



Andy Warhol

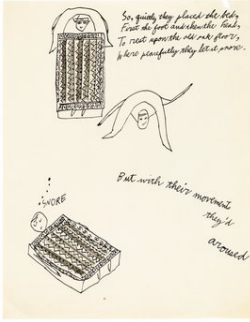
From "THE HOUSE THAT went to TOWN"

11 July – 30 August 2019

Opening Wednesday, 10 July, 6-8 pm

Checklist

<p>1.</p> 	<p>Andy Warhol "The House That Went To Town", 1952-1953 graphite, ink and tempera on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/25</p> <p>The likely prototype for Warhol and Corkie's "THE HOUSE THAT went to TOWN" is Virginia Lee Burton's celebrated children's book <i>The Little House</i>, first published in 1942. In Warhol and Corkie's narrative, the contents of the house – such as furniture, pictures, walls, and doors – leave its confines to go play in the city. If the house goes "to town" in this book, in Burton's narrative, conversely, the town comes to the house: she tells the story of a little house on a hill that is gradually absorbed by urban sprawl. See Klaus Schrenk and Armin Zweite, eds., <i>Reading Warhol: Author, Illustrator, Publisher</i> (Berlin: Hatje Cantz, 2013), p. 141.</p>
	<p>Andy Warhol "The House That Went To Town", 1952-1953 ink on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/10</p> <p>This drawing, along with the preceding one, shows the house with all its contents intact.</p>



Andy Warhol
 "The House That Went To Town", 1952-1953
 ink and watercolor on paper
 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
 AW/P 1956/11

The head and foot of the bed detach from the mattress, which remains asleep on the floor.



Andy Warhol
 "The House That Went To Town", 1952-1953
 ink and watercolor on paper
 28 x 21.5 cm (framed: 46 x 39.7 x 2.8 cm)
 AW/P 1956/24



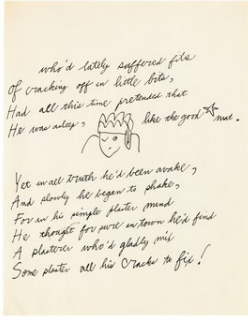
Andy Warhol
 "The House That Went To Town", 1952-1953
 ink and tempera on paper
 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
 AW/P 1956/12

The chair wakes up and follows the bed.



Andy Warhol
 "The House That Went To Town", 1952-1953
 graphite and ink on paper
 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
 AW/P 1956/13

The chair takes down a picture from the wall and carries it along.



Andy Warhol
"The House That Went To Town", 1952-1953
ink on paper
27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
AW/P 1956/15

The cracking plaster wall joins the group of furniture.



Andy Warhol
"The House That Went To Town", 1952-1953
ink and tempera on paper
27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
AW/P 1956/16

This drawing and the five that follow show the different parts of the house – the door, the roof, the wall, and the boards – leaving the structure.



Andy Warhol
"The House That Went To Town", 1952-1953
ink and watercolor on paper
27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
AW/P 1956/17



Andy Warhol
"The House That Went To Town", 1952-1953
ink on paper
27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
AW/P 1956/14



Andy Warhol
"The House That Went To Town", 1952-1953
ink and watercolor on paper
27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
AW/P 1956/18



Andy Warhol
"The House That Went To Town", 1952-1953
ink and tempera on paper
27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
AW/P 1956/19



Andy Warhol
"The House That Went To Town", 1952-1953
ink on paper
27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
AW/P 1956/27



Andy Warhol
"The House That Went To Town", 1952-1953
ink and watercolor on paper
27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
AW/P 1956/20

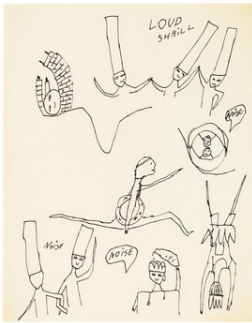


Andy Warhol
"The House That Went To Town", 1952-1953
ink on paper
27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
AW/P 1956/28

The parts of the house dance and sing once they arrive in the city.



