

December 3, 2021–March 27, 2022

# ANDY WARHOL: LIFETIMES

Aspen Art Museum



## ANDY WARHOL: LIFETIMES

Nearly 35 years after his untimely death, Andy Warhol's prescient vision of America's aspirational, image-driven consumer culture reflects our lived experience now. By producing work that challenged us to look beneath the surface of images, Warhol illuminated a more profound truth about our country's values and the fugitive nature of the self in relationship to the world.

This museum-wide survey focuses on the lesser-known biographical underpinnings of Warhol's practice. By emphasizing archival materials in tandem with his role as a maker, the exhibition seeks to understand the impact of Warhol's life story and identity on his pioneering work and elusive persona. Organized thematically on all three floors and across six galleries, eras of production are juxtaposed to propose connections between divergent bodies of work and allow his primary subjects—fame, desire, the ideal, spectacle, time, and loss—to find form in evident and startling ways.

Unprecedented in scope, Andy Warhol's work ranged from the intimacy of blotted line drawings in the 1950s to silkscreened paintings marked by historical events of the early 1960s. His Screen Tests filmed at his Silver Factory in New York captured time itself and expanded the role of filmed portraiture toward a democratic ideal in the burgeoning age of the small screen in America. Ultimately, Warhol employed strategies of blunt appropriation and significantly blurred the line of the readymade object with mass-produced material of his own making in Warhol TV and Interview magazine.



Andy Warhol, *Marilyn Diptych*, 1962.  
Acrylic, silkscreen ink and pencil on linen. 81 x 57 in each (two panels)  
(205.7 x 144.8 cm). © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. /  
Licensed by Artists Rights Society (ARS), New York.

## AFTER AND BEFORE

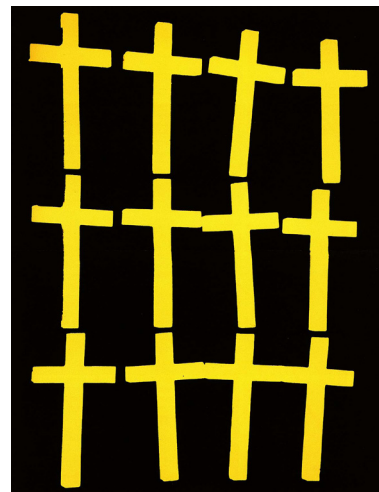
*After and Before* presents the larger story of Warhol's engagement with popular American culture and its effect. Archetypal works from the period of Pop Art (early 1950s–1960s)—*Elvis 1 and 2* (1963–64), *Marilyn Diptych* (1962), *Jackie Frieze* (1964), *100 Campbell's Soup Cans* (1962), *129 Die in Jet! (Plane Crash)* (1962), and a prime example of the extensive series *Flowers*—act as a primer to trace Warhol's indelible impact on American art. Through the canonical works on view in this gallery, Warhol forged a new understanding of American culture. Borne of history in real time, Warhol conjured America's changing self-concept through ubiquitous forms of mass media—ultimately reconfiguring our comprehension of American history and culture through his critical gaze.

The iconic works of the gallery prominently feature time, seriality, and repetition. Warhol's interest in mechanized recording devices can be seen in the time-based nature of his serial paintings, culminating in sequences of the same image repeated until obliteration occurs, creating mesmerizing moving images on canvas.

Of all the works in the exhibition, *Crosses* (1981–82) most vividly signals Warhol's ability to interrogate symbols sacred as well as profane in contemporary culture. The painting's placement also indicates his tie to his mother through religion. Shown across the gallery from *Gun* (1981), these two major works from his final decade act as bookends for the biographical prologue to the gallery's entrance.

The archival materials on display at both entrance points to the exhibition compel us to understand the American imaginary through an intimate story of necessity; Warhol was the son of working-class immigrants, devoutly Catholic and queer, which fueled his extreme productivity throughout his life.

Warhol's later production as a generator of popular culture in his magazine *Interview* and cable television show *Warhol TV* is also featured. *Business Art* (a term coined by the artist) is the method of production Warhol employed to support his studio or Factory from 1970 on. Commissioned portraiture of celebrities, cultural figures, and monied society funded the artist's larger transgressive forays into mainstream culture. Warhol's portraits from the 1970s and 1980s and *Interview* magazine together comprise cultural touchstones in America's broader self-image and concept.



Andy Warhol, *Crosses*, 1981–82.  
Acrylic paint and silkscreen on canvas. 90 x 70 in (228.6 x 177.8 cm).  
Private Collection. © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. /  
Licensed by Artists Rights Society (ARS), New York.

## Andy Warhola

Warhol's origin story begins as the third and youngest son of Carpatho-Rusyn immigrants from rural Slovakia; his boyhood in Pittsburgh is marked by poverty, illness, and queer vulnerability. A childhood neurological disorder caused by rheumatic fever, commonly known as St. Vitus dance, caused involuntary movements in his limbs and face and forced Warhol, from the ages of 8–10, to stay home from school for extended periods. To keep Warhol busy during these periods, his mother provided him with coloring books and his two older brothers brought him film magazines to cut up. The young Warhol created scrapbooks of autographed photographs of film stars, which were his most prized possessions. His early preoccupation with the fantasy realm of fame and its images emerges—which later manifests in his earliest Pop Art paintings and a lasting fixation on the ideal and celebrity culture. A shy and artistic child, Warhol's close relationship with his mother, Julia Warhola, was constant. Most unusually, she lived with the artist in New York while he was an adult, from 1951 until a year before her death in 1972.



Andy Warhol, *Statue of Liberty (Fabis)*, 1986.  
Synthetic polymer paint and silkscreen ink on canvas. 72 x 72 in (182.9 x 182.9 cm).  
© 2021 The Andy Warhol Foundation for the Visual Arts, Inc. /  
Licensed by Artists Rights Society (ARS), New York.

## Adman

Warhol's first recognizable work was advertising, and he was commissioned to sell products to a broad, primarily female, public. Warhol's art became a fixture in newspapers and magazines in the mid to late 1950s, emphasizing lyrical line drawings with touches of bold color. The artist produced stylized depictions of shoes and other staples of women's wear, converting fashion into a lively visual confection. With his tenuous, anxious blotted ink line drawings, Warhol's oddly romantic, genderqueer graphic designs became a ubiquitous feature of *Harper's Bazaar*, *Vogue*, *Glamour*, *Esquire*, among many other publications of the period.

## An Unlikely Collaboration

Warhol drew artistic inspiration from his mother's self-taught and inventive picture-making, and he incorporated her unique handwriting into his commercial illustrations. They collaborated on commercial projects in the mid to late 1950s. Apart from their joint efforts, Warhol provided Julia Warhola a professional platform for her work as "Andy Warhol's mother." The artist published a book of his mother's drawings in books, notably in *Holy Cats* and *25 Cats Name Sam and One Blue Pussy* (both 1957). Warhol also produced a dry-transfer process typeface, Letraset, of her handwriting to more easily use her unique calligraphic script in his work. An album cover produced in 1957, *The Story of Moondog*, with Warhol's graphic design and his mother's distinctive handwriting, won an award from the American Institute for Graphic Arts.

## Andy Warhol

Warhol's unique transition from commercial art in the 1950s to a Pop Art phenomenon in the early 1960s is displayed through archival materials in the North entrance, by the elevator. The groundbreaking transgressions of the Silver Factory and its dire

repercussions on Warhol's life unfold in chronological time, capturing the span of Warhol's life. In this gallery, American artists in Warhol's orbit—Michael Childers, Christopher Makos, David McCabe, Marie Menken, Duane Michals, Helmut Newton, Cosmos Andrew Sarchiapone, David Siqueiros, Rena Small—represent Warhol's intense hold on the imaginations of the artists of his time.

## Warhol as Icon

As recognizable as any artwork Warhol created over his lifetime, the artist's image and persona were consciously realized in 1964. As his work took indelible form in silkscreened paintings of contemporary events, often shocking to the American psyche, Warhol reduced the complexity of himself to an impenetrable—and highly recognizable—fiction. His transformation from 1964 to 1965 is documented by the photographer David McCabe, who the artist commissioned to document his life for a year as a conceptual work. McCabe noted the intentional blankness that Warhol is known for, his hardened appearance, was the antithesis of his actual character. Talkative, well-read, and emotional, Warhol intentionally presented a shallow, detached vampiric cipher in public, he said.

The artist's self-objectification was entirely in service of his work, ultimately encompassing his expansive vision within a cryptic, instantly familiar image that reflected on his production. Warhol's singular, two-tone blond then silver wigs defined the artist as much as his Campbell's soup cans and contained multitudes as they refused interiority. In the 1970s and 1980s, when celebrity endorsements became the norm in commerce, Warhol fully employed his brand to sell air travel, electronics, furniture, brokerage firms, and hair products. Apart from self-created visibility through his cable show *Andy Warhol's TV* and *Interview* magazine, the artist "played" himself in ever more stylized forms on mainstream television and as a male model. Warhol became known for his image detached from his art, as the quintessential artist in a centuries-long pantheon.



Andy Warhol, *Unknown Male*, 1957.  
Gold leaf and ink on Strathmore paper. 23 x 14 1/4 in (58.42 x 36.20 cm).  
The Brant Foundation Art Study Center, New York. © 2021  
The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by  
Artists Rights Society (ARS), New York.

## WANTING

The street-level gallery expounds on Warhol's queer identity in diverse works from the late 1950s to the late 1980s. Wanting positions Warhol as a desiring gay man, as seen through his prodigious production in drawing, painting, film, and photography. Here, romantic and intimate ink drawings from the 1950s of the male subject are viewed alongside a large-scale Oxidation Painting (1978) and a sprawling four-panel painting, Camouflage (1986). Warhol's landmark 5-hour film, Sleep (1964), is projected on an exterior-facing wall of a freestanding structure within the gallery. The gallery-within-a-gallery holds Warhol's most explicit photographs and lithographs of queer sex from the Sex Parts and Torso series (both 1977).

Directly across from the metallic fluxes of the Oxidation Painting, the floor-to-ceiling gold textured wall in the gallery is a reference to Warhol's byzantine gold leafed ink drawings produced throughout the 1950s. The series is beautifully represented here by the silhouette of a young man in profile in Unknown Male (1957). The gilded field, with its processional assembly of spare ink drawings, culminates in the display of three Gold Books (1957) affixed midpoint on the wall.

The Oxidation Paintings, a series Warhol began in 1977, involved covering a large canvas with paint mixed with copper powders as a ground for urination. Initially, random gay men were invited into a private back room of Warhol's studio to urinate on the canvases, recalling groupings of men gathered in bathhouses during this era of sexual freedom and the onset of the Gay Liberation Movement.

The urine produced various effects of oxidized green hues, which contrasted beautifully with the burnished gold, bronze, and pink tones the copper made. While the paintings appear spontaneous, in time, Warhol took great pains to control the results, eventually executing the works himself with his assistant, Ronnie Cutrone. These canvases involve a deceptive form of virtuosity in their execution. The "brushstrokes," as Warhol referred to the gestural mark of urine on the treated canvas surface, were guided by aesthetics. The materially-driven large-scale canvases reference the performative Abstract Expressionist drip paintings of Jackson Pollock. There is speculation that the more delicate drips were created by applying urine from cups or bottles.

In Warhol's Camouflage (1986), the unique recognizability of the ubiquitous pattern exists both as a readymade and a representational form of abstraction. Within the queered context of the larger installation in this gallery, the four abutted canvases relate to Warhol's shrouded, outsider persona—one he constructed to deflect the gaze from himself as a stable subject, in effect absorbing the artist into a hall of mirrors. The camp palette suggests the impossibility of Warhol's camouflage functioning as intended. In this instance,

the series' multiple contextual implications point to the closet, alongside the fetish of militaristic, hyper-masculine motifs circulating in the gay male world from the 1970s on.



Andy Warhol, *Oxidation Painting*, 1978.  
Mixed media and copper metallic paint on canvas. 78 3/4 x 218 in (199 x 553.7 cm).  
Private Collection. © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. /  
Licensed by Artists Rights Society (ARS), New York.

## Landscapes

"Landscapes" was the way Warhol described the images of nude models he began to photograph in his studio two weeks after Robert Mapplethorpe's shocking first exhibition of male nudes and sadomasochistic imagery at The Kitchen in New York.

Begun in 1977, at the height of the Gay Liberation Movement, the Polaroids represent Warhol's affirmation of his homosexuality and his desire to push the boundaries of his studio production amid his commercially driven enterprise of commissioned portraits, according to his assistant at the time, Ronnie Cutrone.

Ultimately, Warhol photographed fifty male models and produced 1,600 images to create silkscreen paintings for his Torso series (first exhibited in 1977 at the Grand Palais in Paris).

Sex Parts referred to the sexually explicit photographs of genitalia and homosexual sex that spawned the more classical depictions of the idealized body for his Torso series.

Warhol created two lithographic portfolios with the sexually explicit Polaroids, Sex Parts and Fellatio. Not sold or distributed in galleries, Warhol gave the portfolio as gifts to friends or placed them privately with particular collectors.

