay Donation with
assistance from the National Heritage Memorial Fund and the Art
Fund 2008

Male Nude

1987

4 photographs; gelatin silver prints on paper and thread
ARTIST ROOMS. Acquired jointly by Tate and the National
Galleries of Scotland through The d’Offay Donation with
assistance from the National Heritage Memorial Fund and the Art
Fund 2008

Male Nude

1987

4 photographs; gelatin silver prints on paper and thread
ARTIST ROOMS. Acquired jointly by Tate and the National
Galleries of Scotland through The d’Offay Donation with
assistance from the National Heritage Memorial Fund and the Art
Fund 2008

Grace Jones

1986

9 photographs; gelatin silver prints on paper

ARTIST ROOMS. Acquired jointly by Tate and the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

Grace Jones's fame as a singer, actress, and style icon peaked in the 1980s. Jones and Warhol regularly made appearances together at the clubs and discos of New York City, including frequent visits to the famous Studio 54. They also enjoyed jet-setting together. In 1986, for example, Jones and Warhol rented a plane and flew to Los Angeles to attend the wedding of celebrities Arnold Schwarzenegger and Maria Shriver.

Warhol featured Jones in several of his works, including both photographs and screenprints. This striking image is tightly cropped so that Jones's face and chest fill most of the picture, lending her a monumental presence. In this way, she resembles the icons depicted in Warhol's 1960s Pop works.

Self-Portrait

1976–1986

6 photographs, gelatin silver prints on paper, and thread

ARTIST ROOMS. Acquired jointly by Tate and the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

Cough

1986

6 photographs; gelatin silver prints on paper and thread
ARTIST ROOMS. Acquired jointly by Tate and the National
Galleries of Scotland through The d'Offay Donation with
assistance from the National Heritage Memorial Fund and the Art
Fund 2008

The photographs in this work feature a handwritten sign in a New
York City taxi informing passengers that the driver has cough
drops available should anyone need them. The repetition of this
image highlights the significance of the strange and unexpected
things we encounter daily.

This work might also have personal meaning for the artist.
Periods of sickness as a child significantly affected Warhol's later
health. As an adult, he suffered from hypochondria, and would
have been particularly attuned to signs of germs as he was
moving around the city. This fear of illness occasionally surfaces
in Warhol's art.

Cadaver

1986

6 photographs; gelatin silver prints on paper and thread
ARTIST ROOMS. Acquired jointly by Tate and the National
Galleries of Scotland through The d'Offay Donation with
assistance from the National Heritage Memorial Fund and the Art
Fund 2008

In these stitched and repeated photographs, a bearded man wearing a white lab coat and white gloves raises a limb belonging to a corpse that appears to be stripped of its skin and possibly decomposing. Something that seems to be flesh dangles horrifically around the man's fingers. Two women, possibly students, stand to his right, observing the examination, although one of them appears to be averting her gaze. The multiple reproductions of the photograph draw attention to its composition and to its patterning of dark and light areas. In this work, Warhol is also interrogating our voyeuristic fascination with mortality and human tragedy.

Dissection Class

1986

6 photographs; gelatin silver prints on paper, and thread
ARTIST ROOMS. Acquired jointly by Tate and the National
Galleries of Scotland through The d'Offay Donation with
assistance from the National Heritage Memorial Fund and the Art
Fund 2008

Gallery 13

Celebrity Photographs

“They all have to be the same size, so they'll fit together and make one big painting called Portrait of Society. That's a good idea, isn't it? Maybe the Metropolitan Museum would want it someday? ”

— Andy Warhol, quoted in *Andy Warhol: Headshots* (2000)

During the 1970s Warhol viewed himself as the head of Andrew Warhol Enterprises, Inc. Following his “Business Art” model, he employed various assistants to make commissioned portraits in his Union Square studio. His manager, Fred Hughes, sourced these commissions from wealthy clients. Although some considered the portraits Warhol and his studio created on demand in the 1970s and 1980s to be a mere money-making venture, Warhol was also providing a critique of celebrity culture. The standardized technique, format, and size of these portraits represent a critical take on the notion of celebrity, as these identical features imply that the distinct personalities animating the sports and entertainment industries are all the same. That Warhol understood celebrity to be a mask behind which a person hides is suggested by the stiff, decorous poses assumed by many of the sitters.

Mick Jagger

1975

acrylic paint and silkscreen ink on canvas

Private collection

Mick Jagger

1975

acrylic paint and silkscreen ink on canvas

Private collection

Dolly Parton

1985

acrylic paint and silkscreen ink on linen

Doris and Donald Fischer Collection at the San Francisco
Museum of Modern Art

Dolly Parton

1985

acrylic paint and silkscreen ink on linen

Doris and Donald Fischer Collection at the San Francisco
Museum of Modern Art

By 1985, when Warhol created these portraits, Dolly Parton was one of the most famous country music stars in the United States. Warhol was fascinated by powerful women in popular culture, especially those who were flamboyant and had lavish lifestyles. He was also interested in the realities of stardom and the relationship between the public face and the private life behind it. In these portraits Warhol used a soft, almost all-white palette to transform Parton into an icon of Southern femininity.

