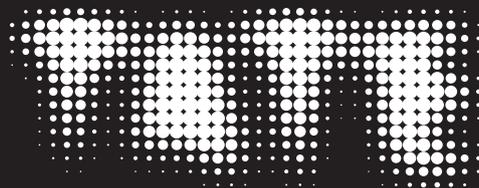
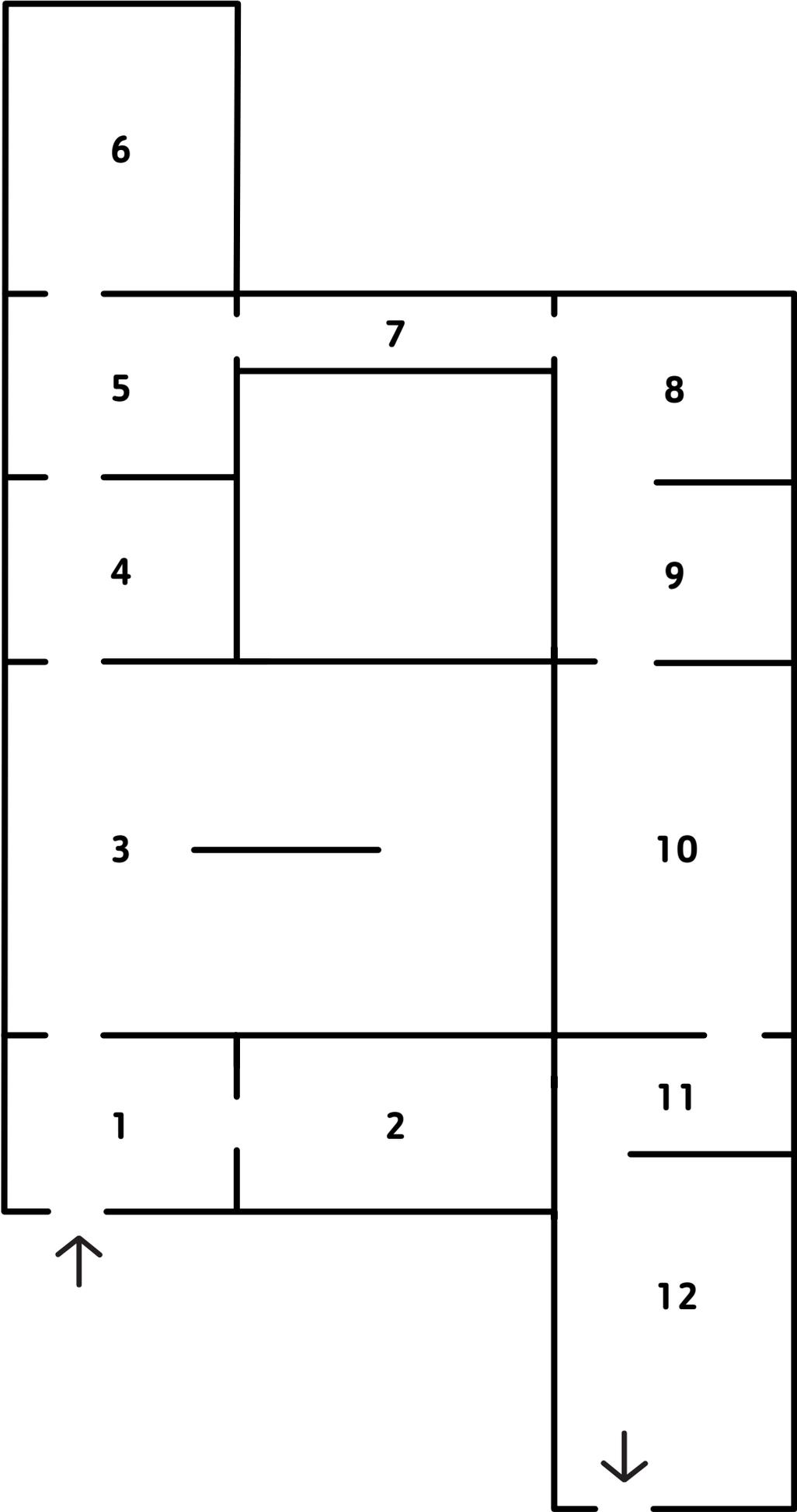


ANDY WARHOL

12 March – 15 November 2020

LARGE PRINT GUIDE





WARHOL AUDIO GUIDE

Scan this QR code to play the FREE Warhol audio guide.

Place a smart phone camera over the QR code or click on the URL.

Hear commentary, stories and personal reflections from Tate curators and Warhol collaborators.

Please use headphones

<https://pwa.aiwebservices.com/c/warholtatemodern>



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INTRODUCTION

INTRODUCTION

Andy Warhol reimagined what art could be at a time of immense social, political and technological change. While his work reflected the American dream of prosperity and success, it also challenged it. Warhol often kept the meaning behind his art ambiguous. His fame has overshadowed the impulses that drove this shy, gay man to be an artist. This exhibition examines Warhol's subject matter, his experiments with different media, and the way he cultivated his public identity. It draws attention to Warhol's personal story, and how this affected his view of the world and the art he created.

ANDREW WARHOLA

Anticlockwise from the room entrance

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

1921, printed 2020

2 sheets, print on paper

Warhol's mother Julia Warhola (Varhola) is listed on the first line of this document. Andrej Warhola (Varhola) is recorded as the person she is going to join. They married in 1909, and Andrej had been in America since 1914, avoiding conscription during the First World War.

Presented to Tate 2019 by American Family Immigration
History Center
Z75663

ANDREW WARHOLA

Andy Warhol produced art at a time of immense social, political and technological change. This exhibition examines Warhol's subject matter, his experiments in media and the way he cultivated his public persona. It draws attention to Warhol's personal story and how his view of the world shaped his art.

Born in 1928 in the industrial town of Pittsburgh, Pennsylvania, Andrew Warhola was the third son of Andrej and Julia Warhola. His parents were Carpatho-Rusyn, and had emigrated from Miková, a mountain village in what is now Slovakia. Warhol was brought up Ruthenian Catholic, attending church throughout his life. Religious imagery and the glamour of Hollywood movies interested him from a young age. He would draw with his mother and took art lessons at his local museum. When Warhol's father died in 1942, he left his savings for his youngest child to go to college, where he studied pictorial design. In 1949, at the age of 21, Warhol moved to New York to work as a commercial illustrator. During this time, he permanently dropped the 'a' from his surname. His mother joined him in New York a few years later. She helped with his illustrations and lived with him until shortly before her death in 1972.

As a gay man growing up at a time when sex between men was illegal in the United States, Warhol embraced New York's queer community of designers, poets, dancers and artists. Warhol's first exhibitions in the 1950s featured line drawings of young men. Abstract expressionist art dominated the US art world. Warhol was considered too camp, or what some referred to as 'swish', and overly connected to the commercial world of advertising illustration to be a serious contender. It would take another decade before he found success as an artist.



Clockwise from top left:

Andy Warhol as a young boy

c.1936

**Julia Zavacky Warhola (Ulya Varhola) in a photograph
made for her passport**

1920

Julia, John and Andy Warhola

1932

Andy and Julia Warhola, George Guke, Mary (Zavacky)

Preksta

1937

Facsimiles of originals

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

X79085, X79092, X79086, X79087



Wall

In a working class section of Pittsburgh

1941

Photo: Jack Delano (1914–1997) Library of Congress Prints
and Photographs Division Washington, D.C

Vitrine (left – right)

Andy Warhol 1928–1987

Julia Warhola 1891–1972

A Gold Book

1957

Offset lithograph and Dr Martins Aniline dye on paper and coated metallic paper, with buckram

A Gold Book is one of many artist books that Warhol self-published. It features the blot-line drawing technique that he became known for in his work as a commercial illustrator. This involved drawing an image in ink onto tracing paper and then carefully blotting it onto a sheet of paper, which produced a reverse image with slightly unsteady irregular lines. The text, like much of the writing accompanying Warhol's illustrations, was written by his mother Julia Warhola.

The Andy Warhol Museum, Pittsburgh; Founding Collection,
Contribution The Andy Warhol Foundation for the Visual Arts,
Inc. 1998.3.2427.1–3

X78150–2

Wall

DRAWINGS

Throughout the 1950s, Warhol exhibited his drawings in various New York venues, including the Serendipity Café. These drawings offer an insight into Warhol's personal interests. In 1956, he presented a solo exhibition at the Bodley Gallery titled **Studies for a Boy Book**. We don't know which pictures were included, but the works on display here give an idea of the type of drawings Warhol exhibited in this period. Many of the figures are unidentified men, but one is Charles Lisanby (1924–2013). He was a successful production designer and one of Warhol's crushes. They travelled around the world together and remained friends until the mid-1960s.