In the gallery-within-a-gallery, the Polaroids are blown up and abutting one another; the abstract qualities of the cropped bodies in the Polaroid frame allow the male body as terrain, or "landscape," to be fully imagined. Placed against one another and removed from their Polaroid frames, the positive-negative shapes within each photograph, clearly of interest to Warhol, are emphasized.



Andy Warhol, *Ladies and Gentlemen (Marsha P. Johnson)*, 1975.  
Acrylic paint and silkscreen ink on canvas. 50 x 39 1/2 x 1 1/5 in (127 x 100 x 3 cm).  
Italian private collection. © 2021 The Andy Warhol Foundation for the Visual Arts,  
Inc. / Licensed by Artists Rights Society (ARS), New York.

## FREEDOM

The commissioned series Ladies and Gentlemen (1975) is shown in full and in concert with a large projection of the nearly hour-long video by Christopher Makos, Factory Diary: Andy in Drag, 2 October 1981 (1981). The rarely seen film depicts a version of the artist, heavily transformed by makeup and stereotypical feminine signifiers that destabilize assumptions and cultural associations of self-presentation, gender, identity, and construction of the self in relation to the world.

Ladies and Gentlemen began as a series of 105 commissioned works by the Italian art dealer Luciano Anselmino for an exhibition of paintings and a book project. Due to Warhol's creative investment, the series grew to over 200 images. While Warhol had officially "returned to painting" in 1972 after focusing on filmmaking for the second half of the 1960s, the unbridled and expressive technique of Ladies and Gentlemen signified a new exploration of the medium. Warhol's gestural swipes through liquid paint emphasize the body in performative abstraction, creating a palpable urgency. The chromatically saturated canvases explore intersectional identity in a queered context and feature fourteen drag queens and trans women of color. Queer activists such as Marsha P. Johnson have been, in recent years, recognized as prominent figures in the effort toward LGBTQ liberation, with Johnson noted for her participation in the 1969 uprising at the Stonewall Inn bar and the nascent period of the Gay Liberation Movement in New York. Initially anonymous, the identities of the painted subjects came to light when the series was exhibited in the United States in 1997. Polaroids of the subjects are also on view here to display the constructed personas of the drag queens, as they rendered themselves, apart from Warhol's color-fueled painted transformation. Once inside the gallery, the chromatic mirrored plexiglass wall conjures the abstract sphere of Warhol's painted subjects.

## EXPLODING PLASTIC INEVITABLE

This gallery was designed by The Andy Warhol Museum, Pittsburgh to give an evocation of the live

events Warhol produced between 1966 and 1967, which featured light shows, stroboscopes, and slide and film projections, through an immersive multichannel projection and sound work that includes the music of the Velvet Underground and Nico and performances by Edie Sedgwick, Gerard Malanga, and Barbara Rubin.

The shows were variously known as Andy Warhol's Uptight and later as the Exploding Plastic Inevitable or EPI. The shows managed to fascinate and alienate its audience. Velvet Underground singer Lou Reed described it as "a show by and for freaks." It went on to tour music venues and college campuses around the US, and reinforced Warhol's association with the counterculture.

## CAPTURE

The bodies of work on the museum's lower floors allude to the darker components of Warhol's life story and production. Warhol's Silver Factory superstars and other celebrated cultural figures from the 1960s appear in a grid of 15 Screen Tests. The artist's lesser-known and final body of work, executed from 1986–87, comprises serial photographs sewn together with fine white thread into grid formations. Warhol's iconic and existential final work of self-portraiture (wearing his trademark fright wig) is represented here by Self-Portrait (1986). The painting pictures the artist positioned low within the composition's overriding darkness awash in red, his gaze fixed on the viewer. Together the gallery's two parts evoke time's inevitable progression and conjure a looming sense of mortality which underpins much of Warhol's oeuvre. This fact is made most stark and poignant in work that is stripped bare and demands unflinching absorption.

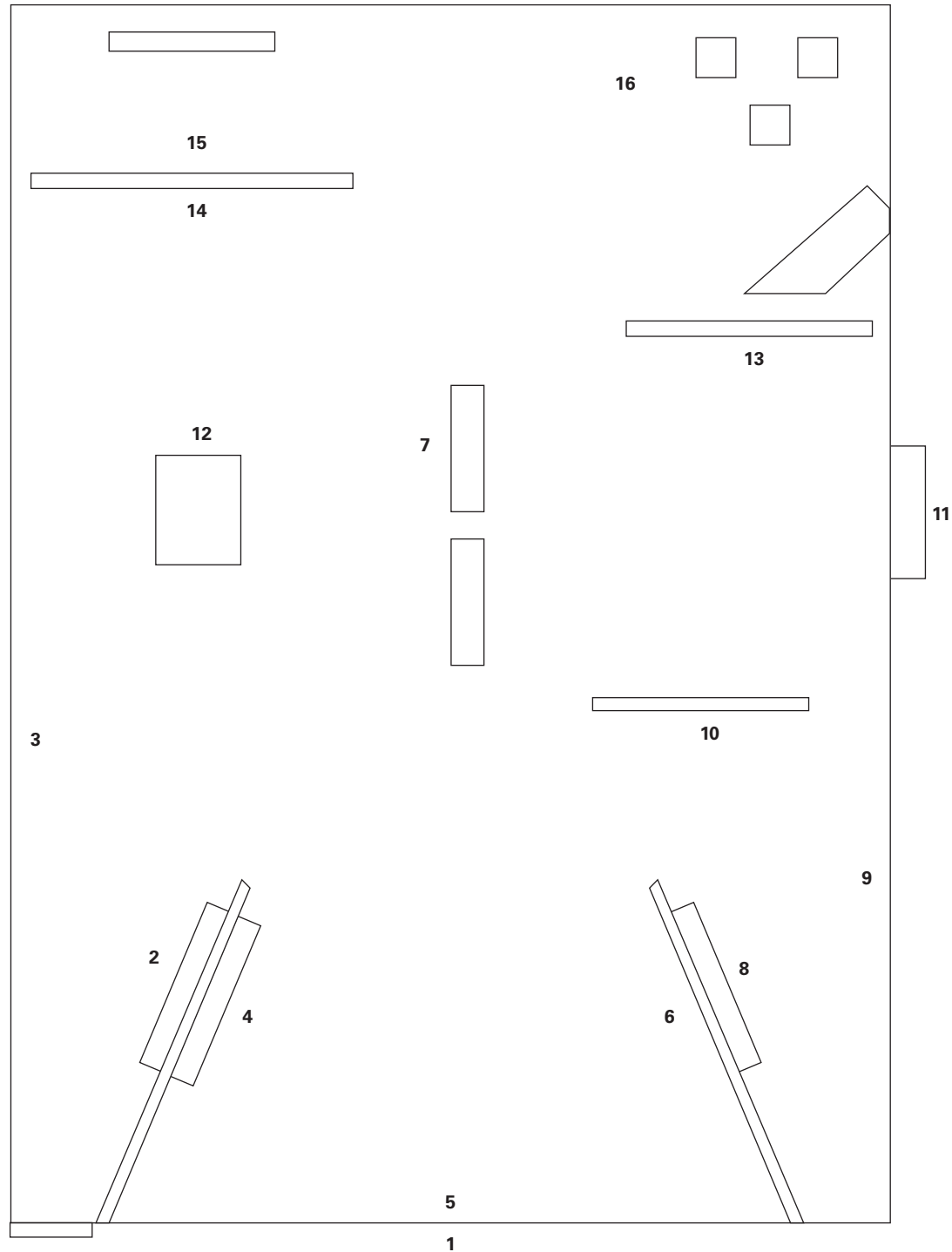
## CLOUDS

In the final gallery in the exhibition—structured as a network of contingencies—eight silkscreen prints on paper from the series Electric Chair (1971) are hung in a single corner in two floor-to-ceiling vertical columns on walls covered in sueded silver mylar. The room's walls provide an immersive experience that echoes the helium-filled Silver Clouds (1966) suspended outside an upper floor gallery. Warhol's weightless sculptures threaten to float freely up to the highest register of the grand stairwell once free of the surrounding transparent netting.

Designed as a collaboration with engineer Billy Klüver, and denoting his "retirement from painting" to focus on filmmaking, Warhol described Silver Clouds as "paintings that float." In intentional contrast to the dominant minimalist ethos current in the New York art world by the mid-1960s—which stressed industrial fabrication and materials, control, order, and objectivity—Warhol's installation of Silver Clouds at the Castelli Gallery emphasized fluidity, movement, and participation.

# Level Two

## AFTER AND BEFORE



### AFTER AND BEFORE

**1**  
*Mao Wallpaper*  
1974. Reprint 1994. Screen print on wallpaper  
Vertical repeat: 40 in (21.6 cm); each roll  
180 x 28 in (457.2 x 71.12 cm)  
The Andy Warhol Museum, Pittsburgh

*Silver Clouds*  
1966. Helium-filled metalized plastic film  
(Scotchpak)  
The Andy Warhol Museum, Pittsburgh

**2**  
**Wall**  
Right → Left

*List or Manifest of Alien Passengers for the United States Immigration Officer at Port of Arrival, June 11 1921*  
1921, printed 2020. Print on two sheets of paper  
(Facsimile print on paper)  
Tate Curatorial, courtesy American Family Immigration History Center

Duane Michals, *Andy Warhol and his mother, Julia Warhola*  
1958. Two gelatin silver prints with hand-applied text, each in a separate frame  
8 x 10 in (20.32 x 25.4 cm)  
Courtesy the artist and DC Moore Gallery, New York

Duane Michals, *Contact sheet, Andy Warhol*  
1958. Gelatin silver print  
16 x 20 in (40.64 x 50.8 cm)  
Courtesy the artist and DC Moore Gallery, New York

#### Vitrine

*Julia Zavacky Warhola (far right) with family members in Mikova*  
ca. 1910. Facsimile of original gelatin silver print and vellum  
4 5/8 x 3 1/4 in (11.68 x 8.25 cm)  
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)*  
ca. 1930. Facsimile of original gelatin silver print  
5 x 3 1/2 in (12.7 x 8.89 cm)  
The Andy Warhol Museum, Pittsburgh;  
Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

*Andy Warhol (right) with Julia Warhola (center) and neighbor Margie Girman (left) in the Warhola's backyard on Dawson Street*  
ca. 1936. Facsimile of original gelatin silver print  
2 x 2 7/8 in (5.72 x 7.28 cm)  
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 from an original sepia print  
3 5/8 x 2 1/2 in (9.14 x 6 cm)  
The Andy Warhol Museum, Pittsburgh;  
Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

*Julia, John, and Andy Warhola*  
1932. Facsimile from an original sepia print  
2 1/4 x 1 5/8 in (5.71 x 4 cm)  
The Andy Warhol Museum, Pittsburgh;  
Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

*Andy Warhol as a young boy*  
ca. 1936. Facsimile from an original hand-colored sepia print  
6 x 4 3/4 in (15.24 x 12 cm)  
The Andy Warhol Museum, Pittsburgh;  
Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

*Paul, Andy, and John Warhola*  
ca. 1940. Facsimile of original gelatin silver print  
5 x 3 1/2 in (12.7 x 8.89 cm)  
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 original photographic reproduction  
5 x 3 1/2 in (12.7 x 8.89 cm)  
The Andy Warhol Museum, Pittsburgh;  
Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

*Warhola family (l to r: Aunt Eva (Zavacky) Bezek, Julia Warhola, middle son John, youngest son Andy, and oldest son Paul with his two children Paul Jr. and Eva)*  
1946-47. Facsimile from an original black-and-white negative  
2 3/4 x 4 5/8 in (6.98 x 11.68 cm)  
The Andy Warhol Museum, Pittsburgh;  
Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

*Andy Warhol with the family's dog, Lucy, and Julia Warhola at Dawson Street*  
ca. 1946. Facsimile of original gelatin silver print  
3 3/8 x 2 1/2 in (8.63 x 6.35 cm)  
The Andy Warhol Museum, Pittsburgh;  
Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Photographer unknown, *Andy Warhol and Corinne "Corky" Kessler at Fire Island Beach*  
1949. Black and white photograph  
3 1/10 x 3 1/10 in (8 x 8 cm)  
Philip Pearlstein papers, circa 1940-2008.  
Archives of American Art, Smithsonian Institution

Photographer unknown, *Andy Warhol, Dorothy Cantor, Philip Pearlstein and Leah Cantor at Fire Island Beach*  
1949. Black and white photograph  
3 1/10 x 3 1/10 in (8 x 8 cm)  
Philip Pearlstein papers, circa 1940-2008.  
Archives of American Art, Smithsonian Institution

Philip Pearlstein, *Andy Warhol seated at a desk*  
1947. Black and white photograph  
3 1/10 x 3 1/10 in (8 x 13 cm)  
Philip Pearlstein papers, circa 1940-2008.  
Archives of American Art, Smithsonian Institution

"Mothers"  
*Esquire* magazine  
November 1966  
1966. print on paper  
13 1/4 x 10 1/4 in (33.7 x 25.9 cm)  
Tate Modern Curatorial Department; London

