

ARTIST ROOMS

ANDY WARHOL

RESOURCE PACK



ABOUT THIS RESOURCE

Andy Warhol was one of the most influential American artists to emerge in the post-war period. The ARTIST ROOMS collection consists of an impressive 232 works which span the artist's entire oeuvre. These include 50 early drawings from his period as a graphic artist, such important paintings as *Skulls* (1976) and the four-part *Camouflage* (1986), a group of stitched photographs and a series of intriguing Polaroid self-portraits. The collection is complemented by 126 Warhol posters from all periods of the artist's career, including his film-making.

The largest single collection of Warhol's work is on display at The Andy Warhol Museum in Pittsburgh. Other significant Warhol collections are held at the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; the Museum of Fine Arts, Boston; the National Gallery of Art, Washington, DC; the National Gallery of Australia; and Yale University Art Gallery, New Haven.

This resource is designed to aid teachers and educators using the ARTIST ROOMS Andy Warhol collection with groups of young people engaged in related learning activities and projects. The resource focuses on specific works and themes and suggests areas of discussion, activities and links to other works on the online ARTIST ROOMS collection pages.

For schools, the work of Andy Warhol presents a good opportunity to explore cross-curricula learning. The themes in Warhol's work can be linked to such curricula areas as English, the expressive arts, health and wellbeing, social studies, citizenship and science.

A glossary at the end of the resource provides further information on key words, terms and people associated with Warhol and his related themes.

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ANDY WARHOL

Andy Warhol was born Andrew Warhola on 6 August 1928 to Carpatho-Rusyn immigrants Andrej and Julia Warhola in Pittsburgh, Pennsylvania. Andy was the youngest of three sons and raised a devout Byzantine Catholic; the family attended mass regularly and observed the traditions of their Eastern European heritage. Warhol attended the nearby Holmes School and took free art classes at the Carnegie Institute of Technology. In addition to drawing, Hollywood movies enraptured Andy and he frequented the local cinema. When he was about nine years old he received his first camera and became an avid photographer.

Andrej Warhola recognised his son's talent and saved money to pay for his college education before he died in 1942. Warhol attended the Carnegie Institute from 1945 to 1949. He earned a Bachelor of Fine Arts degree in Pictorial Design with the goal of becoming a commercial illustrator. During these years he worked in the display department at Horne's department store.

Soon after graduating, Warhol moved to New York City to pursue a career as a commercial artist. His work debuted in *Glamour* magazine in September 1949. Warhol subsequently became one of the most successful illustrators of the 1950s, winning numerous awards. He had a unique, whimsical style of drawing that belied its frequent sources: traced photographs and other found imagery.

In the late 1950s Warhol started to devote more energy to painting. He made his first Pop paintings, based on comics and advertisements, in 1961. The following year marked the beginning of Warhol's celebrity. His first major solo exhibition *Campbell's Soup Cans* at the Ferus Gallery, New York in 1962 caused a sensation in the art world. Shortly thereafter he began a large sequence of movie star portraits, including such figures as Marilyn Monroe and Elizabeth Taylor. Warhol also started his series of 'death and disaster' paintings at that time.

Between 1963 and 1968 Warhol worked with his 'superstar' performers and various other people to create hundreds of films. These films were both scripted and improvised, ranging from conceptual experiments and simple narratives to short portraits and exploitation features. They include *Empire* (1964), *The Chelsea Girls* (1966), and the *Screen Tests* (1964–6).

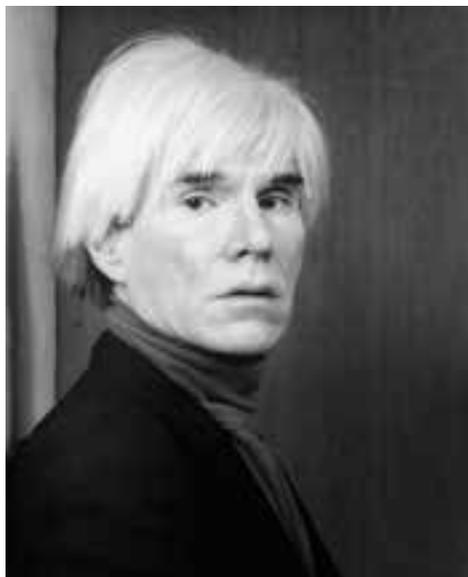
Warhol first exhibited his *Brillo Boxes* at the Stable Gallery, New York in his 1964 exhibition *Warhol*. For this occasion, he premiered his new studio, painted silver and known as the 'Factory'. It quickly became 'the' place to be in New York: parties held there were mentioned in gossip columns throughout the country. Warhol held court at Max's Kansas City, a nightclub that was a popular hang-out among artists and celebrities. By the mid-1960s he was a frequent presence in magazines and the media.