Bottom row, left to right:

Resting Boy c.1955–7

Charles Lisanby c.1956

Unidentified Male c.1956

Unidentified Male c.1954

Unidentified Male c.1956

Unidentified Male c.1956

Ink on paper

ARTIST ROOMS. Acquired jointly with the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008. AR00272

Cheim & Read, New York . X71268–9, X71275, X71270–1



Middle row, left to right:

Leon Danielian c.1956

Male Torso 1956

Unidentified Female c.1956

Standing Male c.1957

Reclining Male c.1956

Male Nude c.1956–7

Unidentified Male c.1957

Ink on paper

Cheim & Read, New York. X71266

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

AR00269

Cheim & Read, New York. X71283, X71279, X71277

Galerie des Modernes, Paris. X78158

Cheim & Read, New York. X71273

Top row, left to right:

Untitled [Head of a Male] 1957

Ink and graphite on paper

Boy Licking his Lips 1956

Boy with Flowers 1955–7

Unidentified Male c.1957

Kneeling Male Over Male Lower Torso 1955–7

Madame Helena Rubinstein 1956–7

Ink on paper

Untitled [Head of a Male] 1957

Ink, graphite and gold on on paper

Collection of John Cheim. X17289

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

AR00590, AR00271

Cheim & Read, New York. X71274

Galerie des Modernes, Paris. X78159

Cheim & Read, New York. X71280

Collection of John Cheim. X71288

Self-Portrait

1964

Acrylic paint and screenprint on canvas

Warhol used a single image from a photo booth strip to make this painting. It forms part of his first series of self-portraits, commissioned by art collector Florence Barron. He kept the dividing lines, so the image on the canvas appears like a filmstrip. His pose also reflects this, as it is more like the image of a film star than a traditional artist's portrait. The photo booth provided a safe space for queer culture, as the photograph was developed in private automatically without the aid of other people. Warhol uses it to play with his artistic persona.

Fondation Louis Vuitton, Paris

X73817



**From the exhibition entrance,
continue to the door on the right**

SLEEP

Clockwise from room entrance

SLEEP

From the start of his career, Warhol used his intimate personal relationships with people to create new ways of looking at the world. His first serious art film was **Sleep**, made over several nights in summer and autumn 1963 with a 16mm camera. The film shows 22 close-ups of the poet John Giorno, who was briefly Warhol's lover, as he sleeps in the nude. Warhol was fascinated by the ability of his friends to stay up for days on end while using drugs and wondered whether sleep would soon become obsolete.

Warhol shot around 50 reels of film for **Sleep**, each one lasting only three minutes. He edited them with Sarah Dalton, who recalled, 'he asked me to edit it, taking out bits where John moved too much – he wanted the movie to be without movement. I protested that I hadn't a clue how to edit, but he fished out an old moviola editing machine, showed me how it operated and so to work I went.' The final version repeats many scenes and lasts over five hours. It is projected in slow motion, giving a dream-like feel.

By documenting a single action with no dramatic narrative, Warhol turned film into something that could be treated like a painting hanging on the wall. John Giorno said that Warhol got round the homophobia of the art world 'by making the movie **Sleep** into an abstract painting: the body of a man as a field of light and shadow.'

Anticlockwise from Wall Text

Sleep

1963

Film, 16mm, transferred to digital file, black and white

Duration: 5 hours 21 minutes at 16 frames per second

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

X50145

POP

Anticlockwise from the wall text

POP

Although he was a successful illustrator, Warhol still wanted to be taken seriously as an artist. Inspired by the new wave of art he saw in New York galleries, in 1960 he started making hand-painted pictures combining advertising imagery with expressive painting. This soon gave way to a clean graphic style now known as Pop Art. Warhol grew up eating watered-down ketchup with salt for soup. His images of consumer items such as Campbell's soup cans are rooted in his experience of an emerging aspirational culture, selling a dream of economic and social progress.

Warhol was eager to speed up the process of replicating his images, so in 1962 he adopted the commercial production technique of screenprinting. He began to use photographs from newspapers and magazines, often depicting traumatic scenes. Screenprinting meant he could reproduce photographs onto canvas multiple times. While the printing process removed the artist's hand, Warhol often allowed his screen to be over or under-inked. This created effects that disrupted the images. The face of film star Marilyn Monroe became almost mask-like, while the emotional impact of

the news images in his **Death and Disaster series** was both emphasised and undermined. Some images, such as **Pink Race Riot (Red Race Riot)**, which depicts peaceful civil rights campaigners being attacked by police, connected his work to broader social struggles and forced viewers to look at the world around them.

Warhol said creating pop art was 'being like a machine', as the process was often machine-like or mechanised. He then said, 'everybody should be a machine', as machines don't discriminate. If we were all machines then 'everybody should like everybody', whatever their gender. Warhol's open and fluid approach to his subject matter, to people, and the relationships between them, spoke to a decade of social change.

Before and After [3]

1961

Casein paint on canvas

This work is based on an advertisement for plastic surgery. Warhol had surgery in 1957 to remove the ball on the end of his nose. He was apparently very disappointed with the result. Throughout his life Warhol was self-conscious about his physical appearance and enjoyed experimenting with fashion, to transform his appearance. In the early 1950s he started wearing a light brown toupee to cover his receding and thinning hair. This later progressed to blond and then silver-grey. Toward the end of the 1950s he used contact lenses, in addition to glasses, to deal with his short-sightedness.

The Doris and Donald Fisher Collection at the San Francisco
Museum of Modern Art
X75797

\$199 Television

1961

Acrylic paint and oil stick on canvas

This is an early example of Warhol's attempt to combine abstract painting and commercial imagery. He was probably influenced by the work of Jasper Johns and Robert Rauschenberg. Both artists used familiar objects in paintings that featured abstract expressionist brush marks. Warhol also knew them from their work as shop window designers, which they conducted under the pseudonym Matson Jones.

Whitney Museum of American Art, New York Gift
of The American Contemporary Art Foundation, Inc.,
Leonard A. Lauder, President
X51580

Green Coca-Cola Bottles

1962

Acrylic paint, screenprint and graphite on canvas

Coca-Cola is one of the most recognisable brands in the United States. Warhol said, 'What's great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV and see Coca-Cola, and you can know that the President drinks Coke, Liz Taylor drinks Coke, and just think, you can drink Coke, too. A Coke is a Coke and no amount of money can get you a better Coke.'

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

X73012

100 Campbell's Soup Cans

1962

Casein paint, acrylic paint and graphite on canvas

Warhol's first major exhibition was at the Ferus Gallery in Los Angeles. It was here that he first showed his Campbell's Soup Can paintings. While each of these works were hand painted, for this painting Warhol used a stencil to speed up the process. Featuring a repeat image of the same type of soup, Warhol's use of repetition played on the idea of value in art and the consumerism of the post Second World War era.

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

X58066



White Brillo Boxes

1964

Screenprint on wood

These **Brillo Boxes** were first exhibited at the Stable Gallery in New York in 1964. Around 100 were stacked on top of another, as they would be in a warehouse. This made it almost impossible to enter the room. The designer of the original Brillo box, which packaged Brillo scouring pads, was James Harvey (1929–65), who made abstract expressionist paintings when he wasn't earning a living as a commercial artist. A cabinet maker made the plywood boxes. Warhol and his assistant Gerard Malanga then screenprinted and hand painted them. The challenge of carefully painting each side of the box led them to form a production line of activity. This contributed to the naming of Warhol's studio as the 'Factory'.

Museum Ludwig, Cologne / Loan Peter and Irene Ludwig
Foundation 1986

X71486

Wall in middle of the room

Marilyn Monroe's Lips

1962

Acrylic paint, screenprint and graphite on 2 canvases

Despite Warhol creating multiple paintings based on Marilyn Monroe's face, this is the only painting that focuses entirely on her lips. This is the first time it has been exhibited in the UK.