**3**  
*Julia Warhola*  
1974. Acrylic and silkscreen ink on linen  
40 x 40 in (101.6 x 101.6 cm)  
Collection of Dorothy Lichtenstein

*The George Hamilton Story (was "Mrs. Warhol")*  
1966. 16mm film, color, sound, 66 min  
The Andy Warhol Museum, Pittsburgh

*Crosses*  
1981-82. Acrylic paint and silkscreen on canvas  
90 x 70 in (228.6 x 177.8 cm)  
Private Collection

*Profile of a Woman*  
1962. Graphite, Dr. Martin's Aniline Dyes with white paint on Strathmore paper  
29 x 22 3/4 in (73.66 x 57.79 cm)  
Courtesy the Brant Foundation Art Study Center, New York

**Upper Row**  
*Jackie Frieze*  
1964. Acrylic paint, screen print, and metallic paint on canvas  
20 x 132 x 1 1/2 in (50.8 x 335.2 x 3.8 cm)  
Museum of Contemporary Art, Chicago. Gift of Beatriz Cummings Mayer 2007.32

**Lower Row**  
*Jackie Triptych*  
1964. Screen print and acrylic paint on three canvases  
20 9/10 x 48 4/5 in (53 x 123.95 cm)  
Museum Ludwig, Cologne/Donation Ludwig Collection 1976

**4**  
**Wall**  
Leila Davies Singelis, Facsimile of *Making the Rounds*  
1950. Reprint 1994.  
The Andy Warhol Museum, Pittsburgh; Gift of Leila Davies Singelis

*The Nation's Nightmare*  
1951. Ink, graphite, and acetate on paper  
14 5/8 x 13 5/8 in (37 x 7.3 cm)  
Framed: 27 x 21 5/8 x 1 in (68.5 x 54.8 x 2.5 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

*Andy Warhol letter to Russell Lynes*  
1949. 1 p. handwritten  
11 × 3 3/5 in (28 × 22 cm)  
Managing editor Russell Lynes correspondence with artists, 1946–1965, Archives of American Art, Smithsonian Institution

**Vitrine**  
Right → Left

“Palizzio Color Abstracts”  
*Harper’s Bazaar* magazine  
March 1961. Palizzio advertisement

“Crazy Golden Slippers”  
*Life* magazine  
January 21, 1957, pp. 12–13.

“Great Perfumes of France”  
*Harper’s Bazaar* magazine  
May 1959

“FollowThat Scent!”  
*Harper’s Bazaar* magazine  
April 1957

“Elizabeth Arden’sTriomphe”  
1958. Elizabeth Arden advertisement

“The Lithe Line”  
*Harper’s Bazaar* magazine  
March 1958

*Two Dogs Kissing*  
1949. Tempera on Upson board  
37 × 24 in (93.98 × 60.96 cm)  
Paul Warhola Family Collection

*Male Figure*  
1948. Tempera on masonite  
24 × 20 in (60.96 × 50.8 cm)  
Paul Warhola Family Collection

*I Like Dance*  
1947. Oil on paper board  
24 1/3 × 24 1/3 in (61.72 × 61.72 cm)  
Paul Warhola Family Collection

*Nosepicker I: Why Pick on Me*  
1948. Tempera and ink on masonite  
30 × 25 in (76.2 × 63.5 cm)  
Paul Warhola Family Collection

*Girl In Park*  
1948. Tempera on masonite  
24 × 20 in (60.96 × 50.8 cm)  
Paul Warhola Family Collection

*Three Children*  
1949. Tempera and ink on masonite  
34 × 48 in (86.36 × 121.92 cm)  
Paul Warhola Family Collection

*Self-Portrait*  
1967. Synthetic polymer paint and silkscreen on canvas  
72 × 72 in (182.88 × 182.88 cm)  
Tate: Purchased 1971

*100 Campbell’s Soup Cans*  
1962. Casein paint, acrylic paint, and graphite on canvas  
72 × 52 1/4 in (182.88 × 132.71 cm)  
Museum MMK für Moderne Kunst

**6**

Marie Menken, *Andy Warhol*  
1965. 16mm film transfer to digital, 22 min.  
Courtesy The Film-Makers’ Cooperative

**Vitrine I**  
Right → Left

Eric Pollitzer, *Installation view of Andy Warhol’s Wanted Men exhibition at New York World’s Fair*  
1964–65. Black and white photograph  
9 2/5 × 7 4/5 in (24 × 20 cm)  
Leo Castelli Gallery records, circa 1880–2000. Archives of American Art, Smithsonian Institute

*Untitled [Andy Warhol]*  
1965. 82 p. book unknown  
David Bourdon papers, circa 1941–98. Archives of American Art, Smithsonian Institution

Exhibition announcement (*The Personality of the Artist / Stable Gallery, New York, April 21–May 9, 1964*)  
1964. Offset lithograph on coated paper  
13 2/5 × 9 1/2 (34 × 24.1 cm)  
The Andy Warhol Museum, Pittsburgh; Founding Collection, ContributionThe Andy Warhol Foundation for the Visual Arts, Inc

*Andy Warhol price list, Stable Gallery*  
1962. 1 page typescript  
9 4/5 × 6 7/10 in (25 × 17 cm)  
Stable Gallery records, 1916–99. Archives of American Art, Smithsonian Institution

John D. Schiff, *Installation view of [Andy Warhol] exhibition at Stable Gallery*  
1964. Black and white photograph  
7 4/5 × 9 4/5 in (20 × 25 cm)  
Leo Castelli Gallery records, circa 1880–2000. Archives of American Art, Smithsonian Institution

*Installation view facsimiles of Andy Warhol exhibition, Moderna Museet, Stockholm.*  
February–March 1968.  
Courtesy Moderna Museet, Stockholm

*Opening celebration and installation view facsimiles of Andy Warhol exhibition, Institute of Contemporary Art, University of Pennsylvania.*  
October–November 1965.  
Image courtesy of the Weitzman School of Design’s Architectural Archives’ George Pohl photography collection, University of Pennsylvania

Rudy Burckhardt, *Installation view of Andy Warhol’s Flowers exhibition at Leo Castelli Gallery*  
1964. Black and white photograph  
7 × 9 4/5 in (18 × 25 cm)  
Leo Castelli Gallery records, circa 1880–2000. Archives of American Art, Smithsonian Institution

Rudy Burckhardt, *Installation view of Andy Warhol’s Wallpaper and Clouds exhibition at Leo Castelli Gallery*  
1966. Black and white photograph  
7 × 9 4/5 in (18 × 25 cm)  
Leo Castelli Gallery records, circa 1880–2000. Archives of American Art, Smithsonian Institution

Rudy Burckhardt, *Installation view of Andy Warhol’s Wallpaper and Clouds exhibition at Leo Castelli Gallery*  
1966. Black and white photograph  
7 4/5 × 9 4/5 in (20 × 25 cm)  
Leo Castelli Gallery records, circa 1880–2000. Archives of American Art, Smithsonian Institution

Rudy Burckhardt, *Installation view of Andy Warhol’s Wallpaper and Clouds exhibition at Leo Castelli Gallery*  
1966. Black and white photograph  
7 4/5 × 9 4/5 in (20 × 25 cm)  
Leo Castelli Gallery records, circa 1880–2000. Archives of American Art, Smithsonian Institution

Andre Moraine, *Installation view of Andy Warhol’s Flowers exhibition at Galerie Sonnabend, Paris*  
1964. Black and white photograph  
7 1/2 × 10 in (19 × 27 cm)  
Leo Castelli Gallery records, circa 1880–2000. Archives of American Art, Smithsonian Institution

Andre Moraine, *Installation view of Andy Warhol’s Flowers exhibition at Galerie Sonnabend, Paris*  
1964. Black and white photograph  
7 1/2 × 10 in (19 × 27 cm)  
Leo Castelli Gallery records, circa 1880–2000. Archives of American Art, Smithsonian Institution

Andre Moraine, *Installation view of Andy Warhol’s Flowers exhibition at Galerie Sonnabend, Paris*  
1964. Black and white photograph  
7 1/2 × 10 in (19 × 27 cm)  
Leo Castelli Gallery records, circa 1880–2000. Archives of American Art, Smithsonian Institution

Rudy Burckhardt, *Installation view of Andy Warhol’s Flowers exhibition at Leo Castelli Gallery*  
1964. Black and white photograph  
7 4/5 × 9 4/5 in (20 × 25.5 cm)  
Leo Castelli Gallery records, circa 1880–2000. Archives of American Art, Smithsonian Institution

**Vitrine II**  
“Stop, Study and Applaud”  
December 1962  
*Harper’s Bazaar* magazine

*Blue Movie*  
1970. Book; printed ink on paper  
7 × 4 × 1/2 in (17.5 × 10 × 1 cm)  
Tate Modern Curatorial Department; London

*Blue Movie*  
1970. Book; printed ink on paper  
7 × 4 × 1/2 in (17.5 × 10 × 1 cm)  
Tate Modern Curatorial Department; London

*Film Culture*, no. 45  
Summer 1967. Magazine; printed ink on paper  
10 1/2 × 8 1/4 in (26.7 × 20.9 cm)

*Interview, vo. 1 no. 1*  
1969. Magazine; printed ink on newsprint  
Unfolded 16 1/2 × 11 3/5 in (41.9 × 29.5 cm)  
The Andy Warhol Museum, Pittsburgh; Founding Collection, ContributionThe Andy Warhol Foundation for the Visual Arts, Inc.

*Andy Warhol’s Interview no. 23* (Cover star: Pat Cleveland)  
July 1972. Printed ink on newsprint  
Tate Library

*Andy Warhol’s Index*  
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, ContributionThe Andy Warhol Foundation for the Visual Arts, Inc.

*Andy Warhol’s Index*  
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, ContributionThe Andy Warhol Foundation for the Visual Arts, Inc.

*Raid the Icebox catalogue*  
1969. Book; printed ink on paper  
8 1/2 × 7 × 1/2 in (21.3 × 17.5 × 1 cm)  
Tate Curatorial

*Raid the Icebox 1 with Andy Warhol* exhibition installation facsimiles at the Museum of Art, Rhode Island School of Design, April 23–June 30, 1970. Courtesy the RISD Museum, Providence, RI.

**8**  
Left → Right

Aspen Art Museum video documentation by Simon Klein of *Andy Warhol / Moderna Museet, Stockholm (Ausstellung: Februar–März 1968)*, 2021.

*Andy Warhol / Moderna Museet, Stockholm (Ausstellung: Februar–März 1968)*  
1968. Book, printed ink on paper  
10 1/2 × 8 1/4 × 1 in (26.67 × 20.95 × 2.54 cm)  
The Andy Warhol Museum, Pittsburgh; Founding Collection, ContributionThe Andy Warhol Foundation for the Visual Arts, Inc.

*Castelli Gallery*  
1964. Poster  
22 × 22 in (56 × 56 cm)  
Leo Castelli Gallery records, circa 1880–2000. Archives of American Art, Smithsonian Institution

Dennis Hopper, *Artforum*, volume III, number 3  
December 1964. Cover, 27 × 26 1/2 printed in black on metallic silver background  
A grid of six copies of a portrait of Andy Warhol

Nat Finkelstein, *Andy Warhol with Gerard Malanga [The Factory]*  
1964. Black and white photograph  
9 4/5 × 6 7/10 in (25 × 17 cm)  
Alan Solomon papers, circa 1907–1970. Archives of American Art, Smithsonian Institution

Burt Glinn, Facsimile of *Andy Warhol with Edie Sedgwick and Chuck Wein in New York City*  
1965. Photograph  
9 4/5 × 6 7/10 in (25 × 17 cm)

*A: a Novel by Andy Warhol*  
1968. Book; printed ink on paper  
9 1/4 × 6 1/4 × 1 1/2 in (23.4 × 16 × 3.5 cm)  
Tate Curatorial

*The Philosophy of Andy Warhol: From A to B and Back Again*  
1975. Book; print on paper  
7 7/8 × 5 1/8 in (19.8 × 12.9 cm)  
Tate Curatorial

*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  
9 × 11 1/2 in (22.7 × 29.2 cm)  
Framed: 9 1/2 × 12 in (24.1 × 30.4 cm)  
Tate Modern Curatorial Department; London

**Vitrine**  
Left → Right

“Art Column Slice of Cake School”  
*Time* magazine  
May 11, 1962, pp. 52

“The Story of Pop: what it is and how it came to be”  
*Newsweek* magazine  
April 25, 1966, pp. 56–57

June B. Crasco, publisher. C.Thomas Hull, editor  
*Andeeeeeee monthly (Wee Hope) gazette:The Journal of the Andy Warhol Fan Club of New York City*  
c. 1965. 5 page typescript, illustrated  
14 1/10 × 8 2/3 in (36 × 22 cm) each page  
Leo Castelli Gallery records, circa 1880–2000. Archives of American Art, Smithsonian Institution

“The final decline and total collapse of the American avant-garde”  
*Esquire* magazine. May 1969, p. 142

*S.C.U.M. (Society for Cutting Up Men)-Manifesto*  
1967. Book; print on paper  
4 1/8 × 7 in (10.4 × 18 cm)  
Tate Curatorial