Andy Warhol
"The House That Went To Town", 1952-1953
ink on paper
27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
AW/P 1956/26



Andy Warhol
"The House That Went To Town", 1952-1953
ink and watercolor on paper
27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
AW/P 1956/21
USD 10,000.- + tax

They make so much noise that they rouse the bed.



Andy Warhol
"The House That Went To Town", 1952-1953
graphite and ink on paper
27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
AW/P 1956/22

THAT RED jumped up and looked about,
And when in town they heard RED'S about



Andy Warhol
“The House That Went To Town”, 1952-1953
graphite and ink on paper
27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm)
AW/P 1956/23

The book ends with the bed going back to sleep again.

Vitrine I



Andy Warhol
“C: a Journal of Poetry, Vol. 1 No. 4”, 1963
ed. Ted Berrigan, feat. Edwin Denby, Frank O’Hara, John Wieners
et al.
Cover by Andy Warhol
New York: Lorenz Gude and Ted Berrigan, 1963
14 x 8 3/4 inches (35.5 x 22 cm); 28 pp.; mimeograph; side stapled;
silkscreened wrappers
Signed by Andy Warhol, Frank O’Hara, Ted Berrigan, John Wieners, Edwin
Denby
AW/B 1963/01_1
Collection of Philip Aarons and Shelley Fox Aarons, New York



Andy Warhol
“C: a Journal of Poetry, Vol. 1 No. 4”, 1963
ed. Ted Berrigan, feat. Edwin Denby, Frank O’Hara, John Wieners,
et al.
Cover by Andy Warhol
New York: Lorenz Gude and Ted Berrigan, 1963
14 x 8 3/4 inches (35.5 x 22 cm); 28 pp.; mimeograph; side stapled;
silkscreened wrappers
AW/B 1963/01_2
Collection of Philip Aarons and Shelley Fox Aarons, New York

As a poet, dance critic, and friend of the abstract expressionist painter Willem de Kooning, Edwin Denby [...] was a living legend to a circle of young poets, commonly known as The New York School, that developed into a tight-knit artistic and social community during the early 1950s. [...] Whereas Denby was around a generation older than [Frank] O’Hara, Gerard Malanga was a generation younger than O’Hara. Malanga, like Denby, was physically striking; however, if Denby represented a model of gentility and urbanity, Malanga represented one of crudity and sexual indiscretion. And Malanga’s association with Warhol – who had hired him as his silkscreening assistant in late spring of 1963 – would have served to confirm O’Hara’s low opinion of the young poet. It is easy to see why an image of Malanga kissing Denby would have displeased O’Hara. Reva Wolf, “Andy Warhol, Poetry, and Gossip in the 1960s”, pp. 20-21.



Andy Warhol
“FUCK YOU / a magazine of the arts, ed. Ed Sanders”, 1965
Cover by Andy Warhol
New York: Ed Sanders, 1965
8.5 x 11 inches (28 x 21.5 cm); 73pp.; mimeograph on various colored paper; side stapled; photographically illustrated orange wrappers
AW/B 1965/01
Collection of Philip Aarons and Shelley Fox Aarons, New York

There was a special anniversary issue of *Fuck You / A Magazine of the Arts*, for which Warhol supplied the cover image. The image was a still from his 1964 silent black-and-white movie *Couch*. [...] This still, taken from the most taboo-breaking sequence in *Couch*, shows a ménage à trois consisting of Gerard Malanga, the actor Rufus Collins, and Kate Heliczter (who was then married to the young poet and filmmaker Piero Heliczter). The suitability of this still for the cover of a magazine called *Fuck You* requires no explanation. Its deployment here was a logical extension of the suggestive Warhol kiss scenes that had earlier graced the cover of *C*.
Reva Wolf, “Andy Warhol, Poetry, and Gossip in the 1960s”, p. 48.