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Gift of Joseph H. Hirshhorn, 1972
X72626

TECHNIQUES AND TITLES

When Warhol started using the commercial technique of screenprinting in 1962 he would send his chosen image to a professional silkscreen maker to be made into a stencil. He gave instructions for the crop, size and final contrast he needed. The screenprint would then be printed, most commonly in black ink on unstretched linen canvas. Warhol said, 'It was all so simple – quick and chancy. I was thrilled with it.' In prints with a range of colours, Warhol usually pre-painted large areas of the canvas, then screenprinted on top, sometimes adding additional layers of paint. With a few exceptions, Warhol did not title his works. They often have descriptive titles given by other people. Warhol often worked in series, which involved making multiple paintings and sculptures based around the same subject or theme.

Return to outer wall, continue anticlockwise

129 Die in Jet! (Plane Crash)

1962

Acrylic paint and graphite on canvas

Curator Henry Geldzahler gave Warhol the idea for this work. It was the beginning of the so-called **Death and Disaster** series. The article reported a crash at Orly Airport that killed members of the Atlanta Art Association returning from a trip to Paris. The death count later went up to 130. Warhol did not use a screenprint for this work but deployed a variety of painting, blotting and stencilling techniques to recreate the combination of photography, text and graphics on the newspaper.

Museum Ludwig, Cologne / Donation Ludwig Collection 1976
X50081

Elvis I and II

1963–4

Screenprint and acrylic paint [blue] Screenprint and spray
paint [silver] on canvas

Collection Art Gallery of Ontario, Toronto. Gift from the
Women's Committee Fund, 1966 65/35

X01878

A Woman's Suicide

1962

Screenprint and graphite on canvas

Warhol often used difficult imagery as source material, exposing the voyeurism inherent in media coverage of traumatic events. The basis of this work came from an International News Photo that was captioned: 'Death Leap. New York ... Only split seconds from her death, Olga Cassanova, 14, plummets to earth after leaping from the 11th floor ledge of the Carlton Hotel, 70th St. and Columbus Ave. Tonight hundreds of horrified spectators gathered in the chill darkness, some shouting pleas as she paced the ledge for half an hour, witness the tragedy.'

Kunstsammlung Nordrhein-Westfalen, Dusseldorf

X75161

Pink Race Riot (Red Race Riot)

1963

Acrylic paint and screenprint on canvas

In this painting Warhol used three photographs of a police dog attacking an African American man. The images were taken by Charles Moore and first published in **Life** magazine on 17 May 1963. They documented the non-violent direct action by civil rights demonstrators seeking to remove racial segregation in Birmingham Alabama. While the term 'race riot' was commonly used at the time, it is more accurate to refer it to as a race protest. The painting presents the oppression of African American citizens and police brutality, but it brings up questions about Warhol's decision as a white artist to depict Black suffering. Was the image of violence being used to shock or to promote social commentary, attempting to bring news imagery into the rarefied space of the gallery? Some have suggested that Warhol's desire to call his 1964 exhibition in Paris 'Death in America', in which this work was exhibited, was a comment on a United States that appeared to be falling apart.

Museum Ludwig, Cologne / Donation Ludwig Collection 1976
X50083

Black and White Disaster #4 (5 Deaths 17 Times in Black and White)

1963

Acrylic paint, screenprint and graphite on 2 canvases

The source image for this work comes from a news agency photograph that had the caption: 'Two Die in Collision. Los Angeles, Calif.: Three Survivors of a car-truck collision, pinned beneath their overturned automobile, wait to be freed by rescue squads here, June 17th. Two other passengers in the car, both sailors from the USS Maddox at San Diego, were killed.' The blank canvas that accompanies the image was a strategy that Warhol used in some work. Flippantly, he suggested this would raise the value of the paintings, perhaps in reference to the dominance of abstract art. However, the large expanse of black could also suggest the emptiness that is sometimes associated with death.

Kunstmuseum Basel

X50236

Double Marlon

1966

Screenprint on unprimed canvas

This work depicts the actor Marlon Brando in the 1953 film **The Wild One**, which was popular in the underground gay scene of the time. Warhol had partied with Brando in the mid-1950s. Warhol printed the image onto an unprimed canvas. By leaving the canvas raw, Warhol emphasises the importance of photography to his work, his interest in abstract art and what might constitute a painting.

Yageo Foundation Collection Taiwan

X72903

Wall in the middle of room, right to left

These two pairs of paintings come from Warhol's series **Thirteen Most Wanted Men**. Warhol originally made the series as a single mural of mug shots, screenprinted on boards. They were displayed outside the New York State Pavilion at the 1964 World Fair, hosted in New York. Warhol got the idea from pamphlet published by the New York Police Department in 1962, called the 'Thirteen Most Wanted'. Soon after the mural was installed, the organisers asked that it be removed, possibly because they thought it was promoting criminality.

The title was also a deliberate pun on desire, at a time when many gay bars were being shut down, in an attempt to 'clean-up' the city.

Most Wanted Men No.1, John M.

Most Wanted Men No.10, Louis Joseph M.

1964

Screenprints on 2 canvases

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. X75996

Städtisches Museum Abteiberg, Mönchengladbach X01864

Flowers

1964

Fluorescent paint and screenprint on canvas

Warhol followed the gravity of the **Death and Disaster** series with the brightly coloured **Flowers** series. This example features fluorescent paint. Unlike **Death and Disaster**, the **Flowers** sold very well. While they were painted at a time of 'flower power', a hippy movement rooted in opposition to the Vietnam war, they were also a transformation of nature into something synthetic and pop-y. They use a close up of hibiscus flowers from a 1964 issue of **Modern Photography** magazine about colour processing. Warhol was later sued by Patricia Caulfield, the original photographer, for copyright infringement.

Private collection

X75867

Back to the exit of the room, continue anticlockwise

Jackie Frieze

1964

Acrylic paint, screenprint and metallic paint on canvas

On 22 November 1963 US President John F Kennedy was assassinated in Dallas. His wife Jackie Kennedy was sitting alongside him. Warhol responded to the event by painting news photographs of the First Lady before and after her husband was killed. Two show her smiling during her arrival in Dallas, two in profile during the swearing in of Lyndon B Johnson as President, two veiled and two unveiled at the funeral of her husband. Warhol allowed the canvases to be arranged in any order, breaking any sense of narrative or timeline. The Kennedy assassination sent shockwaves around the world. At the time, the Kennedy administration was seen as the beginning of a new age for the United States.

Source photograph: Henri Dauman 1963

Museum of Contemporary Art, Chicago.

Gift of Beatriz Cummings Mayer 2007.32

X78294

Marilyn Diptych

1962

Acrylic paint, screenprint ink on two canvases

Warhol made his first paintings of Marilyn Monroe soon after the actor died of a drug overdose on 5 August 1962. Warhol used a publicity photo for her 1953 film **Niagara** as the source image. The use of two contrasting canvases for **Marilyn Diptych** illustrates the contrast between the public life of the star, who at the time was one of the most famous women alive, and her private self. This was not necessarily Warhol's intention. He created this work when the art collectors Burton and Emily Tremain visited Warhol's home. They suggested that two canvases he had already made be presented as a diptych, to which Warhol responded, 'gee whiz yes'.

Tate. Purchased 1980

T03093

Round Marilyn

1962

Acrylic paint, screenprint and metallic paint on canvas

In placing the image of film star Marilyn Monroe against a gold background, Warhol appears to reference the tradition of icon painting, associated with the Byzantine Christian faith. He would have been aware of this type of iconography from exhibitions on the subject and his own religious upbringing. In Catholic worship, depictions of saints were seen as a way to commune with God.

Warhol gave **Round Marilyn** to art collector Emily Tremain. It was a gift to thank her for lending Marilyn Diptych to an exhibition of Warhol's pop paintings at the Stable Gallery in New York in 1962.

Udo and Anette Brandhorst Collection
X76525



THE FACTORY

Clockwise from room entrance

THE FACTORY

An important part of Warhol's fame was built through 'the Factory', which was an experimental art studio and a social space. Warhol set up the first Factory in 1963. After seeing his collaborator and former lover Billy Name's silver apartment, he asked him to cover the Factory with silver paint and foil. It was the setting for the mass production of his paintings and sculptures, and the site of Warhol's new interest in underground film making.

Warhol documented the people who passed through the Factory in his **Screen Tests** from 1964–6. Intended as film portraits, they emerged out of Warhol's **Most Wanted Men** series of paintings (on display in room 3). The title refers to the Hollywood convention of filming new faces to test their 'screen presence'. Warhol's subjects were simply left to be themselves. They sat in front of the camera with nothing to do but endure its gaze for the duration of the film reel.