*S.C.U.M. (Society for Cutting Up Men)-Manifest*  
1967. Book; print on paper  
4 1/8 × 7 in (10.4 × 18 cm)  
Tate Curatorial

“Actress shoots Andy Warhol”  
*New York Daily News*  
June 4, 1968.  
Facsimile from an original newsprint clipping  
15 1/2 × 11 in (39.4 × 27.9 cm)

“Warhol Gravely Wounded in Studio; Actress is Held; Woman says She Shot Artist, Who is Given a 50-50 Chance to Live”  
*New York Times*  
June 4, 1968. 2 p. newspaper clipping  
6 2/3 × 3 1/2 in (17 × 9 cm) and 9 2/5 × 7 1/2 in (24 × 19 cm)  
Exhibition records of the Contemporary Study Wing of the Finch College Museum of Art, 1943–75. Archives of American Art, Smithsonian Institution

“The Return of Andy Warhol”  
*New York Times Magazine*  
November 10, 1968

“Andy Warhol”  
*Egoiste n. 10*  
Cover photography by Richard Avedon  
1987

*Interview* magazine  
April 1987  
Printed publication  
Tate Library

**9**

*Gun*  
1981. Acrylic paint and silkscreen on 2 canvases  
Each: 70 × 90 × 1 1/2 in (177.8 × 228.6 × 3.81 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

**10**

*Flowers*  
1964. Fluorescent paint and silkscreen on canvas  
82 × 82 in (208.3 × 208.3 cm)  
Private Collection

William John Kennedy, Facsimile of *Warhol Flowers XIII, Andy Warhol in a field black-eyed Susans holding an early “Flowers” canvas serving as a backdrop in Queens, New York* 1964. ©William John Kennedy; Courtesy of KIWI Arts Group

11

Jason Arthur Sapan, *Andy Warhol portrait* 1977. Hologram  
24 x 24 x 14 in (60.96 x 60.96 x 35.56 cm)  
Courtesy the artist

12

*Dance Diagram [1] [Fox Trot: ‘The Double Twinkle-Man’]*  
1962. Casein and pencil on canvas  
72 1/4 x 46 1/2 x 1 in (183.51 x 117.85 x 2.54 cm)  
Museum MMK für Moderne Kunst

13

*129 Die in Jet! (Plane Crash)*  
1962. Acrylic paint and graphite on canvas  
100 1/5 x 71 4/5 in (254.63 x 182.49 cm)  
Museum Ludwig, Cologne/Donation Ludwig  
Collection 1976

*Two Marylins*  
1962. Silkscreen ink and pencil on linen  
29 1/4 x 14 1/8 in (74.29 x 35.86 cm)  
Collection of Jane and Marc Nathanson

*Marilyn Diptych*  
1962. Acrylic paint, screen print ink on two canvases  
Each: 80 9/10 x 57 x 4/5 in (205.48 x 144.78 x 2 cm)  
Tate: Purchased 1980

14

*Andy Warhol Elvis I and II*  
1963–64. Screen print and acrylic paint [blue canvas]; Screen print and spray paint [silver canvas] on canvas  
Each: 82 x 82 in (208.28 x 208.28 cm)  
Overall: 84 1/8 x 166 1/8 in (213.61 x 421.94 cm)  
Collection Art Gallery of Ontario, Toronto. Gift from the Women’s Committee Fund, 1966

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*Interview* magazine  
Tatum O’Neal, February 1980  
Ron Duguay, March 1980  
Alexander Godunov, 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  
Fran Lebowitz, September 1981  
Diana Ross, October 1981  
Nancy Reagan, December 1981  
Farrah Fawcett, February 1982  
Maxwell Caulfield, March 1982  
Cher, May 1982  
Phoebe Cates, June 1982  
John McEnroe, August 1982

Bette Midler, September 1982  
Michael Jackson, October 1982  
Ali MacGraw, November 1982  
Calvin Klein, December 1982  
Sting, January 1983  
Nastassja Kinski, February 1983  
Twiggy, March 1983  
Susan Sarandon, June 1983  
Richard Gere, October 1983  
Matt Dillon, December 1983  
Jerry Spencer/Olympic Special, January/February 1984  
Jane Fonda, March 1984  
Goldie Hawn, April 1984  
Rob Lowe, May 1984  
Mel Gibson, June 1984  
Dolly Parton, July 1984  
Jack Nicholson, August 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  
Sylvester Stallone, September 1985  
Arnold Schwarzenegger, October 1985  
Nick Rhodes, November 1985  
Madonna, December 1985  
Richard Pryor, March 1986  
Cyndi Lauper, April 1986  
Tom Cruise, May 1986  
Stevie Wonder, June 1986  
Robin Williams, August 1986  
Lisa Bonet, April 1987

All *Interview* magazines courtesy Tate Library

*Elvis at the Ferus*  
1963. 16mm film, black-and-white, silent  
3 min  
The Andy Warhol Museum, Pittsburgh

**Wall**

*Mick Jagger*  
1975. Acrylic paint and silkscreen ink on canvas  
41 3/4 x 41 3/4 in (106 x 106 cm)  
Private Collection

*Mick Jagger*  
1975. Acrylic paint and silkscreen ink on canvas  
41 3/4 x 41 3/4 in (106 x 106 cm)  
Private Collection

*Dolly Parton*  
1985. Acrylic paint and silkscreen ink on linen  
42 x 42 in (106.68 x 106.68 cm)  
The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art

*Dolly Parton*  
1985. Acrylic paint and silkscreen ink on linen  
42 x 42 in (106.68 x 106.68 cm)  
The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art

*Robert Mapplethorpe*  
1983. Acrylic paint and silkscreen on canvas  
40 x 40 x 1 1/3 in (101.6 x 101.6 x 3.5 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

*Gunter Sachs*  
ND. Acrylic and silkscreen ink on linen  
40 x 40 in (101.6 x 101.6 cm)  
Private Collection

*Statue of Liberty (Fabis)*  
1986. Synthetic polymer paint and silkscreen ink on canvas  
72 x 72 in (182.8 x 182.8 cm)  
Collection of Thaddaeus Ropac, London, Paris, Salzburg

**Vitrine**

Ronnie Cutrone, Facsimile of Untitled  
1980. Courtesy Hedges Projects, Los Angeles

*Debbie Harry*  
1980. Polacolor Type 108  
4 1/4 x 3 5/16 in (10.8 cm x 8.41 cm)  
Benton Museum of Art, Pomona College/Gift of the Andy Warhol Foundation for the Visual Arts

*Untitled: Farrah Fawcett*  
1979. Polaroid Color Print  
4 1/4 x 3 3/8 in (10.8 x 8.6 cm)  
Collection of DePaul Art Museum, Gift of the Andy Warhol Foundation for the Visual Arts

*Sylvester Stallone*  
1980. Polacolor Type 108  
3 3/8 x 4 1/4 in (8.6 x 10.8 cm)  
On loan from the Southeast Museum of Photography, Daytona State College. Gift of the Andy Warhol Foundation for the Visual Arts

*Diana Ross*  
1981. Polacolor 2  
3 3/4 x 2 3/4 in (9.5 x 5 cm)  
Collection of Samek Art Museum, Bucknell University, Lewisburg, PA

*Liza Minnelli*  
1977. Polacolor Type 108  
3 3/8 x 4 1/4 in (8.6 x 10.8 cm)  
On loan from the Southeast Museum of Photography, Daytona State College. Gift of the Andy Warhol Foundation for the Visual Arts

*Sylvester Stallone*  
1980. Polacolor Type 108  
4 1/4 x 3 3/8 in (10.8 x 8.6 cm)  
Lent by the Michael C. Carlos Museum, Emory University. Gift(s) of the Andy Warhol Foundation for the Visual Arts

*Marisa Berenson*  
1982. Polaroid Color Print  
4 1/4 x 3 3/8 in (10.8 x 8.6 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts, Inc., The Andy Warhol Photographic Legacy Program, CU Art Museum, University of Colorado Boulder

*Barbara Allen*  
1980. Polacolor Type 108  
4 1/4 x 3 1/4 in (10.9 x 8.3 cm)  
Courtesy of the Trout Gallery, The Museum of Dickinson College, Carlisle, PA

*Tina Chow*  
1977. Polacolor Type 108  
3 1/4 x 4 1/4 in (8.26 cm x 10.8 cm)  
Scripps College/Gift of the Andy Warhol Foundation for the Visual Arts

*Michael Chow*  
1980. Polacolor 2  
3 3/4 x 2 3/4 in (9.5 x 5 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts  
Courtesy Nasher Museum of Art at Duke University

*Jerry Hall*  
1984. Polacolor Type 108  
3 3/4 x 2 3/4 in (9.5 x 6.9 cm)  
University of Denver, Gift of the Andy Warhol Foundation for the Visual Arts

*Rolling Stones*  
1977. Polacolor Type 108  
3 1/4 x 4 1/4 in (8.26 cm x 10.8 cm)  
Scripps College/Gift of the Andy Warhol Foundation for the Visual Arts

*Dolly Parton*  
1985. Polaroid  
4 1/2 x 3 1/2 in (10.8 x 8.9 cm)  
Collection of Vanderbilt University Fine Arts Gallery

*Grace Jones*  
1984. Polacolor ER  
3 3/4 x 2 9/10 in (9.5 x 7.3 cm)  
Courtesy Hofstra University Museum of Art

*Rick Ocasek*  
1980. Polacolor 2  
3 3/4 x 2 3/4 in (9.5 x 6.9 cm)  
University of Denver, Gift of the Andy Warhol Foundation for the Visual Arts

*Paul Anka*  
1975. Polacolor Type 108  
3 3/4 x 2 9/10 in (9.5 x 7.3 cm)  
Courtesy Hofstra University Museum of Art

*Tatum O’Neal and John McEnroe*  
1986. Polacolor Type 108  
3 1/4 x 4 1/4 in (8.26 cm x 10.8 cm)  
Loan Courtesy of the Museums at Washington & Lee University, Lexington

*Untitled (Tatum O’Neal)*  
1977. Polacolor Type 108  
3 3/8 x 4 1/4 in (8.6 x 10.8 cm)  
On loan from the Meadows Museum of Art, Centenary College of Louisiana

*Untitled (John McEnroe)*  
1977. Polacolor Type 108  
3 1/3 x 4 1/4 in (8.45 x 10.8 cm)  
On loan from the Meadows Museum of Art, Centenary College of Louisiana

*Rod Gilbert*  
1977. Polacolor Type 108  
3 3/4 x 2 3/4 in (9.5 x 6.9 cm)  
University of Denver, Gift of the Andy Warhol Foundation for the Visual Arts

*OJ Simpson*  
1977. Polaroid  
4 1/2 x 3 1/2 in (10.8 x 8.9 cm)  
Collection of Vanderbilt University Fine Arts Gallery

*Wayne Gretzky*  
1983 or 1984. Polacolor ER  
3 3/4 x 2 9/10 in (9.5 x 7.3 cm)  
Carl Grupp Permanent Art Collection, Eide/Dalrymple Gallery at Augustana University.  
Gift of the Andy Warhol Foundation for the Visual Arts, Photographic Legacy Program.