Andy Warhol
“Kissing Couple”, ca. 1954
ink on paper
16.8 x 23.5 cm (framed: 35 x 41.8 x 2.8 cm)
AW/P 1956/01

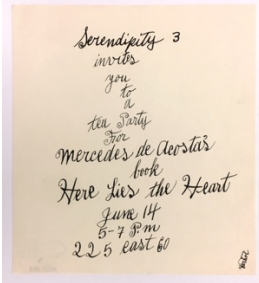
This couple is similar to blotted-line drawing known as “Embracing Couple with Marbleized Background”, c. 1954, in which a field of marbled purple ink surrounds the two figures. See Chambers, ed., p. 151.



Andy Warhol
“Kiss”, ca. 1953
ink on paper
29.5 x 18.5 cm (framed: 47.6 x 36.4 x 2.8 cm)
AW/P 1953/08

	<p>Andy Warhol “Kiss”, ca. 1953 ink on paper 26.7 x 23 cm (framed: 44.6 x 41.2 x 2.8 cm) AW/P 1953/09</p>
	<p>Andy Warhol “A is an Alphabet”, 1953 offset lithograph and graphite on paper 17.8 x 12.4 cm AW/P 1953/28</p>
	<p>Andy Warhol “a is an alphabet by Corkie & Andy”, 1952 26 offset prints each 24 x 15,5 cm AW/E 1953/04</p> <p>Warhol’s “A Is an Alphabet” can be compared to an unrealized project for a “ladies’ alphabet,” likely also conceived in collaboration with Corkie, from the same year. This alphabet book consists of portraits of women with different articles of clothing that correspond to the letters of the alphabet. See Schleif, pp. 16-39.</p>

<p>Vitrine II</p>	
	<p>Andy Warhol “A Is An Alphabet (F. & S. IV. 1-26)”, 1953 title page: 23 x 30.5 cm AW/E 1953/05</p>






Andy Warhol
“Serendipity 3 Invitation”, 1960
offset lithograph on paper
19.4 x 17.2 cm
AW/EPH 1954/03


Although his drawing was not used in the final production, Warhol designed a dust jacket in 1957 for Mercedes de Acosta’s “Here Lies the Heart” (New York: Reynal and Co., 1960), a memoir of her affair with Greta Garbo, Marlene Dietrich, and others. In the late 1950s, Serendipity 3, a general store and ice cream parlor frequented by Warhol and his friends, moved to the building next door to the Bodley Gallery on East 60th Street, where Warhol held several early exhibitions. Serendipity 3 carried Warhol’s work throughout the 1950s, and functioned as a kind of gallery for him: for example, an exhibition of his shoe drawings, entitled “Gee Pump Pictures”, was held there in 1956. Warhol also used the café as a production site, inviting “very attractive, very nice people,” in the words of Serendipity 3 co-owner Stephen Bruce, to hand-color his prints and illustrated books. Some copies of this invitation card include a hand-drawn butterfly on the bottom right. See Lucy Mulrone, *Andy Warhol, Publisher* (Chicago and London: University of Chicago Press, 2018), pp. 12, 27; David Bourdon, *Warhol* (New York: Abrams, 1989), pp. 46, 56; Brown, ed., p. 31; Chambers, ed., p. 53.