Warhol and his collaborators made more than 500 films between 1963 and 1972. They ignored traditional methods of film making and were often unscripted. The films usually

featured his 'superstars', a group of personalities who spent their time at the Factory. By the mid-1960s, the Factory scene had become a form of living artwork, as famous and as controversial as Warhol's paintings. Reflecting on this period, Warhol recalled how his 1965 exhibition in Philadelphia was so crowded the art had to be removed from the walls. He said it had become 'an art opening with no art! We weren't just at the art exhibit. We were the art exhibit.'



Wall captions

Andy Warhol

1965–7, printed 2017

Benedetta Barzini, Julie Garfield, Andy Warhol, Lou Reed, Sterling Morrison

1965–7, printed c.2007

Andy Warhol and Lou Reed

1965–7, printed 2017

Edie Sedgwick

1965–7, printed 2017

Edie Sedgwick, Andy Warhol, unidentified guests

1965–7, printed 2017

Paul Jasmine and Gino Piserchio

1965–7, printed c.2008

Paul Morrissey and Edie Sedgwick

1965–7, printed c.2008

Edie Sedgwick and Ingrid Superstar

1965–7, printed 2017

Stephen Shore born 1947

8 photographs, fibre-based gelatin silver print on paper

Stephen Shore was 17 when he took these intimate photographs of the Factory scene. They include Edie Sedgwick who was one of Warhol's most famous superstars, and Ingrid Superstar who was promoted as Sedgwick's 'replacement' when she left. Many of these images were reproduced in the catalogue for Warhol's exhibition at Moderna Museet in Stockholm in 1968, which gave more space to photographs of the Factory scene than to images of Warhol's paintings and films.

Nicola Emi Collection

X76047–X76053, X76055



JACK SMITH 1964

When Warhol was asked in 1965 who he admired in the US independent film scene, known as American Cinema, he replied: 'Jaaaaacck Smiiittth'. Smith (1932–1989) was an influential artist, performer, and filmmaker. The term 'superstar' was originally coined by Smith to describe Mario Montez, the star of Smith's film **Flaming Creatures** 1962, who went on to appear in a number of Warhol's films. In later years Smith and Warhol's relationship soured. Smith continued to make work until his death in 1989 from an AIDS-related illness.

SUSAN SONTAG 1964

Susan Sontag (1933–2004) was an influential writer and critic who had just published her essay 'Notes on Camp' in **Partisan Review** when this **Screen Test** was filmed. In a BBC film that documented the making of Sontag's **Screen Test**, Warhol directs her to not do anything, 'just do what you're doing.' Warhol went on to make a film titled **Camp** the following year.

ANN BUCHANAN 1964

Warhol once stated that Buchanan's **Screen Test** was his favourite due to the way she didn't blink so that her eyes eventually filled with tears. Ann Buchanan was connected to the Beat poetry scene in San Francisco and New York where she knew writers such as Allen Ginsberg.

LUCINDA CHILDS 1964

Lucinda Childs (born 1940) is a pioneering choreographer and dancer who was an active part of the Judson Dance Theatre, a community of artists and dancers including Yvonne Rainer, Trisha Brown and Robert Rauschenberg. Warhol attended these performances and Billy Name, who created the silver-lined interior of the Factory, did the lighting for a number of Judson shows.

KYŌKO KISHIDA 1964

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

RUFUS COLLINS 1964

Warhol first met Rufus Collins (1935–1996) in the 1950s. He trained at the Actors Studio in New York and in the 1960s was a member of the experimental theatre company, The Living Theatre. He appeared in Warhol's early films **Kiss, Batman Dracula, Soap Opera** and **Couch**. This film forms part of Warhol's 'The Thirteen Most Beautiful Boys', compilation of **Screen Tests**. Collins went on to appear in **The Rocky Horror Picture Show** (1975) and **The Hunger** (1983), before dying from AIDS-related illness in Holland in 1996.

IVY NICHOLSON 1964

Ivy Nicholson (born 1933) is a model and actor who starred in early Warhol films including one of the first to feature sound: **John and Ivy** 1965, which shows her with her husband and two sons in their East Village apartment.

DENNIS HOPPER 1964

When Warhol shot the actor Dennis Hopper (1936–2010), he had already appeared in TV and feature films. Hopper was an early fan of Warhol's work and hosted a party for Warhol when he exhibited his **Elvis** paintings in Los Angeles in 1963. Hopper was told by Warhol that his **Screen Test** would form part of Warhol's '**The Thirteen Most Beautiful Boys**' series. To take part, Hopper said he called on an 'emotional memory', something he had learned from his years of training in Method Acting.

PETER HUJAR 1964

At the time of his **Screen Test**, Peter Hujar (1934 –1987) worked as a studio assistant to the commercial photographer Harold Krieger. Friends with the artist Paul Thek and writer Susan Sontag, he would go on to take a well-known photograph of the superstar Candy Darling on her deathbed in 1974. He had a relationship with the artist, writer and activist David Wojnarowicz. Hujar died from AIDS-related illness in 1987.

MARIO MONTEZ 1965

Using a drag name based on Hollywood 'B' movie actor Maria Montez, René Rivera (1935–2013) found fame as the star of Jack Smith films, most notably **Flaming Creatures** 1962–3. Montez went on to appear in Warhol's films including **More Milk Yvette** 1965 and **The Chelsea Girls** 1966, becoming one of the first drag actors to receive mainstream recognition. Montez briefly appears in the documentary **The Queen** about the 1967 Miss All-America Camp Beauty Pageant.

JANE HOLZER 1965

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

EDIE SEDGWICK 1965

Possibly the most famous of Warhol's superstars, Edie Sedgwick (1943–1971) came from a prominent New England family. She appeared in most of Warhol's films from 1965 and gained mainstream success for her unique sense of style and personality. She starred in films scripted for Warhol by Ronald Tavel, and others that documented her daily life. She later became estranged from Warhol. Her last major film role was in the semi-autobiographical **Ciao! Manhattan**. She died at the age of 28 from an accidental overdose of barbiturates.

MARCEL DUCHAMP 1966

Warhol was a fan of the artist Marcel Duchamp (1887–1968). Warhol's pop works were compared to Duchamp's concept of the 'ready-made', an everyday object that was selected by an artist and exhibited as art. In contrast to many **Screen Tests**, this was shot away from the Factory at an exhibition opening.

BOB DYLAN 1966

The singer songwriter Bob Dylan (born 1941) was a peripheral but significant part of the Warhol scene. He was friends with Warhol associates, with Sedgwick's leaving the Factory partly attributed to Dylan's manager Bob Neuwirth. Dylan was either given, or simply took, a silver **Elvis** painting on the day his **Screen Test** was filmed. Dylan later exchanged it with his manager for a sofa.

ALLEN GINSBERG 1966

The Beat poet and philosopher Ginsberg (1926–1997) was an integral part of the counterculture of the 1960s, having achieved great success and notoriety with his poem **Howl** 1954–5. He appeared in Warhol's film **Couch** 1964 with his lover Peter Orlovsky. Ginsberg's **Screen Test** was shot on 4 December 1966, and is considered to be one of the last made.

Silver Liz (aka Liz Taylor)

1963

Aluminium paint and screenprint on canvas

Private collection

X72372

Screen Tests [selection]

1964–6

Film, 16mm transferred to digital file, black and white.

Duration: approximately 1 hour

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

X72902



SILVER CLOUDS

Clockwise from the room entrance

Silver Clouds [Warhol Museum Series] 1994

1966, reprint 1994

Helium-filled metalised plastic film (Scotchpak)

Contributor: Billy Kluver, Swedish, 1927–2004

The Andy Warhol Museum, Pittsburgh IA1994.13

X50401

SILVER COLUDS

In 1965, at the height of his fame as an artist, Warhol announced his retirement from painting in favour of film making. He staged his farewell with an installation in a New York gallery the following year. One room consisted of nothing but wallpaper featuring a fluorescent pink cow. In the other, metallic silver balloons filled with helium floated through the gallery space and could be interacted with by the viewer. Titled **Silver Clouds**, they continued Warhol's association with silver: in the silver Factory, his silver paintings, and his silver-grey wig.

Warhol described **Silver Clouds**, made with engineer Billy Klüver, as 'paintings that float'. He wanted to upset conventional thinking about sculpture, specifically the dominance of minimalist art in the New York art scene at the time. This was an art based on order, mathematical precision and industrial materials. Instead, Warhol's installation emphasised fluidity, movement and participation.