*Chris Evert*  
1977. Polacolor ER  
3 3/8 x 4 1/4 in (8.6 x 10.8 cm)  
On loan from the Southeast Museum of Photography, Daytona State College. Gift of the Andy Warhol Foundation for the Visual Arts

*Jack Nicklaus*  
1977. Polacolor 2  
3 3/4 x 2 3/4 in (9.5 x 5 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts  
Courtesy Nasher Museum of Art at Duke University

*Pelé*  
1977. Polaroid Color Print  
4 1/4 x 3 3/8 in (10.8 x 8.6 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts, Inc., The Andy Warhol Photographic Legacy Program, CU Art Museum, University of Colorado Boulder

*Dorothy Hamill*  
1977. Polacolor Type 108  
3 1/4 x 4 1/4 in (8.26 cm x 10.8 cm)  
Loan Courtesy of the Museums at Washington & Lee University, Lexington

*Sonia Rykiel*  
1986. Polacolor Type 108  
3 3/4 x 2 3/4 in (9.5 x 6.9 cm)  
University of Denver, Gift of the Andy Warhol Foundation for the Visual Arts

*Carolina Herrera*  
1978. Polacolor Type 108  
3 1/4 x 4 1/4 in (8.26 cm x 10.8 cm)  
Loan Courtesy of the Museums at Washington & Lee University, Lexington

*James Galanos*  
1984. Polacolor Type 108  
4 1/4 x 3 1/4 in (10.9 x 8.3 cm)  
Courtesy of the Trout Gallery, The Museum of Dickinson College, Carlisle, PA

*James Galanos*  
1984. Polacolor 2  
3 3/4 x 2 3/4 in (9.5 x 5 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts  
Courtesy Nasher Museum of Art at Duke University

*Halston*  
1974. Polacolor ER  
3 3/8 x 4 1/4 in (8.6 x 10.8 cm)  
On loan from the Southeast Museum of Photography, Daytona State College. Gift of the Andy Warhol Foundation for the Visual Arts

*Martha Graham*  
1979. Polaroid Color Print  
4 1/4 x 3 3/8 in (10.8 x 8.6 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts, Inc., The Andy Warhol Photographic Legacy Program, CU Art Museum, University of Colorado Boulder

*Martha Graham*  
1979. Polacolor Type 108  
4 1/4 x 3 1/4 in (10.9 x 8.3 cm)  
Courtesy of the Trout Gallery, The Museum of Dickinson College, Carlisle, PA

*Kimiko Powers*  
1971. Polacolor Type 108  
3 3/4 x 2 3/4 in (9.5 x 6.9 cm)  
University of Denver, Gift of the Andy Warhol Foundation for the Visual Arts

*Kimiko Powers*  
1980. Polacolor Type 108  
3 3/4 x 2 3/4 in (9.5 x 6.9 cm)  
University of Denver, Gift of the Andy Warhol Foundation for the Visual Arts

*John and Lorraine Chamberlain*  
1978. Polacolor 2  
3 3/4 x 2 3/4 in (9.5 x 5 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts  
Courtesy Nasher Museum of Art at Duke University

*Georgia O’Keeffe and Juan Hamilton*  
1980. Polacolor Type 108  
3 3/4 x 2 9/10 in (9.5 x 7.3 cm)  
Collection of Samek Art Museum, Bucknell University, Lewisburg, PA

*Georgia O’Keeffe and Juan Hamilton*  
1980. Polacolor Type 108  
3 1/4 x 4 1/4 in (8.26 cm x 10.8 cm)  
Carl Grupp Permanent Art Collection, Eide/Dalrymple Gallery at Augustana University.  
Gift of the Andy Warhol Foundation for the Visual Arts, Photographic Legacy

*R.C. Gorman*  
1979. Polacolor type 108  
4 1/4 x 3 3/8 in (10.8 x 8.6 cm)  
The Andy Warhol Foundation for the Visual Arts. On loan courtesy the Museum of Fine Arts, Florida State University

*William Burroughs*  
1980. Polacolor 2  
4 1/4 x 3 3/4 in (10.8 x 9.5 cm)  
The Andy Warhol Foundation for the Visual Arts. On loan courtesy of the Museum of Fine Arts, Florida State University

*Candy Spelling*  
1985. Polaroid Color Print  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts, Inc., The Andy Warhol Photographic Legacy Program, CU Art Museum, University of Colorado Boulder

*Pia Zadora*  
1983. Polacolor ER  
3 3/4 × 2 9/10 in (9.5 × 7.3 cm)  
Carl Grupp Permanent Art Collection, Eide/Dalrymple Gallery at Augustana University. Gift of the Andy Warhol Foundation for the Visual Arts, Photographic Legacy Program

*Lee Radziwill*  
1972. Polacolor Type 108  
3 1/4 × 4 1/4 in (8.26 cm × 10.8 cm)  
Carl Grupp Permanent Art Collection, Eide/Dalrymple Gallery at Augustana University. Gift of the Andy Warhol Foundation for the Visual Arts, Photographic Legacy Program.

*Lillian Carter*  
1976. Polacolor Type 108  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
Lent by the Michael C. Carlos Museum, Emory University. Gift(s) of the Andy Warhol Foundation for the Visual Arts

*Bob Colacello*  
1973. Polacolor Type 108  
3 1/4 × 4 1/4 in (8.26 cm × 10.8 cm)  
Loan Courtesy of the Museums at Washington & Lee University, Lexington

*Jed Johnson*  
1973. Polaroid  
4 1/2 × 3 1/2 in (10.8 × 8.9 cm)  
Collection of Vanderbilt University Fine Arts Gallery

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#### Vitrine I

“Andy Warhol gets Picture-Perfect Pictures with Sony Beta tape”  
1981. Sony advertisement

“Doing it The French Way”  
1976. Air France advertisement  
George Lois, “Andy Warhol and Sonny Liston always fly on Braniff. (When you got it--flaunt it.)”  
1967. Braniff International Airways advertisement

“What’s a Warhol?”  
*Playboy* magazine  
September 1969

“Andy Warhol doesn’t play second base for the Chicago Cubs”  
N.D. Pioneer advertisement

“Andy Warhol’s unfinished symphony,”  
Pioneer advertisement  
*Rolling Stone* magazine  
October 9, 1975

#### Vitrine II

*Polaroid Camera (used by Andy Warhol)*  
Polaroid SX-70 Land Camera  
Collection of Gunnar Sachs

Norelco ® audio cassette recorder  
1964. Molded plastic with metal parts  
2 1/10 × 7 3/4 × 4 1/2 in (5.4 × 19.7 × 11.4 cm)  
The Andy Warhol Museum, Pittsburgh;  
Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

*Notebook*  
ca. 1969. Ballpoint pen and felt-tip marker on notebook paper  
7 × 4 1/4 × 6 in  
The Andy Warhol Museum, Pittsburgh;  
Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

#### Vitrine III

David Siqueiros, *Journal*  
1985. Courtesy the artist

#### Wall

*Andy Warhol’s T.V. on Saturday Night Live*  
1981.  
Andy Warhol T.V. Productions.  
Commissioned by Saturday Night Live.  
Directed by Don Munroe.  
Produced by Vincent Fremont.  
Associate Producer, Sue Etkin. With Andy Warhol 3 segments. 1 inch color videotape transferred to digital files (DVD), sound, 1  
Dimensions: 3 min  
The Andy Warhol Museum, Pittsburgh

*The Love Boat*, Season 9/Episode 3 (“Picture from the Past, Hidden Treasure, Ace’s Salary”) 1985. Selected clips

Jørgen Leth and Ole John, “My Name is Andy Warhol” from *66 Scenes from America*  
1982. Video © the artists

Braniff International, “When you Got It – Flaunt It Television Commercial Film Featuring Artist Andy Warhol and Professional Fight Sonny Liston”  
1969. Copyright Braniff International Airways, Incorporated; All Rights Reserved

Andy Warhol and Sonny Liston Fly Braniff “When You Got It – Flaunt It” Campaign, Braniff International 1969  
Braniff Airways, Incorporated, Copyright 1926 2021  
For more information:  
[www.braniffinternational.com](http://www.braniffinternational.com)  
[www.braniffboutique.com](http://www.braniffboutique.com)

David Siqueiros, *Patricia, Andy, Clotilde (Andy Warhol, The Model Boy)*  
1985. Photograph 1/7  
Framed 20 × 24 in (51 × 61 cm)  
Courtesy the artist

David Siqueiros, *Andy and Patricia (Andy Warhol, The Model Boy)*  
1985. Photograph 1/7  
Framed 20 × 24 in (51 × 61 cm)  
Courtesy the artist

#### Wall

Chris Makos, *Makos Collage of Warhol Contact Sheets*  
c. 2000. Framed 48 × 36 in (121.9 × 91.4 cm)  
Collection of Gunnar Sachs

Michael Childers, *Andy Warhol in his New York Studio, No. 5*  
1975. Silver gelatin print  
20 × 16 in (51 × 41 cm)  
Scripps College/Gift of Michael Childers

Helmut Newton, *Andy Warhol in Paris*  
1977. Silver Gelatin print  
11 × 14 in (27.94 × 35.56 cm)  
David Winton Bell Gallery/Brown Arts Institute/ Gift of Michael B. Targoff

Rena Small, *Andy Warhol*  
1985. Silver Gelatin Print  
8 1/4 × 9 in (20.96 × 22.86 cm)  
Scripps College/Gift of Rena Small

Cosmos Andrew Sarchiapone, *Andy Warhol and his dog, Archie, North Union Square*  
1975. Black and white photograph  
6 7/10 × 9 4/5 in (17 × 25 cm)  
Cosmos Andrew Sarchiapone papers, circa 1860–2011. Archives of American Art, Smithsonian Institution

David McCabe, *Warhol in bed seen through circular window*  
1964–65.  
Framed: 21 1/8 × 25 1/8 × 1 1/4 in (53.7 × 63.8 × 3.2 cm)  
Collection of Vanderbilt Fine Arts Gallery

#### Wall

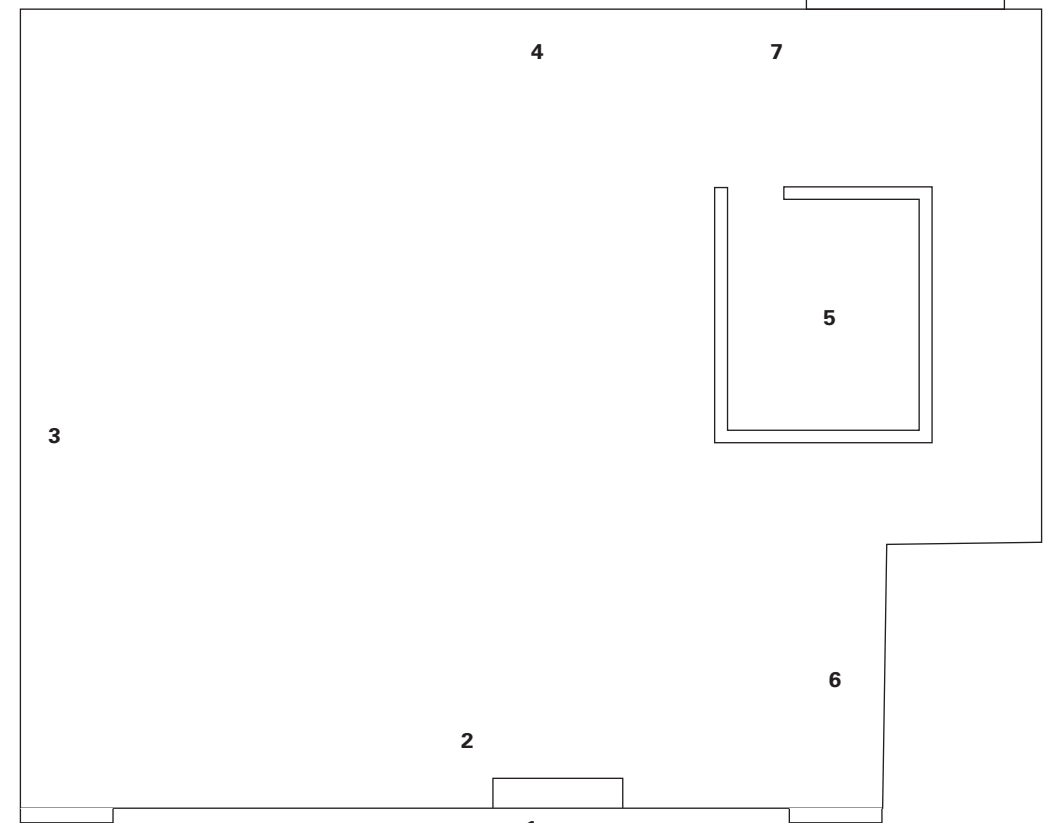
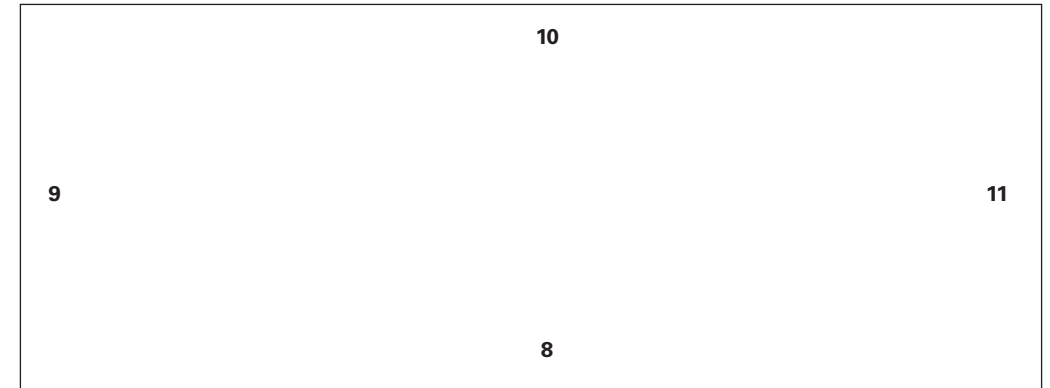
William John Kennedy, Facsimile of *Warhol holding Marilyn Acetate I, at the Factory*  
1964. © William John Kennedy; Courtesy of KIWI Arts Group

#### Floor

*Andy Warhol’s Fifteen Minutes* [episode 1]  
1985. 1” videotape transferred to digital file (DVD), color, sound  
28 min, 45 sec  
The Andy Warhol Museum, Pittsburgh

## Street Level

### FREEDOM



### WANTING



## WANTING

### 1

#### *Cow Wallpaper*

1966. Screen print on wallpaper

Vertical repeat: 46 in (116.84 cm); each roll: 180 × 28 in (457.2 × 71.12 cm)

The Andy Warhol Museum, Pittsburgh

#### *Mario Banana [color version]*

1964. 16mm film, color, silent

4:20 min

The Andy Warhol Museum, Pittsburgh

### 2

#### **Top Row**

#### *Reclining Male*

1956. Ballpoint ink on manila paper

16 3/4 × 13 4/5 in (42.54 × 35 cm)