Andy Warhol
“A Gold Book”, ca. 1957
AW/B 1957/14

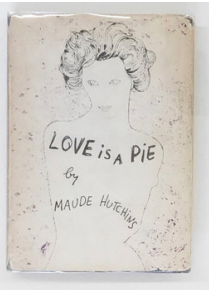
In 1956, Warhol journeyed around the world with his friend Charles Lisanby, for whom he had an unrequited obsession. During a stop in Bangkok, Warhol encountered examples of the Thai gold lacquer work which, according to Lisanby, inspired both “A Gold Book” and the “golden pictures” (including plates from this book and related drawings) that he exhibited at the Bodley Gallery in December 1957. The majority of the pages in “A Gold Book” were printed on gold paper, with some on white paper intermittently colored with gold or watercolor highlights. In the colophon of the book, Warhol describes its subjects as “Boys filles fruits and flowers shoes”. The man with a rose in his teeth, identified variously as Lisanby or Warhol himself, is based on drawings of this same motif by Dudley Huppler, whose work Warhol collected. Warhol traced the drawings of sleeping children, a girl and a boy, from photographs by his lover Edward Wallowitch, c. 1956. The drawing of the girl reappears in Warhol’s record sleeve design for an LP of Tennessee Williams reading his own work. The image of the young man posing as James Dean, who had died two years earlier, and would be the subject of another drawing by Warhol from around the same time, is also based on a photograph by Wallowitch. This photograph was reproduced in Edgar Morin’s “The Stars” (1960) with the caption: “He looks enough like James Dean to be his brother.” See Schrenk and Zweite, eds., pp. 112, 119; Crone, p. 69; Bourdon, p. 51; Brown, ed., p. 55; Chambers, ed., p. 68.

	<p>Andy Warhol “Children Playing Ring Around the Rosie (Happy December)”, 1954 offset lithograph on colored paper 21.5 x 28 cm AW/P 1954/09</p>
	<p>Andy Warhol “Children Playing Ring Around the Rosie (Happy December)”, 1954 offset lithograph on paper 20.3 x 25.4 cm AW/P 1954/08</p>
	<p>Andy Warhol “Children”, ca. 1957 offset lithograph on paper 56 x 74 cm AW/P 1957/16</p>

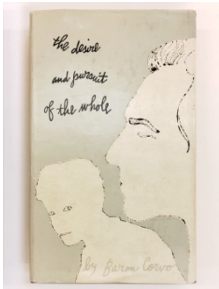
<p>2.</p>	
<p>Vitrine III</p>	
	<p>Andy Warhol “Holy Cats by Andy Warhol's Mother”, ca. 1960 complete set of 21 photolithographs including the cover on various colored wove papers, the full sheets, bound (as issued) 23.3 x 15 cm AW/B 1957/13</p> <p>With its narrative of cats in heaven, “Holy Cats”, written and illustrated entirely by Warhol’s mother, combines the cat theme from Warhol’s “25 Cats Name Sam and One Blue Pussy” (c. 1954) with the angels who populate another book, “In the Bottom Of My Garden” (c. 1956). The pages alternate between descriptions of cats whose tastes are, in various matters, opposites. For example, one page, printed on a light background, depicts cats who “like it day,” while the next, printed with a dark background, shows those who “like it night.” Unlike “25 Cats Name Sam and One Blue Pussy”, in which all the cats share the same name, “Holy Cats”, therefore, does not present these creatures in terms of their similarities, but in terms of their differences. See Schrenk and Zweite, eds., p. 124.</p>



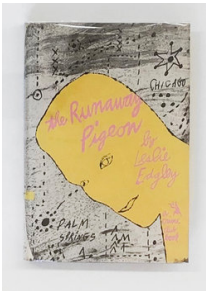
Andy Warhol
"Holy Cats by Andy Warhol's Mother", ca. 1960
complete set of 21 photolithographs including the cover on various colored
wove papers, the full sheets, bound (as issued)
23.2 x 15 cm
AW/B 1957/15



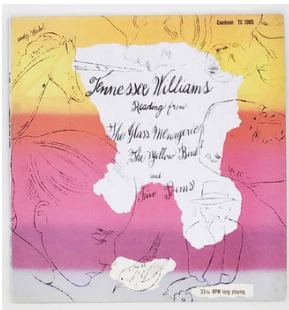
Andy Warhol
"Maude Hutchins: "Love is a Pie"", 1952
New Directions, New York
Dust jacket by Andy Warhol
AW/B 1952/04