In 1968, the avant-garde choreographer Merce Cunningham asked to feature **Silver Clouds** for a performance of his dance piece **RainForest**. Warhol suggested that the dancers perform nude. Cunningham did not adopt this idea and asked the artist Jasper Johns to make the costumes instead.

Warhol's **Cow Wallpaper** is installed in the exhibition café on this floor and in the Tate Kitchen on level 6.



EXPLODING PLASTIC
INEVITABLE

Content guidance:
Works in this room contain
sexually explicit content

Wall on the left before room entrance

EXPLODING PLASTIC INEVITABLE

Working with members of the Factory, Warhol became interested in combining film with performance and music, expanding the idea of what cinema could be. In 1966 and 1967, he co-organised multimedia shows known as **Andy Warhol's Uptight** and later as the **Exploding Plastic Inevitable** or **EPI**. The shows used new technology that has now become standard practice in live music gigs.

EPI featured musical performances by the Velvet Underground and Nico. Warhol's films and still images were projected on top of each other. Coloured gels and strobe lights overlaid the projections, while Factory superstars, including Gerard Malanga and Mary Woronov danced with whips. The show 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.

Warhol also achieved his first commercial success in film at this time, with the release of **The Chelsea Girls** in 1966. This follows various 'characters', including 'Pope' Ondine, in and around New York's Chelsea Hotel, and is presented as a double-screen projection. The final section of the film was shot in colour at the Factory and features layers of coloured light projected over Warhol's superstars, which was also used for the **EPI** shows.

This room was designed by The Andy Warhol Museum, Pittsburgh to give an evocation of the **EPI** shows.

Wall on the right before room entrance

Andy Warhol's Exploding Plastic Inevitable

1966, reconfigured 2014

Film, 16mm, black and white, and slides, 35mm, colour, transferred to digital files, sound. Equipment: 17 ceiling mounted projectors with media players, 1 sound system, 4 speakers, 2 disco balls

Andy Warhol Museum, Pittsburgh; Founding Collection,
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc. IA2015.5
X52271

FILMS

Wall 1

left & centre: **Salvador Dali**

right: **Velvet Underground**

Wall 2

left & right: **More Milk, Yvette,**

The Velvet Underground and Nico

centre: **The Velvet Underground and Nico**

Wall 3

left & right: **Whips, Vinyl**

centre: **Velvet Underground**

Wall 4

top & bottom: **Salvador Dali, Gerard Begins**

right: **Kiss the Boot, EPI Background**

MUSIC – The Velvet Underground

1. Booker T. (6min 46sec)
2. I'm Not A Young Man Anymore. (6 min 17sec)
3. Guess I'm Falling in Love. (4min 10sec)
4. I'm Waiting for My Man. (5min 28sec)
5. Run Run Run. (6min 58sec)
6. Sister Ray. (19min 03sec)
7. The Gift. (10min 25sec)
8. Melody Laughter (live). (10min 43sec)

Clockwise from the room entrance

Steve Paul's THE SCENE Poster

1966

Screenprint on paper

ARTIST ROOMS

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

AR00324

Pop-Op Rock

Screenprint on paper

ARTIST ROOMS

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

AR00385

THE SHOOTING

Anticlockwise from room entrance

THE SHOOTING

As well as being fascinated with new media, Warhol used printed matter as a promotional tool and a space for experimentation. He published magazines, posters, books and designed record covers.

At the beginning of 1968, the Factory moved to a new site on Union Square, as the original building was to be demolished. Warhol said the 'silver' period was over, and 'we were into white now'. The new Factory had spaces dedicated to his magazine **Interview** and his film production.

On 3 June, the writer Valerie Solanas came to the Factory and shot Warhol, damaging his internal organs. Warhol was rushed to hospital and was declared clinically dead, but doctors managed to revive him. Solanas had been part of the Factory scene for a short time. She appeared in Warhol's 1967 film **I, A Man** and had given Warhol the script for her play **Up Your Ass**, which was mislaid. She told the police Warhol was stealing her ideas. Her **SCUM** manifesto called for an end to the male sex and to capitalist society.

The shooting brought increased scrutiny of Warhol's lifestyle and affected his physical and mental health for the rest of his life. He stopped the open-door policy of the Factory. He had trouble eating, had to wear a surgical corset, and became nervous around people he didn't know. Despite the trauma of the event, he agreed to pose for photographer Richard Avedon and once compared the stitches of his chest to a Yves Saint Laurent dress.



Richard Avedon 1923–2004

Andy Warhol, artist, New York, 20 August 1969

1969, printed 1975

Photograph, gelatin silver print on paper

Nicola Erni Collection

X76357



Back to the room entrance, clockwise

Wall

Stan Wolfson

Superstar Viva comforts Julia Warhola inside a taxicab, as they leave Columbus Hospital in Manhattan on 3 June 1968

1968, printed 2019

Facsimile print on paper

Newsday RM via Getty Images

Z75398

Vitrine, left to right

Exhibition announcement 'The Personality of the Artist', Stable Gallery advertisement in Art International

April 1964

The Andy Warhol Museum, Pittsburgh; Founding
Collection, Contribution The Andy Warhol Foundation
for the Visual Arts, Inc. TC5.61.2
X78145

'Deus Ex Machina', Harper's Bazaar, vol. 96, no. 3012

November 1962

This magazine spread contains one of the few references to Warhol's preference for his pop works to be called 'commonism'. It was a pun on communism and referenced the artist's interest in common objects such as comics, soup cans, televisions and coke bottles.

Purchased by Tate 2020

Z75234

Esquire

Mothers

November 1966

Publication

Julia Warhola was interviewed by **Esquire** magazine for a feature about the mothers of men from different professions. Apparently, Warhol was annoyed that they transcribed her interview verbatim, rather than correct any speech errors.

Purchased by Tate 2020

Z75235

Andy Warhol, Phyllis Johnson

Aspen, Volume 1, Issue 3

December 1966

Aspen was an experimental publication described by its creator Phyllis Johnson as 'the first three-dimensional magazine'. She published ten issues that were sold via subscription from 1965 to 1971. Each issue was designed by a different group of people. The 3rd issue was designed by Warhol and David Dalton and included an article by Lou Reed, an underground 'newspaper', an 'underground movie Flip Book' and a phonograph featuring 'Loop' by John Cale.

Tate Library and Archive

Z04162

Andy Warhol, George Maciunas, Gerard Malanga,
Jonas Mekas

Film Culture No. 45

Summer 1967

The Andy Warhol Museum, Pittsburgh; Founding Collection,
Contribution The Andy Warhol Foundation for the Visual Arts,
Inc. TC-17.118
X78144

Andy Warhol

The Velvet Underground & Nico

1967

Record covers

Museum of Applied Arts Cologne /
Collection Ulrich Reininghaus
X72514, X78360

New York Daily News

Actress shoots Andy Warhol / cries 'He controlled my life'

4 June 1968

Facsimile from an original newsprint clipping

The Andy Warhol Museum, Pittsburgh; Founding Collection,
Contribution The Andy Warhol Foundation for the Visual Arts,
Inc. TC1.131 (facsimile 01)

X78351

Valerie Solanas

S.C.U.M. (Society for Cutting Up Men) Manifesto

1967

Valerie Solanas first self-published the **SCUM Manifesto** in 1967. This edition was published soon after Warhol was shot and featured the newspaper front page on the back cover. The text is both antagonistic and witty and has come to be a cornerstone of radical feminist literature. In 1970, the composer Pauline Oliveros created **To Valerie Solanas and Marilyn Monroe, In Honor of their Desperation** and in 1976 the actor / director Delphine Seyrig and documentary filmmaker Christine Roussopolos recorded a live typing of the manifesto.

Purchased by Tate 2020

X77243, Z75136

Andy Warhol's Index

1967

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

The Andy Warhol Museum, Pittsburgh (2); Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.; Tate Library
X52233, X78142, Z06100, Z75180

Andy Warhol, Stephen Shore, Billy Name, Kasper König

**Andy Warhol / Moderna Museet, Stockholm,
February-March 1968**

1968

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

The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. TC74.2.1.2; Collection of Gregor Muir; 2 from Tate Library X78143, X79053, Z75181, Z75182

a

1968

Warhol's novel **a** consists of transcripts of taped conversations. In 1964 Warhol bought his first tape recorder, which he often referred to as 'his wife'. He recorded the superstar Ondine as he gossiped with friends, often while high on amphetamines. A number of superstars, including Edie Sedgwick and Lou Reed, feature in the book under pseudonyms. Warhol was listed as 'Drella': a combination of Dracula and Cinderella. The recordings were typed up by three volunteers, and edited by Susan Pile, Pat Hackett and Moe Tucker. The book retains many of the errors made by the typists and features different layouts that attempt to make sense of the rapid speech patterns of the subjects.