Cheim & Read, New York

#### *Unidentified Female*

1956. Ballpoint ink on manila paper

16 3/4 × 13 4/5 in (42.54 × 35 cm)

Cheim & Read, New York

#### *Unidentified Male*

1957. Ballpoint ink on paper

16 3/4 × 13 4/5 in (42.54 × 35 cm)

Cheim & Read, New York

#### *Unidentified Male*

1954. Ballpoint ink on manila paper

17 4/5 × 14 in (45.21 × 35.56 cm)

Cheim & Read, New York

#### *Unidentified Male*

1957. Ballpoint ink on manila paper

16 3/4 × 13 4/5 in (42.54 × 35 cm)

Cheim & Read, New York

#### *Leon Danielian*

1956. Ballpoint ink on manila paper

16 3/4 × 13 4/5 in (42.54 × 35 cm)

Cheim & Read, New York

#### *Unknown Male*

1957. Gold leaf and ink on Strathmore paper

23 × 14 1/4 in (58.42 × 36.20 cm)

The Brant Foundation Art Study Center, New York

#### *Most Wanted Men No.1, John M.*

1964. Screen print ink on 2 linen canvases

50 × 42 in (127 × 106.7 cm)

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

#### **Middle Row**

#### *Male Partial Figure*

1956. Blue ballpoint pen on paper

16 3/4 × 14 in (42.5 × 35.6 cm)

Galerie des Modernes, Paris

#### *Boy with Flowers*

1955–57. Ink on paper

16 3/4 × 13 3/4 in (42.5 × 35 cm)

Framed: 26 4/5 × 21 2/3 × 1 in (68 × 32 × 2.5 cm)

ARTIST ROOMS: Tate and National Galleries of Scotland

Acquired jointly through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

#### *Male Nude with Shells*

1957. Black ballpoint pen on paper

17 × 14 in (43.18 × 35.56 cm)

Galerie des Modernes, Paris

#### *Male Nude*

1956–57. Blue ballpoint pen on paper

16 3/4 × 14 in (42.54 × 35.56 cm)

Galerie des Modernes, Paris

#### *Resting boy*

1955–57. Ink on paper

16 1/2 × 13 1/5 in (41.73 × 34.29 cm)

Framed: 26.8 × 21.6 × 1 in

ARTIST ROOMS: Tate and National Galleries of Scotland

Acquired jointly through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008  
Tate; London, UK

#### *Kneeling Male Over Male Lower Torso*

1955–57. Blue ballpoint pen on paper

16 4/5 × 14 in (42.67 × 35.56 cm)

Galerie des Modernes, Paris

#### *Untitled [Head of a Male]*

1957. Ink and graphite on paper

17 7/8 × 12 in (45.38 × 30.48 cm)

Collection of John Cheim

#### *Untitled [Head of a Man]*

1956. Ink, graphite and gold leaf on paper

17 7/8 × 16 5/8 in (45.38 × 42.16 cm)

Collection of John Cheim

#### *Male Nude with Flower*

1956. Blue ink on paper

16 3/4 × 14 in (42.54 × 35.56 cm)

Galerie des Modernes, Paris

#### *Male Torso*

1956. Ink on paper

16 3/4 × 13 5/8 in (42.54 × 34.54 cm)

ARTIST ROOMS: Tate and National Galleries of Scotland

Acquired jointly through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

#### *Reclining Male Nude*

1956. Blue ballpoint pen on paper

16 3/4 × 14 in (42.54 × 35.56 cm)

Galerie des Modernes, Paris

#### *Seated Male Nude*

1956–57. Black ballpoint pen on paper

17 × 13 3/4 in (43.18 × 35 cm)

Galerie des Modernes, Paris

#### *Boy Licking his Lips*

1956. Ink on paper

16 1/2 × 13 7/8 in (41.91 × 35.3 cm)

Framed: 26 7/8 × 21 5/8 × 1 in

(68 × 54.86 × 2.54 cm)

ARTIST ROOMS: Tate and National Galleries of Scotland

Acquired jointly through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008  
Tate; London, UK

#### *Standing Male Nude*

1956. Black ink on paper

16 5/8 × 13 3/4 in (42.79 × 34.92 cm)

Private Collection

Courtesy Galerie des Modernes, Paris

#### **Lower Row**

#### Untitled

1952. Ink and tempera on Strathmore paper

28 1/2 × 22 3/8 in (72.4 × 56.8)

Courtesy of Kasmin

#### *Charles Lisanby*

1956. Ballpoint ink on manila paper

16 3/4 × 13 4/5 in (42.54 × 35 cm)

Cheim & Read, New York

#### *Unidentified Male*

1956. Ballpoint ink on manila paper

17 3/4 × 13 4/5 in (42.54 × 35 cm)

Cheim & Read, New York

#### *Standing Male*

1957. Ink on paper

24 × 18 in (60.9 × 45.7 cm)

Cheim & Read, New York

#### *Madame Helena Rubinstein*

1956–57. Ink on paper

17 × 13 3/4 in (43.18 × 34.92 cm)

Cheim & Read, New York

#### *Unidentified Male*

1956. Ballpoint ink on manila paper

16 × 13 4/5 in (43.18 × 35 cm)

Cheim & Read, New York

#### *Unidentified Male*

1956. Ballpoint ink on manila paper

17 × 13 3/4 in (43.18 × 34.92 cm)

Cheim & Read, New York

#### **Vitrine**

#### *A Gold Book*

#### *Lettering by Julia Warhola*

1957. Book: 22 pages with 19 illustrations, offset lithograph and Dr. Martin’s Aniline dye on paper and coated metallic paper, with buckram board cover

15 × 11 3/4 × 1/2 in (38.1 × 29.8 × 1.2 cm)

image, each: 14 1/2 × 11 1/4 in (35.6 × 28.5 cm)

The Andy Warhol Museum, Pittsburgh;

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

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

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image, each: 14 1/2 × 11 1/4 in (35.6 × 28.5 cm)

The Andy Warhol Museum, Pittsburgh;

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

### 3

#### *Camouflage*

1986. Acrylic paint and silkscreen on 4 canvases

Each: 72 × 72 × 1 1/3 in (182.9 × 182.9 × 3.3 cm)

ARTIST ROOMS: Tate and National Galleries of Scotland

Acquired jointly through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

### 4

#### *Oxidation Painting*

1978. Mixed media and copper metallic paint

on canvas

78 3/4 × 218 in (199 × 553.7 cm)

Private Collection

### 5

#### **Wallpaper**

Left → Right

#### **Wall I**

Ronnie Cutrone, Facsimile of Untitled

1977. Courtesy Hedges Projects, Los Angeles

#### **Wall II**

*Images repeat in different order on Walls III and IV.*

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#### **Row I**

#### *Nude Model (Male)*

1977. Polacolor Type 108

3 3/4 × 2 9/10 in (9.5 × 7.3 cm)

Carl Grupp Permanent Art Collection, Eide/

Dalrymple Gallery at Augustana University.

Gift of the Andy Warhol Foundation for the Visual Arts, Photographic Legacy Program

#### *Nude Model (Male)*

1977. Polacolor Type 108

3 3/4 × 2 9/10 in (9.5 × 7.3 cm)

Carl Grupp Permanent Art Collection, Eide/

Dalrymple Gallery at Augustana University.

Gift of the Andy Warhol Foundation for the Visual Arts, Photographic Legacy Program

#### *Nude Model (male)*

1977. Polaroid Type 108

2 9/10 × 3 3/4 in (7.3 × 9.5 cm)

David Winton Bell Gallery/Brown Arts Institute/

Gift of the Andy Warhol Foundation for the

Visual Arts

#### *Nude model (male)*

1977. Polaroid Color Print

4 1/4 × 3 3/8 in (10.8 × 8.6 cm)

Gift of The Andy Warhol Foundation for the

Visual Arts, Inc., The Andy Warhol Photographic

Legacy Program, CU Art Museum, University

of Colorado Boulder

#### *Nude Model (male)*

1977. Polacolor Type 108 on paper

4 1/4 in. × 3 3/8 in. (10.8 cm × 8.6 cm)

Gift of the Andy Warhol Foundation for the

Visual Arts, Inc., The Andy Warhol Photographic

Legacy Program, Colby College Museum of Art

#### **Row II**

#### *Nude Model (male)*

1977. Internal dye diffusion transfer print

3 3/4 × 2 9/10 in (9.5 × 7.3 cm)

Gift of the Andy Warhol Foundation for the

Visual Arts, Inc., Museum of Contemporary

Photography, Columbia College Chicago

#### *Nude Model (Male)*

1977. Polaroid Polacolor 2 print

4 1/4 × 3 3/8 in (10.8 cm × 8.6 cm)

Gift of The Andy Warhol Foundation for the

Visual Arts, Inc., Museum of Contemporary

Photography, Smith College Museum of Art

#### *Nude Model (Male)*

1977. Polacolor Type 108

4 1/4 in. × 3 3/8 in. (10.8 cm × 8.6 cm)

Gift of The Andy Warhol Foundation for the

Visual Arts, Inc.; Courtesy the RISD Museum,

Providence, RI

#### *Nude Model (male)*

1977. Internal dye diffusion transfer print

3 3/4 × 2 9/10 in (9.5 × 7.3 cm)

Gift of the Andy Warhol Foundation for the

Visual Arts, Inc., Museum of Contemporary

Photography, Columbia College Chicago

#### *Nude Model (male)*

1977. Polacolor Type 108

4 1/4 × 3 3/8 in. (10.8 × 8.6 cm)

Hood Museum of Art, Dartmouth College:

Gift of the Andy Warhol Foundation for the

Visual Arts

#### **Row III**

#### *Nude Model*

1977. Polaroid

4 1/4 × 3 3/8 in. (10.8 × 8.6 cm)

International Center of Photography, Gift of the

Andy Warhol Foundation for the Visual Arts

#### *Nude Model*

1977. Polaroid

4 1/4 × 3 3/8 in. (10.8 × 8.6 cm)

International Center of Photography, Gift of the

Andy Warhol Foundation for the Visual Arts

#### *Nude Model (Male)*

1977. Polaroid Polacolor Type 108 print

4 1/4 × 3 3/8 in (10.8 cm × 8.6 cm)

Gift of the Andy Warhol Foundation for the

Visual Arts, Inc., Museum of Contemporary

Photography, Smith College Museum of Art

#### *Nude Model (male)*

1977. Polaroid Polacolor 2 print

Courtesy of Frances Lehman Loeb Art Center

**Works**  
Left → Right

**Vitrine**

**Top Row**

*Nude Model (Male)*  
1977. Polacolor Type 108  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
The Andy Warhol Foundation for the Visual Arts. On loan courtesy the Museum of Fine Arts, Florida State University

*Nude Model (male)*  
1977. Polacolor Type 108  
3 3/4 × 2 9/10 in (9.5 × 7.3 cm)  
Courtesy Hofstra University Museum of Art

*Nude Model (male)*  
1977. Polacolor Type 108  
4 1/4 × 3 1/4 in (10.9 × 8.3 cm)  
Courtesy the Trout Gallery, The Museum of Dickinson College, Carlisle, PA

*Nude Model (Victor Hugo)*  
1977. Polacolor type 108  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
The Andy Warhol Foundation for the Visual Arts. On loan courtesy the Museum of Fine Arts, Florida State University

*Nude Model (Victor Hugo)*  
1977. Polacolor 2  
3 3/4 × 2 3/4 in (9.5 × 5 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts; Courtesy Nasher Museum of Art at Duke University

*Untitled Nude Model (male)*  
1977. Polacolor Type 108  
3 1/3 × 4 1/4 in (8.45 × 10.8 cm)  
On loan from the Meadows Museum of Art, Centenary College of Louisiana

*Nude Model (male)*  
1977. Polaroid Type 108  
2 9/10 × 3 3/4 in (7.3 × 9.5 cm)  
David Winton Bell Gallery/Brown Arts Institute/  
Gift of the Andy Warhol Foundation for the Visual Arts

*Untitled Nude Model (male)*  
1977. Polacolor Type 108  
3 1/3 × 4 1/4 in (8.45 × 10.8 cm)  
On loan from the Meadows Museum of Art, Centenary College of Louisiana

*Nude Model (male)*  
1977. Polacolor Type 108  
4 1/4 × 3 1/4 in (10.9 × 8.3 cm)  
Courtesy the Trout Gallery, The Museum of Dickinson College, Carlisle, PA

*Nude Model (male)*  
1977. Polacolor Type 108  
4 1/4 × 3 1/4 in (10.9 × 8.3 cm)  
Courtesy the Trout Gallery, The Museum of Dickinson College, Carlisle, PA

*Nude Model (male)*  
1977. Polacolor Type 108  
3 3/4 × 2 9/10 in (9.5 × 7.3 cm)  
Collection of Samek Art Museum, Bucknell University, Lewisburg, PA

*Nude Model (male)*  
1977. Polacolor Type 108  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
Lent by the Michael C. Carlos Museum, Emory University. Gift(s) of the Andy Warhol Foundation for the Visual Arts

*Nude Model (male)*  
1977. Polacolor 2  
3 3/4 × 2 3/4 in (9.5 × 5 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts; Courtesy Nasher Museum of Art at Duke University

*Nude Model (male)*  
1977. Polacolor 2  
3 3/4 × 2 3/4 in (9.5 × 5 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts; Courtesy Nasher Museum of Art at Duke University

**Middle Row**

*Nude Model (Male)*  
1977. Polacolor Type 108  
3 3/4 × 2 3/4 in (9.5 × 6.9 cm)  
University of Denver, Gift of the Andy Warhol Foundation for the Visual Arts

*Nude Model (Male)*  
1977. Polacolor Type 108  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
Hammer Museum, Los Angeles. Gift of The Andy Warhol Foundation for the Visual Arts, The Andy Warhol Photographic Legacy Program.