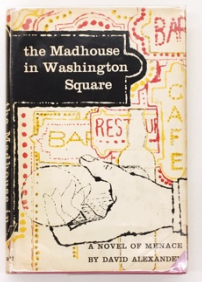
Andy Warhol
"Baron Corvo: "The Desire and Pursuit of the Whole"", 1953
New Directions, New York, 1953
Dust jacketed by Andy Warhol
AW/B 1953/26



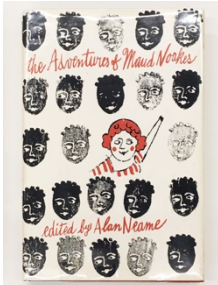
Andy Warhol
"Leslie Edgley, "The Runaway Pigeon"", 1953
The Crime Club by Doubleday & Company, Inc., Garden City, New York,
Dust jacketed by Andy Warhol
AW/B 1953/27



Andy Warhol
"Tennessee Williams, "Reading from The Glass Menagerie,
The Yellow Bird and Five Poems"", 1960
New York, Caedmon Records,
Record cover design by Andy Warhol
AW/R 1960/01



Andy Warhol
 “David Alexander: “The Madhouse in Washington Square: A Novel of Menace””, 1958
 Lippincott, Boston, 1958
 Dust jacket design by Andy Warhol
 AW/B 1958/01

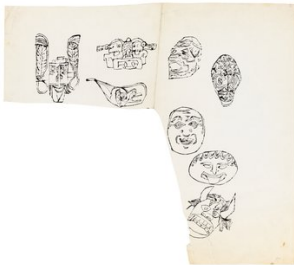


Andy Warhol
 “Alan Neame, ed.: “The Adventures of Maud Noakes””, 1961
 New Directions, New York, 1961
 Dust jacket design by Andy Warhol
 AW/B 1961/01



Andy Warhol
 “Hand holding a Cup”, ca. 1956
 ink on paper
 33 x 20 cm (framed: 51 x 38.4 x 2.8 cm)
 AW/P 1956/02

This drawing is a variant of Warhol’s dust jacket design for David Alexander’s “The Madhouse in Washington Square: A Novel of Menace” (Boston: Lippincott, 1958). See Schrenk and Zweite, eds., p. 47.






Andy Warhol
 “Masks”, ca. 1956
 ink and tempera on paper
 51.1 x 57.5 cm (framed: 70 x 76.2 x 2.8 cm)
 AW/P 1956/31

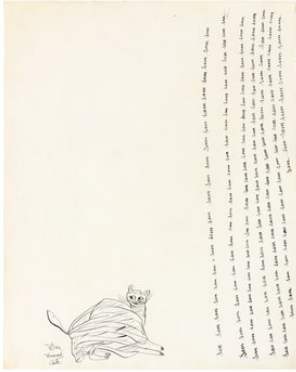
See “Five Indian Masks”, 1950s, in Francis and Koeplin, no. 83.



Andy Warhol
 “Heads”, ca. 1954
 ink on paper, doublesided
 29 x 30.2 cm (framed: 47 x 48.4 x 2.8 cm)
 AW/P 1956/04

This drawing of a grid of heads, along with the following one, is closely related to Warhol’s design for “Don’t Count Heads”, a publicity brochure published by Charm magazine in 1954. Grids of this kind first appear in Warhol’s cover for “Cano” (no. VII, November 1948), the undergraduate creative writing