Tate Library

Purchased by Tate 2019

Z06099, Z75134

Blue Movie

1970

Blue Movie was made by Warhol soon after he was released from hospital. Originally called **Fuck**, it followed on from Warhol's earlier films such as **Sleep**, and featured superstar Viva and Louis Waldon engaging in sexual acts. Viva came up with the idea for the film. When the film was confiscated by the authorities, Warhol released a transcript of **Blue Movie** that reveals much of the content was actually conversations between the stars who discuss their lives, the Vietnam war and sexual techniques.

Purchased by Tate 2020

Z75128, Z75137

Norelco® audio cassette recorder

1964

The Andy Warhol Museum, Pittsburgh; Founding
Collection, Contribution The Andy Warhol Foundation
for the Visual Arts, Inc. T499
X78147

Notebook

c.1969

The Andy Warhol Museum, Pittsburgh; Founding
Collection, Contribution The Andy Warhol Foundation
for the Visual Arts, Inc. TC21.3.1
X78146

Interview vol.1, no.1

'First Issue Collector's Edition'

1969

© 1969 by Poetry on Film, Inc., New York, NY. Published by Andy Warhol. The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.3.6318.1 X78352

Raid the Icebox

1969

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

Purchased by Tate 2020

Z75129, Z75135

Wall

WOMEN IN REVOLT

Screenprint on paper

WOMEN IN REVOLT was a film directed by Paul Morrissey, with some sections filmed by Warhol. It is a satire of the women's liberation movement, featuring the superstars Candy Darling, Holly Woodlawn and Jackie Curtis as radical feminists. The film is thought to be Warhol's reaction to the support Valerie Solanas received from the feminist movement after she shot Warhol. It was met with protests when it was released. More recently, the film has been praised for its performances, which gave trans and gender non-conforming actors lead roles.

ARTIST ROOMS

Acquired jointly with the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008
AR00368

Vitrine

The Philosophy of Andy Warhol (From A to B & Back Again)

1975

Purchased by Tate 2020, Tate Library
Z75133, Z75179

Helmut Newton

Helmut Newton's Illustrated Volume 1, Number 1: 'Sex and Power'

1987

Collection of Gregor Muir
X80292

BACK TO WORK

Anticlockwise from the wall text

BACK TO WORK

After the shooting, Warhol passed most of his directing on to Paul Morrissey, who had worked on Warhol's films since **The Chelsea Girls**. His business manager Fred Hughes sourced new portrait commissions from wealthy clients. These helped fund **Interview** magazine, edited by college graduate Bob Colacello, and ideas for TV shows, produced by Vincent Fremont. Warhol's studio turned from an open social space to one focused on what he called 'business art'. Warhol explained that 'making money is art, and working is art - and good business is the best art.'

Warhol also started a serious personal relationship at this time. Jed Johnson moved in with Warhol in 1968, and they lived together for twelve years. Johnson edited a number of the Warhol-Morrissey films and directed **Bad** 1977, the final film Warhol produced. Julia Warhola's ill health led to her return to Pittsburgh, and she died in 1972.

Warhol returned to painting in the 1970s with large-scale screen prints featuring a more expressive painting style and new subjects. He began with the **Mao** series in 1972, and

continued exploring iconography with the **Hammer and Sickle** and **Skull** series of 1976. Warhol also experimented with other art forms. He vacuumed a gallery carpet as a performance and started his **Factory Diaries**: videos of life in the Factory and at home, including this tape of his mother Julia.



Julia Warhola in Bed

c.1970–1

Reel-to-reel videotape transferred to digital file,
black and white, sound

In this **Factory Diary**, Warhol films his mother Julia lying on her bed at home. At moments you can hear her speak Rusyn to Warhol. He responds in English.

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

X78150



Michael Kostiuik born 1944

Andy Warhol 1928–1987

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

1972

6 photographs, silver gelatin print on paper

In 1972, Warhol was asked, along with a number of other artists, to create works for the exhibition **Art in Process** at the Finch College Museum of Art, New York. Warhol purchased a vacuum cleaner, which he used to clean the carpet in the gallery. The gallery displayed the signed dust bag and vacuum on a plinth along with photographs documenting the process.

Exhibition records of the Contemporary Wing of the
Finch College Museum of Art, Archives of American Art
X78924–26, X78928–30



Mao Wallpaper

1974, reprinted 1994

Screenprint on wallpaper

The Andy Warhol Museum, Pittsburgh. IA1994.9

X78355

Mao

1972

Acrylic paint and screenprint on canvas

Warhol often asked other people for ideas of what he should paint or film. For his return to painting, his art dealer suggested he depict the most 'important' person of the 20th century, such as scientist Albert Einstein. Instead, Warhol decided it should be Mao Zedong, because **Life** magazine suggested that he was the most famous person in the world and US president Richard Nixon had just visited him. Warhol transformed the official portrait of Mao, the leader of communist China, into a mass-produced product. In this series, Warhol allowed the paint to escape the limits of the photographic image. He developed this idea further in his commissioned portraits.

Private collection

X72403



Skull

1976

Acrylic paint and screenprint on canvas

These paintings are based on photographs taken by Warhol's assistant Ronnie Cutrone of a skull Warhol had bought in Paris. Warhol asked that the photographs feature dramatic shadow, which was a recurring interest in his work at this time. **Skull** appears to reference the art historical tradition of the 'memento mori', a reminder of the inevitability of death. Cutrone suggested they could also be considered as a portrait of everyone in the world.

Collection of Larry Gagosian

X76101, X76103 –5

Hammer and Sickle

1976

Acrylic paint and screenprint on canvas

When asked about his intentions for the **Hammer and Sickle** series, Warhol explained: 'We've been in Italy so much, and everybody's asking me if I'm a Communist because I've done Mao. So now I'm doing hammers and sickles for communism, and skulls for fascism.' Warhol had been struck by the number of hammer and sickles graffitied on the streets of Italy and its power as a symbol. When Warhol returned to New York, his assistant Ronnie Cutrone bought a sickle and a double-headed hammer from a local hardware store, and photographed it for Warhol. The work plays with the flatness of symbols compared with the depth created by real objects.

Udo and Annette Brandhorst Collection

X76526

LADIES AND GENTLEMEN

Clockwise from the wall text

LADIES AND GENTLEMEN

In 1975 Warhol produced a new series featuring anonymous Black and Latinx drag queens and trans women. Italian art dealer Luciano Anselmino commissioned the pictures and came up with the theatrical title **Ladies and Gentlemen**. This title implies Anselmino was less concerned with the lived experience of the models and more interested in the dramatisation of gender. The subjects were recruited via Warhol's friends and from local drag bars and posed for a fee.

Warhol took over 500 photographs of 14 models. A selection of these were enlarged onto silkscreens. The result was a large group of paintings that deviated from the original proposal in favour of an exploration of performance, glamour and personality. In a similar manner to other works he created at the time, Warhol used expressive brushmarks and finger painting to explore the relationship between the silkscreen layer and the painted background. His films featuring the superstars Mario Montez, Holly Woodlawn and Candy Darling show Warhol was interested in depictions of gender expression. However, there are questions around the ethics of this series: he documented a community he was not part

of, with the subjects having little agency in how they were depicted or where the works would be shown.

Given the lack of representation of trans people in art, there has been renewed interest in the series and the identity of the sitters. This room features seven of the models across 25 paintings. It includes Marsha 'Pay it no mind' Johnson who was present at the Stonewall Uprising that ushered in the gay and trans rights movements, and Wilhelmina Ross. Both Johnson and Ross performed as part of the drag theatre company 'Hot Peaches', founded by Jimmy Camicia, in off-off-Broadway shows. Little is known about some of the other figures, perhaps a record of the discrimination faced by trans people, especially those of colour.



Wall

NAMING

Since it is not possible to know how the models in the series would have self-identified, we are using the terms drag queen and trans woman. At the time Warhol made these pictures, the terms drag and trans were used, but often in a different way from today. Drag queen often refers to a person who dresses with the intention of exaggerating the concept of gender, often for the purposes of entertainment. Trans is an umbrella term for people whose gender is not the same, or does not sit comfortably with, the sex they were assigned at birth.