Warhol expanded into the realm of performance art with a traveling multimedia show called the *Exploding Plastic Inevitable*, which featured the Velvet Underground, a rock band. In 1966 he exhibited *Cow Wallpaper* and *Silver Clouds* at the Leo Castelli Gallery, New York.

Warhol survived serious gunshot wounds in 1968 after the marginal Factory figure and radical feminist Valerie Solanas attempted to kill him at the Factory. One year later he launched the magazine *Interview* devoted to film, fashion and popular culture. He published his famous book *The Philosophy of Andy Warhol* in 1975. Much of the material for the book was taken from taped conversations between Warhol and the *Interview* magazine editor Bob Colacello and the Warhol superstar Brigid Berlin.

Throughout the 1970s Warhol socialised with celebrities and produced hundreds of portraits commissioned by wealthy socialites, musicians and film stars. Celebrity portraits developed into a significant aspect of his career and a main source of income. He was a regular partygoer at Studio 54, the famous New York disco.

In 1984 Warhol collaborated with the young artists Jean-Michel Basquiat, Francesco Clemente and Keith Haring.



Robert Mapplethorpe *Andy Warhol* (1983)
© Robert Mapplethorpe Foundation. Used by permission.

Warhol returned to painting with a brush for these artworks, briefly abandoning the silkscreen method he had used exclusively since 1962.

Warhol was a prolific artist, producing numerous works throughout the 1970s and 1980s. His paintings, prints, photographs and drawings from this period include *Mao*, *Ladies and Gentlemen*, *Skulls*, *Hammer and Sickles*, *Shadows*, *Guns*, *Knives*, *Crosses*, *Dollar Signs*, *Zeitgeist* and *Camouflage*.

Warhol's final two exhibitions were his series of *Last Supper* paintings, shown in Milan, and his stitched photographs, exhibited in New York. Both shows opened in January 1987, one month before his death.

BEGINNINGS

Andy Warhol left his home in Pittsburgh for New York in 1949 with the intention of becoming a commercial illustrator. He made drawings during the 1940s and 1950s that were light-hearted and often fantastical. Many of them used a 'blotted-line' technique, a rudimentary form of printmaking in which he would begin with a master drawing, made either by hand or traced from a found image. From this he could make innumerable offset impressions by going over the lines in ink or watercolour and then pressing the wet drawing onto a clean sheet of paper to obtain a reversed 'printed' image. The technique produced a spontaneous, expressive end result. Warhol liked the way that the final drawing was at one remove from the original, and this method would be the first of many to explore the creative possibilities of repetition.

On an earlier trip to New York in 1948 Warhol had made the acquaintance of Tina Fredericks, the art editor of *Glamour* fashion magazine. In 1949 she bought one of Warhol's drawings and commissioned a suite of shoe illustrations. One commission led to another and within a relatively short time Warhol was in high demand as an illustrator for numerous prestigious clients including the Conde Nast organisation,

the *New York Times*, NBC programmes, *Vogue* and *Harper's Bazaar*.

Warhol won awards for his drawings including the Art Director's Club Gold Medal. He also became an active book illustrator, producing privately published books of drawings such as *A is an Alphabet* and *Love is a Pink Cake*. He was in his element, enjoying huge commercial success. Warhol's involvement with the world of fashion during this prolific time reveals his fascination with New York's glamorous glitterati, a subject that would come to the forefront of his later work.

Head with Flowers (1958) is typical of Warhol's illustrative work. He would often hold 'colouring parties' either in his apartment or at his favourite New York café, Serendipity 3, when his friends and acquaintances would be invited to add coloured inks to drawings like this one. This collaborative, detached attitude towards his own artwork predates the methods used in his legendary 1960s studio, the Factory, where he employed a number of different studio assistants to make his work for him. Warhol realised that he was able to increase the commercial productivity of his artwork more rapidly by involving others in its creation.

Discussion

At first glance Warhol's early work seems quite different from the screenprints and paintings that have made him so famous today. What similarities can we see in technique and subject matter between these early drawings and his most successful masterworks from the 1960s? Warhol also began to involve others in the making of his work during this time. What questions does this raise about originality?

Activity

Warhol's blotted-line technique allowed him to create multiple versions

of the same image quickly. Trace or draw an image free-hand on paper. Draw over the lines with a wet material like ink or watercolour and blot them with a sheet of paper. See how many different times you can reproduce the same image from your original template in this way, using different colours and materials.

Artist Link

Like Warhol, the American artist Cy Twombly created many drawings on paper exploring expressive, linear mark-making, but in a more abstract style. Find out more about Cy Twombly: www.nationalgalleries.org/artistrooms



Andy Warhol *Happy Butterfly Day* (1955)

CELEBRITY

From an early age Warhol was infatuated with fame, fashion, celebrity and Hollywood. As a young boy living in Pittsburgh he found solace and escape in popular teen magazines and tabloids and collected autographs from film stars. Raised as a devout Catholic, Warhol transferred his family's worship of religious icons to iconic photographs of Hollywood movie stars.