	<p>journal at Carnegie Tech for which he served as art editor. The motif subsequently reappears in a number of magazine pieces from c. 1951; the dust jacket design for “The Adventures of Maud Noakes”, edited by Alan Neame (New York: New Directions, 1961), in which one white female figure appears in a grid of black male figures; as well as in occasional drawings like “Twelve Cupids”, c. 1959. See Andreas Brown, ed., <i>Andy Warhol: His Early Works, 1947-1959</i> (New York: Gotham Book Mart, 1971), pp. 5, 71; Schrenk and Zweite, eds., pp. 142-143; Maréchal, pp. 40-42, 50,</p>
	<p>Andy Warhol “Hheads”, ca. 1954 ink on paper 35.4 x 42 cm (framed: 53.4 x 60 x 2.8 cm) AW/P 1956/05</p>
	<p>Andy Warhol “Dancing Sprites”, ca. 1953 ink and watercolor on paper 73.7 x 29.5 cm (framed: 92.7 x 48.4 x 2.8 cm) AW/P 1953/23</p>
	<p>Andy Warhol “Kyoto, Japan - July 3, 1956”, 1956 offset lithograph on paper 46 x 37 cm AW/P 1956/32</p>



Andy Warhol
“Untitled (Cats) (verso); Untitled (Rose) (recto)”, ca. 1954
recto: ink on paper, verso: ink and watercolor on paper
58.4 x 73.5 cm (framed: 92.4 x 77.5 x 2.8 cm)
AW/P 1954/06

The drawing of the cat on this sheet, in the style of “Holy Cats”, is by Julia Warhola. The name “Sam” recalls Warhol’s own “25 Cats Name Sam and One Blue Pussy”, c. 1954.



Andy Warhol
“Female Bust with Marbleized Background”, ca. 1954
ink and watercolor on paper
72.4 x 56.8 cm
AW/P 1954/07






Andy Warhol
“Young Man”, ca. 1953
ink on paper
36 x 45.2 cm (framed: 54 x 63.4 x 2.8 cm)
AW/P 1956/03




The man with his head in his hands reappears as a mirror reversal in the following drawing.

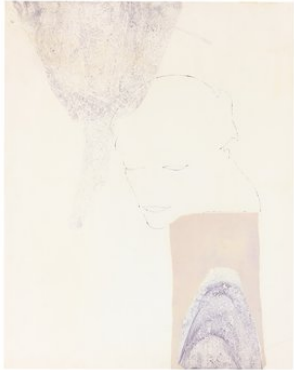





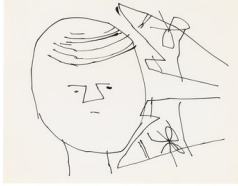
Andy Warhol
“Blotted Line Figures”, ca. 1953
ink on paper
73.5 x 58 cm (framed: 92.4 x 77 x 2.8 cm)
AW/P 1953/16

	<p>Andy Warhol “Blotted Line Figures”, ca. 1953 ink on paper 73.5 x 58.2 cm (framed: 92.4 x 77 x 2.8 cm) AW/P 1953/15</p>
	<p>Andy Warhol “Kiss”, ca. 1953 ink on paper 73.7 x 58.2 cm (framed: 92.4 x 77 x 2.8 cm) AW/P 1953/17</p> <p>The kissing heads in this drawing, as with the other similar works in the exhibition, are variations on the figures in “O was an otter / Who slept in the same bed with this young man / And there never was an odder otter” from “A Is an Alphabet”. The motif of two men kissing relates not only to the queer sexuality invoked by Corkie’s description of the “odder otter,” as Trevor Fairbrother has noted, but to the blotted line technique itself. To create the blotted line drawing, Warhol hinged a second sheet to the paper containing his original drawing, folding it onto the ink before it had dried. The resulting blotted line image was a mirror reversal of the original drawing. In cases where the original drawing depicted a head facing in the direction of the hinged sheet, the two heads, one a copy of the other, appear to kiss. See Trevor Fairbrother, “Tomorrow’s Man,” in Donna de Salvo, ed., “Success is a Job in New York”: The Early Art and Business of Andy Warhol (New York: Grey Art Gallery, 1989), p. 59; Francis and Koeplin, p. 93.</p>
	<p>Andy Warhol “Blotted Line Figures”, ca. 1953 ink and watercolor on paper 73.7 x 58.4 cm (framed: 92.4 x 77 x 2.8 cm) AW/P 1953/14</p> <p>Warhol heightened a number of works from c. 1952 with watercolor. In a cover design for Interiors magazine (May 1953), for example, Warhol surrounds the teacup, teapot, and milk jug in a still-life with a thin strip of pink watercolor similar to the one in the present drawing. Combining the three containers into a single unit, the effect is comparable to what Warhol does here with the two kissing heads. See Maréchal, pp. 63, 150; Francis and Koeplin, no. 12.</p>