We are using the pronouns she, her, hers when referring to the subjects unless we know otherwise. Based on what we know of some of the sitters, it seems likely that this would have been their preferred pronoun. Some of them performed in drag productions, but they also lived much of their lives as women. Many of the models were recruited in bars that catered to Black and Latinx customers, which may explain why the series focuses on women of these ethnicities.

We know the names of some of the models because Warhol asked them to sign their Polaroids. A number would have been well-known in the gay and trans scenes.

In 2014 the Warhol Foundation published an official list of all Warhol's paintings. This published the names of 13 out of the 14 sitters for the first time. We have done the same. This recognises the contribution of each sitter.

Ladies and Gentlemen (Marsha P Johnson)

1975

Acrylic paint and screenprint on canvas

Italian private collection

X71294



Wall

Marsha P. Johnson

Marsha P. Johnson is the most famous subject in the Ladies and Gentlemen series, although Warhol only created two paintings of her. She was a key figure of the Stonewall Uprising, which helped to usher in the gay and trans rights movements. Often referred to as 'Saint Marsha', she continued to fight for LGBTQ+ rights throughout her life. In 1970 Johnson and her friend Sylvia Rivera founded 'Street Transvestite Action Revolutionaries', known as STAR, which provided support and shelter for homeless gay and trans youth until 1973. She participated in the Gay Liberation Front, the Gay Activist Alliance, and ACT UP (AIDS Coalition to Unleash Power) later explaining, 'you never completely have your rights, one person, until you all have your rights'. Like Wilhelmina Ross who appears in the two painting on the far right, she performed as part of the drag theatre company 'Hot Peaches'. Johnson faced extreme racism and transphobia that inevitably contributed to her mental health problems. In 1992 Johnson was found dead in the Hudson River – many believe she was murdered. A monument dedicated to Johnson and Sylvia Rivera is due to be unveiled in New York in 2021.

Wall

Ladies and Gentlemen (Lurdes)

1975

Acrylic paint and screenprint on paper

Italian private collection

X71295

Lurdes

This painting is one of 28 portraits Warhol made of Lurdes. We don't know anything more about her. As with of many Warhol's works from the early 1970s, he uses his fingers to mix areas of colour. The orange screenprint ink in this work makes the green background more visible, which makes it difficult to know which layer was added first.

Ladies and Gentlemen (Wilhelmina Ross)

1975

Acrylic paint and screenprint on canvas

Italian private collection

X71300

Ladies and Gentlemen (Wilhelmina Ross)

1975

Acrylic paint and screenprint on canvas

Italian private collection

X71293

Wall

Wilhelmina Ross

Of all the models for **Ladies and Gentlemen**, Wilhelmina Ross was Warhol's favourite. From the seven Polaroids he took of her, Warhol made 73 paintings, 29 drawings, and five collage portraits. He also created five giant 10-foot canvases, one of which is in this room. Ross was born Douglas Mitchell Hunter in Kansas City, Missouri, moving to New York in 1970. Her name was a mix of the model agency Wilhelmina and Warhol's close friend Diana Ross. She was a leading star of Jimmy Camicia's drag theatre company 'Hot Peaches'. At the end of 1974 Ross moved to Puerto Rico, where she lived for ten years. When she learned she had AIDS, Ross returned home to her mother, where she was nursed for the last two years of her life.

Top row, left to right:

Ladies and Gentlemen (Iris)

Ladies and Gentlemen (Broadway)

Ladies and Gentlemen (Helen/Harry Morales)

Ladies and Gentlemen (Alphanso Panell)

1975

Acrylic paint and screenprint on canvas

Italian private collection

X71314, X71309, X71310, X71303

Bottom row, left to right:

Ladies and Gentlemen (Iris)

Ladies and Gentlemen (Iris)

Ladies and Gentlemen (Iris)

Ladies and Gentlemen (Broadway)

1975

Acrylic paint and screenprint on canvas

Italian private collection

X71315, X71308, X71313, X73258

Top row, left to right:

Ladies and Gentlemen (Iris)

Ladies and Gentlemen (Broadway)

Ladies and Gentlemen (Iris)

Ladies and Gentlemen (Iris)

1975

Acrylic paint and screenprint on canvas

Italian private collection

X71305, X73259, X71312, X71306

Bottom row, left to right:

Ladies and Gentlemen (Helen/Harry Morales)

Ladies and Gentlemen (Iris)

Ladies and Gentlemen (Broadway)

Ladies and Gentlemen (Alphonso Panell)

1975

Acrylic paint and screenprint on canvas

Italian private collection

X71311, X71307, X73257, X71304

Wall

Iris

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

Broadway

Warhol created 19 paintings of Broadway from an original selection of 47 Polaroids. She signed one of her Polaroids but we don't have any more information about her.

Helen/Harry Morales

Morales signed one of her Polaroids as Helen Morales, and one as Harry Morales. Corey Tippin met Morales at the Gilded Grape bar on Times Square, which was a popular hangout for Black and Latinx drag queens and trans women. Warhol enjoyed Morales's sitting so much that he asked her to return the following day, where she appeared without the bouffant wig. Warhol made 31 paintings of Morales and took 42 Polaroids.

Ladies and Gentlemen (Alphonso Panell)

1975

Acrylic paint and screenprint on canvas

Italian private collection

X71297–9, X71301–4

Wall

Alphanso Panell

After Wilhelmina Ross, Warhol made the largest number of portraits of Panell – 60 paintings out of seven Polaroids. We know Panell's identity because she signed her Polaroid, with what is thought to be her birth name. Not much more is known about her. Jimmy Camicia, co-founder of the Hot Peaches theatre company recalled, 'Many years ago, while walking with Marsha [P. Johnson], she stopped to talk to Alphanso... They were friends. My impression of Panell was that she was very soft spoken, gentle and kind.'

EXPOSURES

Clockwise from the room entrance

EXPOSURES

By the 1970s, Warhol was himself an international celebrity. He was regularly photographed and took photographs at places such as the nightclub Studio 54, alongside public figures such as Grace Jones and Debbie Harry. Warhol famously went out every night, a condition he referred to as his 'social disease'. As well as giving his work publicity, Warhol's exposure enabled him to reinforce his distinctive public identity. Some US art critics dismissed his socialising and lucrative business of producing commissioned portraits for the rich and powerful as 'selling out'. However, such activities also helped finance his more experimental art practices.

These social networks of collaboration and bodily performance found their way into Warhol's new works, which were more explicitly based around the body. His **Oxidation** series from 1978 used human urine to oxidise metallic paint. The **Torso** series features male bodies, with some of the models recruited in gay bath houses by friends of Warhol, and brought back to the Factory to pose.

Warhol's experiments with video extended into television projects, co-produced with Vincent Fremont, where he could reach an even larger audience. In 1980, he premiered **Andy Warhol's TV** on a cable television network. He followed this in 1986 with **Andy Warhol's Fifteen Minutes** on MTV. It played on the artist's fame, his network of celebrities and his obsession with recording, which he had been doing since the mid-1960s. The programmes followed the format of his **Interview** magazine by presenting intimate conversations between stars.



Male Nudes

1987

2 sets of 4 photographs, gelatin silver print
on paper and thread

Grace Jones

1986

9 photographs, gelatin silver print on paper

ARTIST ROOMS

Acquired jointly with the National Galleries of Scotland
through The d'Offay Donation with assistance from the
National Heritage Memorial Fund and the Art Fund 2008
AR00298, AR00299 AR00290



STITCHED PHOTOGRAPHS

Warhol took photographs since the 1950s. In the 1970s Warhol would often shoot at least one roll of black-and-white film every day. He said colour was too expensive. Between 1982 and 1987 Warhol had multiple copies of his photographs stitched together. They were stitched by Michele Loud with a sewing machine. Warhol's interest in stitching may have come from the scars on his own torso. Some of the stitched works depict his friends such as singer Grace Jones, while others depict men who posed for him. His exhibition of these works in the USA shortly before his death received his best reviews for many years.

Vitrine, left to right

Andy Warhol's **Interview**

A selection of issues from 1976–1986

Warhol first published **Interview** magazine in 1968 as a film and poetry magazine. Warhol said he started it to give his assistant Gerard Malanga 'something to do'. It soon developed into a way to bring together Warhol's interests in film, fashion, art and music. It pioneered a form of journalism that consisted of stars interviewing stars, offering an insight into the world of Warhol and his associates. Many assumed Warhol created the covers but they were all designed by Richard Bernstein (1939–2002) who worked for the magazine from 1979 to 1989.