*Nude Model (male)*  
1977. Polacolor Type 108  
4 1/4 × 3 5/16 in (10.8 cm × 8.41 cm)  
Benton Museum of Art, Pomona College/Gift of the Andy Warhol Foundation for the Visual Arts

*Nude Model (male)*  
1976. Polaroid  
4 1/2 × 3 1/2 in (10.8 × 8.9 cm)  
Collection of Vanderbilt University Fine Arts Gallery

*Nude Model (Male)*  
1977. Polacolor Type 108  
3 3/4 × 2 3/4 in (9.5 × 6.9 cm)  
University of Denver, Gift of the Andy Warhol Foundation for the Visual Arts

*Nude Model (Male)*  
1977. Polacolor Type 108  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
Hammer Museum, Los Angeles. Gift of The Andy Warhol Foundation for the Visual Arts, The Andy Warhol Photographic Legacy Program.

*Nude Model (male)*  
1977. Polaroid  
4 1/2 × 3 1/2 in (10.8 × 8.9 cm)  
Collection of Vanderbilt University Fine Arts Gallery

**Lower Row**

*Nude Model (male)*  
1977. Polacolor Type 108  
3 3/8 × 4 1/4 in (8.6 × 10.8 cm)  
On loan from the Southeast Museum of Photography, Daytona State College. Gift of the Andy Warhol Foundation for the Visual Arts

*Nude Model (Male)*  
1977. Polacolor Type 108  
3 3/4 × 2 9/10 in (9.5 × 7.3 cm)  
Carl Grupp Permanent Art Collection, Eide/Dalrymple Gallery at Augustana University. Gift of the Andy Warhol Foundation for the Visual Arts, Photographic Legacy Program

*Nude Model (male)*  
1977. Polaroid  
4 1/2 × 3 1/2 in (10.8 × 8.9 cm)  
Collection of Vanderbilt University Fine Arts Gallery

*Untitled Nude Model (male)*  
1977. Polacolor Type 108  
3 1/3 × 4 1/4 in (8.45 × 10.8 cm)  
On loan from the Meadows Museum of Art, Centenary College of Louisiana

*Nude Model (male)*  
1977. Polacolor Type 108  
4 1/4 × 3 5/16 in (10.8 cm × 8.41 cm)  
Benton Museum of Art, Pomona College/Gift of the Andy Warhol Foundation for the Visual Arts

*Nude Model (male)*  
1977. Polacolor Type 108  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
Lent by the Michael C. Carlos Museum, Emory University. Gift(s) of the Andy Warhol Foundation for the Visual Arts

*Nude Model (male)*  
1977. Polaroid Type 108  
2 9/10 × 3 3/4 in (7.3 × 9.5 cm)  
David Winton Bell Gallery/Brown Arts Institute/  
Gift of the Andy Warhol Foundation for the Visual Arts

*Nude Model (Male)*  
1977. Polacolor Type 108  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
Loan Courtesy of the Museums at Washington & Lee University, Lexington

*Nude Model (male)*  
1977. Polacolor Type 108  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
Lent by the Michael C. Carlos Museum, Emory University. Gift(s) of the Andy Warhol Foundation for the Visual Arts

*Nude model (male)*  
1977. Polaroid Color Print  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts, Inc., The Andy Warhol Photographic Legacy Program, CU Art Museum, University of Colorado Boulder

*Nude model (male)*  
1977. Polaroid Color Print  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts, Inc., The Andy Warhol Photographic Legacy Program, CU Art Museum, University of Colorado Boulder

*Nude model (male)*  
1977. Polaroid Color Print  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts, Inc., The Andy Warhol Photographic Legacy Program, CU Art Museum, University of Colorado Boulder

*Nude Model (Male)*  
1977. Polacolor Type 108  
3 3/4 × 2 9/10 in (9.5 × 7.3 cm)  
Carl Grupp Permanent Art Collection, Eide/Dalrymple Gallery at Augustana University. Gift of the Andy Warhol Foundation for the Visual Arts, Photographic Legacy Program

*Nude Model (male)*  
1977. Polacolor Type 108  
3 3/4 × 2 9/10 in (9.5 × 7.3 cm)  
Courtesy Hofstra University Museum of Art

*Nude Model (male)*  
1977. Polacolor 2  
3 3/4 × 2 3/4 in (9.5 × 5 cm)  
Gift of The Andy Warhol Foundation for the Visual Arts; Courtesy Nasher Museum of Art at Duke University

*Nude Model (female)*  
1977. Polaroid Type 108  
2 9/10 × 3 3/4 in (7.3 × 9.5 cm)  
David Winton Bell Gallery/Brown Arts Institute/  
Gift of the Andy Warhol Foundation for the Visual Arts

*Nude Model (male)*  
1977. Polacolor 2  
3 3/4 × 2 3/4 in (9.5 × 5 cm)  
Collection of Samek Art Museum, Bucknell University, Lewisburg, PA

*Nude Model (Male)*  
1977. Polacolor Type 108  
3 3/4 × 2 9/10 in (9.5 × 7.3 cm)  
Carl Grupp Permanent Art Collection, Eide/Dalrymple Gallery at Augustana University. Gift of the Andy Warhol Foundation for the Visual Arts, Photographic Legacy Program

*Nude Model (Male)*  
1977. Polacolor Type 108  
3 3/4 × 2 9/10 in (9.5 × 7.3 cm)  
Carl Grupp Permanent Art Collection, Eide/Dalrymple Gallery at Augustana University. Gift of the Andy Warhol Foundation for the Visual Arts, Photographic Legacy Program

**Wall**

*Tongue in Ear*  
1980. Graphite on paper  
31 1/2 × 23 5/8 in (80 × 59.9 cm)  
Framed: 49 1/4 × 36 × 1 1/4 in (124.9 × 91.4 × 3 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland

Acquired jointly through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

*Torso*  
1977. Silkscreen ink and acrylic paint on canvas  
50 × 43 in (127 × 106.6 cm)  
ZOYA Gallery, Slovakia

**Top Row**

*Sex Parts*  
1978. Screen print on HMP Paper  
41 × 23 1/4 in (104.1 × 59 cm)  
Leslie-Lohman Museum of Art, New York, Gift of Charles Leslie

*Sex Parts*  
1978. Screen print on HMP Paper  
41 × 23 1/4 in (104 × 59 cm)  
Leslie-Lohman Museum of Art, New York, Gift of Charles Leslie

*Sex Parts*  
1978. Screen print on HMP Paper  
41 × 23 1/4 in (104 × 59 cm)  
Leslie-Lohman Museum of Art, New York, Gift of Charles Leslie

**Bottom Row**

*Fellatio*  
1978. Screen print on HMP Paper  
41 × 23 1/4 in (104 × 59 cm)  
Leslie-Lohman Museum of Art, New York, Gift of Charles Leslie

*Sex Parts*  
1978. Screen print on HMP Paper  
41 × 23 1/4 in (104 × 59 cm)  
Leslie-Lohman Museum of Art, New York, Gift of Charles Leslie

*Sex Parts*  
1978. Screen print on HMP Paper  
41 × 23 1/4 in (104 × 59 cm)  
Leslie-Lohman Museum of Art, New York, Gift of Charles Leslie

**Projection**

*Sleep*  
1963. 16mm film, black and white, silent  
5 hours, 21 min  
The Andy Warhol Museum, Pittsburgh;  
Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

**6**

*Two Dollar Bills (Front and Rear)*  
1962. Screen print on canvas  
82 3/4 × 37 4/5 in (210 × 96 cm)  
Museum Ludwig, Cologne/Donation Ludwig Collection 1976

*Before and After [3]*  
1961. Casein on linen  
54 1/8 × 20 1/4 in (137.4 × 51.4 cm)  
The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art

**FREEDOM**

**7**

**Wall**

*“Andy Warhol Paints Drag Queen, December 28, 1974”*  
1974. 1/2” reel-to-reel videotape, color, sound  
62:52 min  
The Andy Warhol Museum, Pittsburgh

**Vitrine**

*Wilhelmina Ross (from Ladies and Gentlemen)*  
1974. Four Polaroids  
4 1/4 × 3 3/8 in each (10.8 × 8.5 cm)  
Jack Shainman Gallery

*Ladies and Gentlemen (Monique)*  
1974. Polacolor Type 108  
3.75 × 2.75 in (9.5 × 6.9 cm)  
University of Denver, Gift of the Andy Warhol Foundation for the Visual Arts

*Ladies and Gentlemen (Monique)*  
1974. Polacolor Type 108  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
Courtesy the Trout Gallery, The Museum of Dickinson College, Carlisle, PA

*Ladies & Gentlemen (orange dress)*  
1974. Polacolor Type 108  
3 3/4 × 2 9/10 in (9.5 × 7.3 cm)  
Courtesy Hofstra University Museum of Art

*Ladies and Gentlemen (Alphanso Panell)*  
1974. Polacolor Type 108  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
Lent by the Michael C. Carlos Museum, Emory University. Gift(s) of the Andy Warhol Foundation for the Visual Arts

*Ladies and Gentlemen*  
1974. Polaroid color print  
4 1/4 × 3 3/8 in (10.8 × 8.6 cm)  
Collection of DePaul Art Museum, Gift of the Andy Warhol Foundation for the Visual Arts

Ronnie Cutrone, Facsimile of Untitled 1981. Photograph  
5 × 7 in (12.7 × 17.8 cm)  
Courtesy Hedges Projects, Los Angeles

Ronnie Cutrone, Facsimile of Untitled 1981. Photograph  
5 × 7 in (12.7 × 17.8 cm)  
Courtesy Hedges Projects, Los Angeles

**8**

Left → Right

*Ladies and Gentlemen (Alphanso Panell)*  
1975. Acrylic paint and silkscreen ink on canvas  
32 × 26 × 1 1/5 in (81.28 × 66 × 3 cm)  
Italian private collection

*Ladies and Gentlemen (Alphanso Panell)*  
1975. Acrylic paint and silkscreen ink on canvas  
32 × 26 × 1 1/5 in (81.28 × 66 × 3 cm)  
Italian private collection

*Ladies and Gentlemen (Alphonso Panell)*  
1975. Acrylic paint and silkscreen ink on canvas  
32 x 26 x 1 1/5 in (81.28 x 66 x 3 cm)  
Italian private collection

*Ladies and Gentlemen (Wilhelmina Ross)*  
1975. Acrylic paint and silkscreen ink on canvas  
50 x 40 x 1 1/5 in (127 x 101 x 3 cm)  
Italian private collection

9

*Ladies and Gentlemen (Wilhelmina Ross)*  
1975. Acrylic paint and silkscreen ink on canvas  
118 x 78 3/4 x 1 1/5 in (299.72 x 200 x 3 cm)  
Italian private collection

10

**Top Row**

*Ladies and Gentlemen (Iris)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

*Ladies and Gentlemen (Iris)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

*Ladies and Gentlemen (Iris)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

*Ladies and Gentlemen (Broadway)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

*Ladies and Gentlemen (Broadway)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

**Middle Row**

*Ladies and Gentlemen (Iris)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

*Ladies and Gentlemen (Iris)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

*Ladies and Gentlemen (Alphonso Panell)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

*Ladies and Gentlemen (Broadway)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

*Ladies and Gentlemen (Helen/ Harry Morales)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

**Bottom Row**

*Ladies and Gentlemen (Iris)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

*Ladies and Gentlemen (Iris)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

*Ladies and Gentlemen (Iris)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

*Ladies and Gentlemen (Broadway)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

*Ladies and Gentlemen (Helen/ Harry Morales)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

*Ladies and Gentlemen (Lurdes)*  
1975. Acrylic paint and silkscreen ink on canvas  
50 x 39 1/2 x 1 1/5 in (127 x 100 x 3 cm)  
Italian private collection

*Ladies and Gentlemen (Alphonso Panell)*  
1975. Acrylic paint and silkscreen ink on canvas  
32 x 26 x 1 1/5 in (81.28 x 66 x 3 cm)  
Italian private collection

*Ladies and Gentlemen (Alphonso Panell)*  
1975. Acrylic paint and silkscreen ink on canvas  
32 x 26 x 1 1/5 in (81.28 x 66 x 3 cm)  
Italian private collection