Debbie Harry

1980

acrylic paint and silkscreen ink on canvas

Private collection of Phyllis and Jerome Lyle Rappaport

Debbie Harry

1980

acrylic paint and silkscreen ink on canvas

Private collection of Phyllis and Jerome Lyle Rappaport

Warhol once remarked that if he could have anyone else's face it would be Debbie Harry's. Best known as the lead singer of the band Blondie, Harry daydreamed as a child that the legendary actor and Warhol icon Marilyn Monroe was her real mother. Harry appeared on the cover of *Interview* magazine and in Warhol's TV show. She also worked with him on a promotional campaign in 1985 for the Amiga, the first personal computer. The two were good friends until Warhol's death. Harry has recalled that seeing his portraits of her for the first time was a startling experience: "I guess I was just stunned. And humbled."

Karen Kain

1980

screenprint ink and acrylic paint on canvas

Art Gallery of Ontario, Gift of Mr. and Mrs. William Hechter, 1982
82/50.1

Karen Kain

1980

screenprint ink and acrylic paint on canvas

Art Gallery of Ontario, Gift of Mr. and Mrs. William Hechter, 1982
82/50.2

Karen Kain

1980

screenprint ink and acrylic paint on canvas

Art Gallery of Ontario, Gift of Mr. and Mrs. William Hechter, 1982
82/50.3

Karen Kain

1980

screenprint ink and acrylic paint on canvas

Art Gallery of Ontario, On loan from Linda and William Hechter

Robert Mapplethorpe

1983

acrylic paint and screenprint on canvas

ARTIST ROOMS. Acquired jointly by Tate and the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

Warhol met photographer Robert Mapplethorpe through Bob Colacello, the editor of *Interview* magazine and Warhol's close friend. Mapplethorpe admired Warhol, who was 18 years his senior, and considered Warhol to be the greatest living artist. The two had much in common: both were gay men who explored queerness and sexuality in their art, and both helped to make New York City a major centre in the contemporary art world. During the 1980s, they made portraits of each other. In the one shown here, Warhol depicts Mapplethorpe as a "bad boy" of photography. Mapplethorpe, who wears a leather jacket and sports a high, 1950s-style Teddy Boy haircut, stares directly at the viewer.

The Final Years

Warhol's art became more explicitly political in the 1980s. At the time, one of his preoccupations was the Cold War between the United States and the former Soviet Union. Raised a devout Catholic, Warhol was also interested in the ongoing collapse of the Catholic Church's authority in North America.

In addition to making works related to these issues, in the 1980s Warhol re-examined his own image, creating what came to be known as his "fright wig" self-portraits for an exhibition in London. Warhol began wearing wigs to cover his thinning hair as early as the 1950s. By the 1980s, however, his wigs had more than a cosmetic function. Warhol enlisted the services of his wig designer, Paul Bochicchio, and glued unruly mops of platinum blond and silver hair to his head in order to transform himself into a dramatic, imposing figure who would evoke fear and death.

Wig box

date unknown

cardboard wrapped in coated paper

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

Wig box

date unknown

cardboard wrapped in faux snakeskin paper

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

PAUL BOCHICCHIO, INC.

(DESIGNER)

active New York City, New York, United States,
1966–1993

Wig (blond and brown)

1980s

natural and synthetic hair on dyed cloth

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

PAUL BOCHICCHIO, INC

(DESIGNER)

active New York City, New York, United States,
1966–1993

Wig (silver and brown)

1980s

natural and synthetic hair on dyed cloth

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

Camouflage

1986

acrylic paint and silkscreen on 4 canvases

ARTIST ROOMS. Acquired jointly by Tate and the National
Galleries of Scotland through The d'Offay Donation with
assistance from the National Heritage Memorial Fund and the Art
Fund 2008

In order to blend into their surroundings, soldiers have traditionally worn camouflage—often a pattern of earth-toned colours that will help them hide amidst dirt and trees. It is ironic, then, that camouflage patterns are also highly recognizable thanks to their strong association with the armed forces. This apparent contradiction fascinated Warhol, who was interested more broadly in brands and logos. In this series of colourful reworkings, he conspicuously negates the function of camouflage. In one of the panels, the pattern becomes mock-patriotic in red, white, and blue, offering a wry commentary on the militaristic aspects of American society during the Cold War.

Crosses

1981–1982

synthetic polymer and silkscreen ink on canvas

Private collection

Self-Portrait

1986

acrylic paint and screenprint on canvas

Tate: Presented by Janet Wolfson de Botton, 1996

Warhol created his first self-portraits in 1964 and continued to produce them throughout his life. This is one of a series he made in his studio at 22 East 33rd Street in New York shortly before his death. Warhol depicts himself with parted lips and a blank stare—an expression befitting a cadaver. The dishevelled wig that sits atop his head seems to have a life of its own, justifying why it earned the nickname “fright wig.” Examples of this type of wig are on display in the case in this gallery.

In contrast to his early self-portraits, where Warhol appeared youthful and aloof, here his gaunt face and intense expression convey the pain he had been suffering since his shooting in 1968. On February 22, 1987, Warhol's heart failed following gallbladder surgery, and he died in a New York City hospital.

Gun

1981

acrylic paint and silkscreen on 2 canvases

ARTIST ROOMS. Acquired jointly by Tate and the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

Death emerged as a common theme in Warhol's work in the 1960s, notably in his portraits of Marilyn Monroe and his "Death and Disaster" series. Warhol's fear of his own death was heightened when he was shot and critically injured by Valerie Solanas in 1968. The gun repeated on the two canvases here is similar to the .22 snub-nosed pistol that Solanas used. Complications related to the shooting were ultimately responsible for Warhol's death in 1987.