Tate Library and Archive

Z04996, Z05039 –41, Z05045, Z75013, Z75015,
Z75085 –6, Z75092, Z75095, Z75098, Z75323



Film transcriptions are available from the exhibition entrance

Factory Diary: Andy in Drag, 2 October

1981

Videotapes transferred to digital file, colour, sound

Camera by Vincent Fremont. With Andy Warhol, John Matthews, Christopher Makos, Rupert Smith, Jay Shriver, Bob Colacello (voice), Vincent Fremont (voice)

Duration: 56 minutes.

These film clips are repeated on a loop

Total running time: approximately 90 minutes.

This Factory Diary documents Warhol having his make-up done and trying on different wigs for photographs taken by his assistant Ronnie Cutrone. Warhol and the make-up artist discuss the actor Faye Dunaway's new film Mommie Dearest, and the drag queen Divine's make-up.

Collection of The Andy Warhol Museum, Pittsburgh;

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

X78156, X31974, X31975

Andy Warhol's T.V. on Saturday Night Live

1986

9 photographs, gelatin silver print on paper Videotape transferred to digital files, colour, sound

Duration: 3 segments, 1 minute each

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

These film clips are repeated on a loop

Total running time: approximately 90 minutes.

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

X78156, X31974, X31975

Andy Warhol's Fifteen Minutes [Episode 1]

1986

Videotape transferred to digital file, colour, sound.

Duration: 28 min 45 sec

Andy Warhol T.V. Productions for MTV Network. Conceived by Andy Warhol. Directed by Don Munroe. Produced by Vincent Fremont. Executive Director, Andy Warhol. Associate Producer, Fred Hughes. Writers, Don Munroe, Andy Warhol, Vincent Fremont. With Robin Leach, Jerry Hall, Andy Warhol, Debbie Harry, the Pyramid Club, Jelly Joplin, Hapi Phace, John Kelly, Dagmar Onassis, Lady Bunny, Dean Johnson, Terry Toy, Area, 4D, Katharine Hamnett, Marla Kay, Anna Johnson, Eric Perram, Tracy Johns, Paulina Porizkova, Sally Kirkland, The Parachute Club, Bryan Adams, John Oates, Andy Warhol, Billy Bryans, Lorraine Segato, Moon and Dweezil Zappa, Curiosity Killed the Cat, Tama Janowitz, Lypsinka, Carla Steimer

These film clips are repeated on a loop

Total running time: approximately 90 minutes.

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

X78156, X31974, X31975

Oxidation Painting

1978

Urine and copper metallic paint on canvas

The **Oxidation** series of paintings, or 'piss paintings', were created by Warhol and his assistant either urinating or pouring urine onto a canvas primed with paint mixed with copper. The chemical reaction, or oxidation, created 'blooms' of colour. Warhol was especially excited by the change of colour that was created as a result of his studio assistant Ronnie Cutrone's vitamin B supplements. The works have been interpreted as a parody of abstract expressionist painting and a record of his collaborative and experimental approach to painting.

Private collection

X02304



Tongue in Ear

1980

Graphite on paper

This drawing is based on a photograph that Warhol took for the poster campaign of the film **Querelle** (1982). It was the last film directed by Rainer Werner Fassbinder, and was adapted from French author Jean Genet's 1947 novel **Querelle of Brest**.

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AR00595

Torso

1977

Acrylic paint and screenprint on canvas

This work is based on a Polaroid photograph of the actor and filmmaker Bobby Houston standing on his head. Warhol transforms the intimacy of the original image into a painting, which appears to reference ancient Roman sculpture and erotic photographs. Warhol referred to his paintings depicting male nudes as his 'landscapes'.

ZOYA Gallery, Slovakia

X78282

Robert Mapplethorpe

1983

Acrylic paint and screenprint on canvas

ARTIST ROOMS

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AR00232

Dolly Parton

1985

Acrylic paint and screenprint on canvas

The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art
X78248, X78293

Mick Jagger

1975

Acrylic paint and screenprint on canvas

Private collection

X30056, X30062

Debbie Harry

1980

Acrylic paint and screenprint on canvas

Debbie Harry is best known as the lead singer of the band Blondie. As a child, she daydreamed that Marilyn Monroe was her real mother. Warhol once remarked that if he could have anyone else's face it would be Harry's. Warhol took many photographs of Harry, she appeared on the cover of **Interview** magazine, in his TV show and she posed for him during a promotion for the new 'Amiga' computer. They were good friends until Warhol's death. Recently Harry said that seeing her portrait for the first time was a startling experience: 'I guess I was just stunned. And humbled'.

Private collection of Phyllis and Jerome Lyle Rappaport

X78262, X77608

MORTAL COIL

Anticlockwise from the wall text

MORTAL COIL

As the 1980s progressed, Warhol's work featured more political and religious imagery. Although it wasn't deliberate, it reflected some of the major concerns of the time, including the Cold War between the US and the USSR and the escalating AIDS epidemic.

Warhol created images of the Statue of Liberty many times. It could be seen as the ultimate celebrity portrait. In **Statue of Liberty (Fabis)**, Warhol laid military camouflage over this well-known symbol of freedom. The statue had personal meaning for Warhol. His family landed at Ellis Island, near to where Liberty stands, when they immigrated to the US. In this version, Warhol used a French biscuit tin lid, designed to commemorate the 100th anniversary of the statue arriving in New York as a gift from France. The **Lenin** series, created for a German gallery, saw Warhol return to the subject of communism and its most recognisable symbols.

Warhol had always used his own image in his art. In the 1980s, he created what came to be known as his 'fright wig' self-portraits for an exhibition in London. In earlier works,

his wig was an integrated part of his appearance. In these pictures, his wig takes on the status of art. In contrast to his early self-portraits where he appeared aloof, in these works his gaunt face and intense expression convey the pain that he routinely suffered from since the shooting.



Statue of Liberty (Fabis)

1986

Synthetic polymer paint and silkscreen ink on canvas

Collection Thaddaeus Ropac, London, Paris, Salzburg
X79198

Lenin

1986

Acrylic paint and screenprint on canvas

Städtische Galerie im Lenbachhaus und Kunstbau Munich
X73810, X73813

Self-Portrait

1986

Acrylic paint and screenprint on canvas

Tate. Presented by Janet Wolfson de Botton 1996

T07146



Vitrine, from left to right

Paul Bochicchio

Wigs (Blond and Brown, Silver and Brown) and wig boxes

Natural and synthetic hair on dyed cloth. Cardboard wrapped in coated paper and faux snakeskin paper

The Andy Warhol Museum, Pittsburgh; Founding Collection,
Contribution The Andy Warhol Foundation for the Visual Arts,
Inc. T3105.1a-b, T3105.2
X79500-X79504

THE LAST SUPPER

WARNING

Low light levels ahead. Please allow your eyes time to adjust.

Clockwise from the wall text

THE LAST SUPPER

Faith, death and desire come together in Warhol's **Sixty Last Suppers**. This large-scale work forms part of a series commissioned in 1986 based on Leonardo da Vinci's **Last Supper**. This famous mural depicts Jesus the night before his crucifixion with the twelve disciples. A copy of the mural had hung in the Warhola family kitchen.

Da Vinci's depiction has been damaged and repaired many times over the centuries. Warhol purposely used a cheap reproduction based on a 19th-century copy for his work. Choosing to copy a copy of the original, Warhol evokes the re-enactment of the Last Supper that takes place during every Mass. It also plays on the authenticity of da Vinci's **Last Supper**, with Warhol stating: 'It's a good picture... It's something you see all the time. You don't think about it.'

Unlike most of his paintings, Warhol's **Last Supper** series focuses on a group scene. The repetition of an image showing collective activity between men adds to the work's symbolism. It was created soon after the death of Warhol's former partner Jon Gould from an AIDS-related illness, and

at a time when the private lives of gay men were facing the glare of the media. While Warhol was not a queer activist, **Sixty Last Suppers** could be seen as a moving portrayal of endless loss, reminiscent of 'columbarium', the wall graves found in many cemeteries.

Sixty Last Suppers would turn out to be one of Warhol's final works. After the first exhibition of the series in Milan, he returned to New York where he reluctantly checked in to hospital for gallbladder surgery. While the operation was a success, his long-term ill health led to his heart failing, and Warhol died on 22 February 1987, aged 58.



Sixty Last Suppers

1986

Acrylic paint and screenprint on canvas

Nicola Erni Collection

X71259



CREDITS

ANDY WARHOL

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Let us know your thoughts #Warhol