*Ladies and Gentlemen (Alphonso Panell)*  
1975. Acrylic paint and silkscreen ink on canvas  
14 1/5 x 10 1/2 x 4/5 in (36 x 26.92 x 2 cm)  
Italian private collection

*Ladies and Gentlemen (Marsha P. Johnson)*  
1975. Acrylic paint and silkscreen ink on canvas  
50 x 39 1/2 x 1 1/5 in (127 x 100 x 3 cm)  
Italian private collection

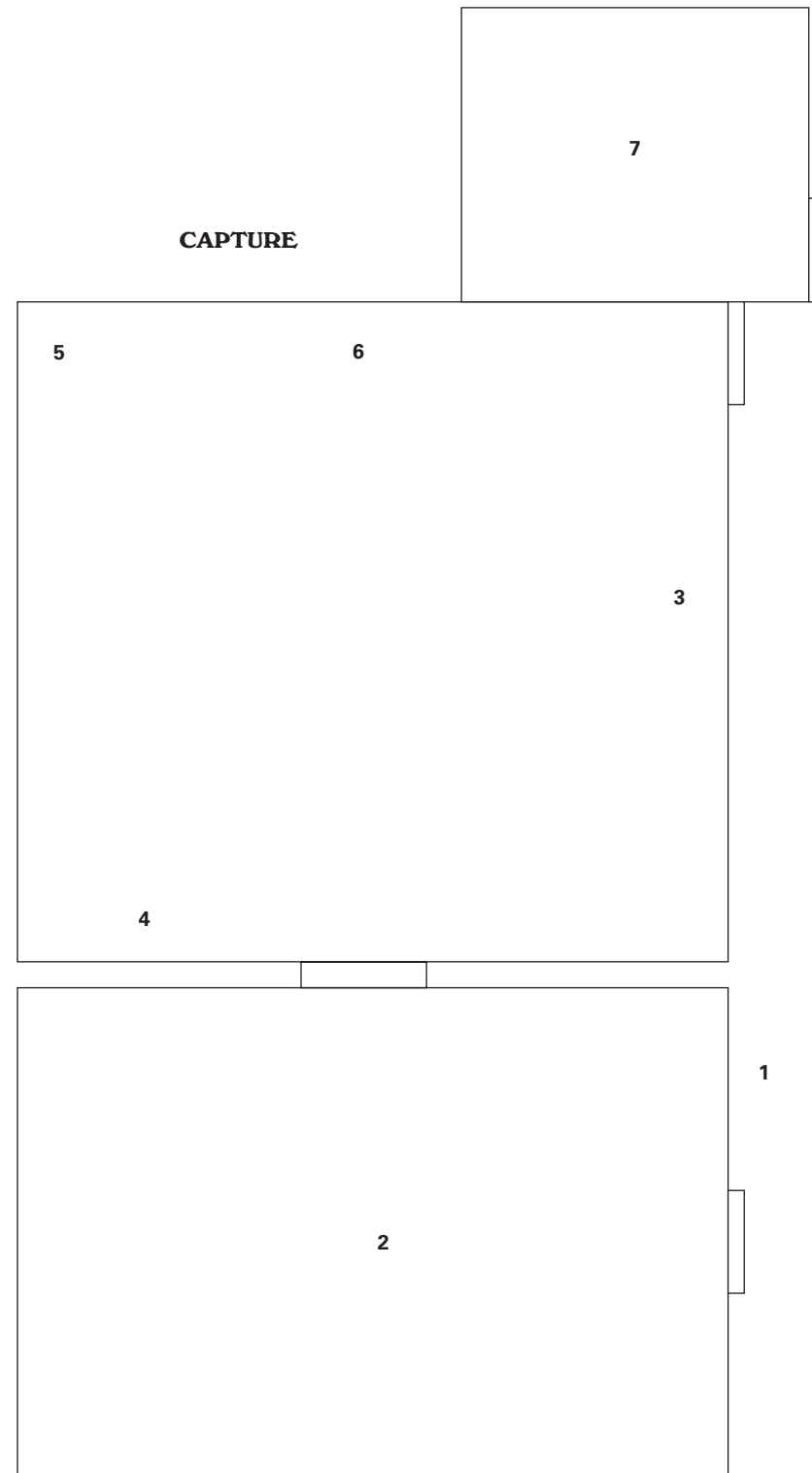
11

*Factory Diary: Andy in Drag, 2 October 1981*  
1981. Camera by Vincent Fremont. With Andy Warhol, John Matthews, Christopher Makos, Rupert Smith, Jay Shriver, Bob Colacello (voice), Vincent Fremont (voice)  
3/4" videotape (3 total) transferred to digital file, color, sound. 56 min  
The Andy Warhol Museum, Pittsburgh

**Lower Level**

CLOUDS

CAPTURE



## EXPLODING PLASTIC INEVITABLE

1

### *Steve Paul's THE SCENE Poster*

1966. Screen print on paper  
21 9/10 × 14 in (55.6 × 35.6 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

### *Pop-Op Rock*

n.d. Screen print on paper  
Unframed 20 × 14 in (50.8 × 33.6 cm)  
Framed 22.6 × 16.6 × 1.5 in (57 × 42.2 × 3.8 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

Ronald Nameth, *Extensive recordings made during a week of Live performances of Andy Warhol's Exploding Plastic Inevitable*  
1966. Video. 16 min  
Courtesy Art SitelN

2

*Andy Warhol's Exploding Plastic Inevitable*  
1966, reconfigured 2021.  
Display dimensions variable  
The Andy Warhol Museum, Pittsburgh

## CAPTURE

3

### *Screen Tests [selection]*

1964–66. Film, 16mm transferred to HD digital file, black and white, silent  
The Andy Warhol Museum, Pittsburgh;  
Founding Collection, ContributionThe Andy Warhol Foundation for the Visual Arts, Inc.  
Jack Smith, 1964  
Niki de Saint Phalle, 1964  
Ann Buchanan, 1964  
Mary Woronov, 1966  
Nico, 1966  
Rufus Collins, 1964  
Ivy Nicholson, 1964  
Dennis Hopper, 1964  
Peter Hujar, 1964  
Mario Montez, 1965  
Jane Holzer, 1965  
Eddie Sedgwick, 1965  
Marcel Duchamp, 1966  
Bob Dylan, 1966  
Allen Ginsberg, 1966

4

### *Self-Portrait*

1986. Acrylic paint and screen print on canvas  
80 × 80 in (203.2 × 203.2 cm)  
Tate: Presented by Janet Wolfson de Botton 1996

5

### *Self-Portrait*

1976–86. 6 photographs, gelatin silver print on paper and thread  
13 7/8 × 10 7/8 in (35.3 × 27.43 cm)  
Framed Dimensions: 38 × 42 × 1 in (96.52 × 106.68 × 2.54 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008  
Tate; London, UK

### *Grace Jones*

1986. 9 photographs, Gelatin silver print on paper  
42 × 33 in (106.68 × 83.82 cm)  
Framed: 51 3/4 × 42 1/4 × 1 in (131.31 × 107.31 × 2.54 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly 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 print on paper  
42 × 33 in (106.68 × 83.82 cm)  
Framed: 51 4/5 × 42 × 1 in (131.57 × 106.68 × 2.54 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly 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  
27 1/2 × 21 1/4 in (69.59 × 53.84 cm)  
Framed Dimensions: 37 × 30 × .78 in (93.98 × 76.2 × 1.98 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008  
Tate; London, UK

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ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008  
Tate; London, UK

### *Male Nude*

1987. 4 photographs, Gelatin silver prints on paper and thread  
28 × 22 in (71.12 × 55.88 cm)  
Framed: 37 3/8 × 30 3/4 × 1 in (94.74 × 77.97 × 2.54 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly 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 print on paper and thread  
28 × 22 in (71.12 × 55.88 cm)  
Framed: 37 3/8 × 30 3/4 × 1 in (94.74 × 77.97 × 2.54 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

### *Dissection Class*

1986. 6 photographs, Gelatin silver print on paper and thread  
27 3/4 × 31 3/4 in (70.35 × 80.5 cm)  
Framed: 38 1/4 × 42 × 1 in (97.15 × 106.68 × 2.54 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

6

### *Cadaver*

1986. 6 photographs, Gelatin silver print on paper and thread  
31 3/5 × 27 1/3 in (80.26 × 69.34 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

### *Self-Portrait Strangulation*

1978. Acrylic paint and silkscreen on canvas  
16 × 13 × 3/4 in (40.64 × 33 × 1.77 cm)  
ARTIST ROOMS: Tate and National Galleries of Scotland  
Acquired jointly through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

Michael Kostiuik, *Photograph of Andy Warhol, Art in Process V Exhibition, Finch College Museum of Art*

1972. Black and white photograph print  
10 1/5 × 8 1/4 in (25.9 × 20.95 cm)  
Exhibition records of the Contemporary Wing of the Finch College Museum of Art, Archives of American Art

Michael Kostiuik, *Photograph of Andy Warhol, Art in Process V Exhibition, Finch College Museum of Art*

1972. Black and white photograph print  
10 1/5 × 8 1/4 in (25.9 × 20.95 cm)  
Exhibition records of the Contemporary Wing of the Finch College Museum of Art, Archives of American Art

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1972. Black and white photograph print  
10 1/5 × 8 1/4 in (25.9 × 20.95 cm)  
Exhibition records of the Contemporary Wing of the Finch College Museum of Art, Archives of American Art

*Multicolored Marilyn*  
1979/86. Acrylic and silkscreen on canvas  
18 × 13 3/4 in (45.72 × 34.93 cm)  
Private Collection

*Factory Diary: Julia Warhola in Bed Talking*  
1970–71. 1/2" reel-to-reel videotape transferred to digital file, black and white, sound 23 min  
The Andy Warhol Museum, Pittsburgh

## CLOUDS

7

[no title] *[Electric Chair]*  
1971. Screen print on paper  
35 1/3 × 47 9/10 in (89.91 × 121.66 cm)  
Tate: Purchased 1982

[no title] *[Electric Chair]*  
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35 1/3 × 47 9/10 in (89.91 × 121.66 cm)  
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[no title] *[Electric Chair]*  
1971. Screen print on paper  
35 1/3 × 47 9/10 in (89.91 × 121.66 cm)  
Tate: Purchased 1982



Ronnie Cutrone, *Untitled*, 1980.  
Courtesy Hedges projects, Los Angeles

## **ABOUT THE ASPEN ART MUSEUM**

**Accredited by the American Alliance of Museums in 1979, the Aspen Art Museum is a thriving and globally engaged non-collecting contemporary art museum. Following the 2014 opening of the museum's facility designed by Pritzker Prize-winning architect Shigeru Ban, the AAM enjoys increased attendance, renewed civic interaction, and international media attention. In July 2017, the AAM was one of ten institutions to receive the United States' National Medal for Museum and Library Services for its educational outreach to rural communities in Colorado's Roaring Fork Valley and its fostering of learning partnerships with civic and cultural partners within a 100-mile radius of the museum's Aspen location.**

**Aspen Art Museum  
637 East Hyman Avenue  
Aspen, Colorado 81611**

**aspenartmuseum.org  
(970) 925-8050**

**Hours  
Tuesday–Sunday, 10 AM–6 PM  
Closed Mondays**

**Admission to the AAM is free  
courtesy of Amy and John Phelan.**

Curated at Aspen Art Museum with archival and supplemental materials by artist **Monica Majoli** in collaboration with **Nicola Lees**, Nancy and Bob Magoon Director; **Simone Krug**, Assistant Curator; and the Aspen Art Museum team. Texts by **Monica Majoli**.

This exhibition is organized by **Tate Modern**, London, by **Gregor Muir**, Director of Collection, International Art, and **Fiontan Moran**, Assistant Curator; in collaboration with **Museum Ludwig**, Cologne, by **Yilmaz Dziewior**, Director, and **Stephan Diederich**, Curator, Collection of Twentieth-Century Art.

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**Nancy and Bob Magoon Director  
Nicola Lees**

**Assistant Curator  
Simone Krug**

**Chief Operating Officer  
Luis Yllanes**

**Exhibitions Director  
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**Installation Director  
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**Installation Managers  
Eric Angus  
Charlie Childress**

**Editor  
Monica Adame Davis**

Thank you to our crew **Rachel Becker**, **J Carter**, **Lindsay Jones**, **Jason Smith**, **Raihana Omri**, **Tim Mutrie**, **Rodney Hill**, **Susan Martin**, **Mike Montesillo**, **Courtney Kenny**, and to our A/V consultants **Jon Hass** and **Matt Smith**. From **Ship Art-Terry Dowd**, we want to thank **Zach Reini**, **Steven Childers**, **Dave Seiler**, **Rachel Mays**, **Alex Ruiz**, **Kevin Baer**, and **Matt Kuck**. We also want to thank our electricians **Russel Schweis** and **Jared Smilowitz**.

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Use our app created with **Bloomberg Connects** to get inside information, detailed maps, and exclusive content on the art and artists throughout the museum. Find it today for free in the app store or by scanning this QR Code.