	<p>Andy Warhol “Blotted Line Figures”, ca. 1953 ink on paper 72.4 x 57 cm (framed: 91.4 x 76.3 x 2.8 cm) AW/P 1953/18</p> <p>The large female figure relates to “X was a xerus / Who was found in Africa by this yg. lady / And was frightened because she made such a fuss” from “A Is an Alphabet”. The male figure on the far right appears as the “pursuer” in Warhol’s cover design for Baron Corvo’s “The Desire and Pursuit of the Whole” (New York: New Directions, 1953). See Brown, ed., p. 13.</p>
	<p>Andy Warhol “Woman with Purple Hat (small)”, ca. 1953 ink and tempera on paper 31.75 x 40 cm (framed: 40.5 x 50.3 x 3.2 cm) AW/P 1953/02</p>
	<p>Andy Warhol “Blotted Line Figures”, ca. 1953 ink on paper 72.4 x 57 cm (framed: 91.4 x 76.3 x 2.8 cm) AW/P 1953/19</p> <p>The two bottom figures appear in “B was a bat / Who got caught in this young ladies hair, / And so of course who wore it as a hat” from “A Is an Alphabet”. This figure was based on a 1945 photograph of Marianne Moore by George Platt Lynes [...] wearing a large black hat. Hats reappear in numerous early drawings by Warhol: in a self-portrait “at the age of two,” dated to the 1950s, the young Warhol similarly wears a butterfly as a hat. The stacking of the figures can be seen as an extension of the hat motif, in which one person becomes a hat for another. See Nina Schleif, ed., <i>Drag and Draw Andy Warhol: The Unknown Fifties</i> (Munich: Hirmer, 2018), p. 52; Mark Francis and Dieter Koeplin, <i>Andy Warhol: Drawings 1942-1987</i> (Pittsburgh: The Andy Warhol Museum, 1998), no. 104.</p>
	<p>Andy Warhol “Blotted Line Figures”, ca. 1953 ink on paper 72.4 x 57.2 cm (framed: 91.4 x 76.3 x 2.8 cm) AW/P 1953/21</p> <p>The fallen figure in the center of the sheet appears in a smaller drawing known as <i>Dancer</i>, c. 1953. See Daniel Blau, ed., <i>From Silverpoint to Silver Screen: Andy Warhol, 1950s Drawings</i> (Munich: Hirmer, 2013), p. 129.</p>

	<p>Andy Warhol “Three Figures”, ca. 1953 ink on paper 72.4 x 57.1 cm (framed: 91.4 x 76.3 x 2.8 cm) AW/P 1953/12</p> <p>This group is similar to the couple in “S was a snake / who played with this young man / until his mother chased it with a rake” from “A Is an Alphabet”, except with three figures instead of two.</p>
	<p>Andy Warhol “The Nation's Nightmare”, 1952 LP, drawing, and cover framed: 43.5 x 116.5 x 5 cm AW/P 1952/29 Collection of The Museum of Applied Arts, Cologne</p>
	<p>Andy Warhol “Male Crossed Hands”, ca. 1957 ink and tempera on paper 24 x 36 cm (framed: 43.5 x 55.3 x 4 cm) AW/P 1957/03</p>
	<p>Andy Warhol “Blotted Line Figures”, ca. 1953 ink on paper 72.4 x 57.2 cm (framed: 91.4 x 76.3 x 2.8 cm) AW/P 1953/20</p> <p>The two men on the top right are similar to the figures in “S was a snake / who played with this young man / until his mother chased it with a rake” from “A Is an Alphabet”, except joined together into a single form. The dancing figure in the top center relates to a blotted line drawing of a boy accompanied by a verse from “There Was Snow on the Street” (1953), another book project by Warhol and Corkie: “My brother asked me a silly riddle / What is round with a hole in its little brown middle?” The answer, Corkie writes, is: “a bottle of ink.” See Brown, ed., p. 21; Rainer Crone, <i>Andy Warhol: A Picture Show By the Artist</i> (New York: Rizzoli, 1987), pp. 122-123.</p>

	<p>Andy Warhol “Bust with Marbleized Background”, ca. 1953 ink, watercolor and tempera on paper 72 x 57 cm (framed: 91.4 x 76.3 x 2.8 cm) AW/P 1953/22</p> <p>Warhol combined marbling and blotted line techniques in a number of works from c. 1952, including a cover design for <i>Interiors</i> magazine (June 1952) and the dust jacket design for Maude Hutchins’s “Love is a Pie” (New York: New Directions, 1952), both of which depict similar figures against marbled backgrounds. See Maréchal, p. 51; Francis and Koepplin, nos. 16, 33.</p>
	<p>Andy Warhol “Lovers”, ca. 1953 ink on paper 72.5 x 57.2 cm (framed: 91.4 x 76.3 x 2.8 cm) AW/P 1953/13</p> <p>The man on the bottom is a mirror reversal of the figure in “I was an itch mite / Who after itching this young man / And being scratched at took flight in fright,” and the lover on the top is a rotation of the figure, identified variously as male and female, in “J was a jack daw / Who for two weeks watched this young lady, / And when she started watching him, flew off and was seen no more,” both from “A is an Alphabet”. The bottom figure is the “pursued” man in the dust jacket design for Baron Corvo’s “The Desire and Pursuit of the Whole” (New York: New Directions, 1953).</p>
<p>3.</p>	
	<p>George Platt Lynes “Marianne Moore”, 1945 silver gelatin print 25.4 x 20.32 cm GPL/F 1945/01</p>
	<p>Andy Warhol “Sprite Head with Feet”, ca. 1953 ink on paper 27.9 x 21.5 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1953/24</p>



Andy Warhol
“Sprite Portrait with Shoes”, ca. 1953
ink on paper
27.8 x 21.5 cm (framed: 46 x 39.7 x 2.8 cm)
AW/P 1953/25



Andy Warhol
“Sunset (See F. & S. IIA.85-88)”, 1972
screenprint in colors on paper, unique trial proof, aside from the total edition of 632 unique impressions
image size: 94 x 92.8 cm
paper size: 99.3 x 94 cm (framed: 118 x 113 x 4 cm)
AW/E 1972/01

Andy Warhol’s Sunsets were produced in 1972 as a commission by the architects Philip Johnson and John Burgee. Each of these unique silk-screen prints, executed in a different color combination, was supposed to be hung in a room or suite of the Hotel Marquette, which they built in Minneapolis around the same time. This idea brings to mind Warhol’s 1966 film “Chelsea Girls,” whose individual sequences contrast scenes from the various rooms of New York’s Chelsea Hotel, suggesting a simultaneity between the disparate events unfolding in the different rooms.

Sunset, according to Feldmann and Schellmann, was produced in an edition of “632 unique prints divided as follows: 40 portfolios containing four prints each, signed and numbered in pencil on verso. The remaining 472 prints were used by architects Johnson and Burgee for the Hotel Marquette, Minneapolis, Minnesota. In 1981, upon removal from the hotel, these prints were signed, numbered 1/470-470/470, and dated in pencil on verso, and two were marked HC; they were stamped in black on verso Hotel Marquette Prints”. See Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné* (New York: Distributed Art Publishers, 2003), p. 77.