In the early 1960s, while living and working in New York, Warhol embarked on a series of portraits of such stars as Elizabeth Taylor, Elvis Presley and Jackie Kennedy. He used photographic silkscreen printing to create his celebrity portraits, enabling him to reproduce pre-existing images already in the public eye, such as publicity shots or tabloid photographs. The technique also allowed him to reproduce multiple versions and variants of prints with ease.

When the film star Marilyn Monroe died in 1962 Warhol almost immediately embarked on a series of portraits of the actress. His paintings and prints were based on a photograph taken by Gene Kornman in 1953 to advertise the film

Niagara. His Marilyn diptych *Marilyn Monroe* (1962) is perhaps one of his most iconic works and was exhibited in his New York debut exhibition in 1962. Two canvases are brought together, each featuring 25 Marilyns printed in a grid pattern. These rows of repetitive heads suggest postage stamps, billboard posters or, perhaps more fittingly, film strips.

One side of the diptych is vibrant and bursting with energy, representing the star's flamboyant public personality. The other is monochrome and sombre, the uneven application of ink causing her face slowly to disappear. The two contrasting sides of this work encapsulate the contrast between Marilyn's artificial public persona on the left and the harsh reality of her troubled private life on the right. However, Warhol did not originally intend these two sides to be shown together as a pair. According to the collector who bought the work directly from Warhol, he presented them as two separate works: '[when] I said I thought they should be presented as a diptych, Andy replied "gee whiz yes"'.¹

[1] See: <http://www.tate.org.uk/art/artworks/warhol-marilyn-diptych-103093/text-catalogue-entry>, accessed on 7 January 2015.



Andy Warhol *Marilyn* detail (1967)
Tate, purchased 1971

Discussion

Warhol's use of images from popular culture has made him one of the most important contributors to the Pop Art movement. Much of his work has a flat, graphic quality similar to that found in the worlds of media and advertising. How has Warhol managed to make his work go beyond advertisements and be understood as fine art?

Activity

Warhol's celebrity portraits were powerful as they became almost like

caricatures, simplifying facial elements into their most distinctive and basic elements. Pick a strong image of a famous person and consider the ways that you could use bold colours and flat shapes to emphasize the most important aspects of their face.

Artist links

Like Warhol, the American artist Jeff Koons was inspired to create art from popular everyday items and images. Find out more about Jeff Koons: www.nationalgalleries.org/artistrooms



Andy Warhol Marilyn Monroe (1962)

IMAGE AND IDENTITY

Warhol is now an American cultural icon, and images of his face are as famous as the art he created. The art dealer Ivan Karp of the Leo Castelli Gallery first suggested that Warhol should make his self-portrait. Karp said, 'people want to see you. Your looks are responsible for a certain part of your fame, they feed the imagination.'² Warhol understood the superficial nature of celebrity in American society, where images of public figures were created by marketing companies to make money, but in reality said little about the person behind the mask. He would later succeed in creating a powerful public image for himself – the Andy Warhol 'brand' – with his trademark straight blonde hair and dark glasses.

Warhol became a master at cultivating his own celebrity profile as his fame grew, constantly documenting his daily life through photography and film, much of which predates today's social media phenomenon. His most famous quote, included in the programme for a 1968 exhibition of his work at the Moderna Museet in Stockholm, pre-empted today's voyeuristic society: 'In the future, everyone will be world-famous for 15 minutes.'³

Along with such artists as Van Gogh and Picasso, Warhol is considered one of the most prolific self-portraitists in the history of modern art. He often exaggerated, transformed or disguised himself in his self-portraits so that they became caricatures of his real face. *Self-Portrait with Fright Wig* (1986) is one of several such portraits. Warhol's ghostly, white head is isolated from his body by his dark clothing, making it appear almost to float against the dark background like a skull. He wears a distinctive silver wig which he used many times in his repertoire of disguises. The wig hair is wild and unkempt whilst his blankly staring eyes look straight ahead. This series of self-portraits was the last that Warhol completed before his death in 1987.

Warhol also frequently used art to explore his homosexual identity. He displayed a voyeuristic interest in the male body throughout his career, from his early line drawings of young men in his *Drawings for a Boy Book* exhibition at the Bodley Gallery, New York in 1956 to his portrait film of the poet John Giorno, *Sleep* (1963). *Tongue in Ear* (1980) is more graphic in content than his early drawings; by the 1980s homosexuality was becoming more accepted in parts of America and Warhol's artwork reflected this cultural shift.

[2] Ivan Karp, quoted in Carter Ratcliff, *Andy Warhol*, New York, 1983, p.52.

[3] Warhol quoted in Joanne Mattern, *Andy Warhol*, Minnesota, 2005., p.7.

Discussion

Consider the meaning of Warhol's most famous quote, 'everyone will be world-famous for 15 minutes', and how it applies in today's society. How did this turn out to be true?

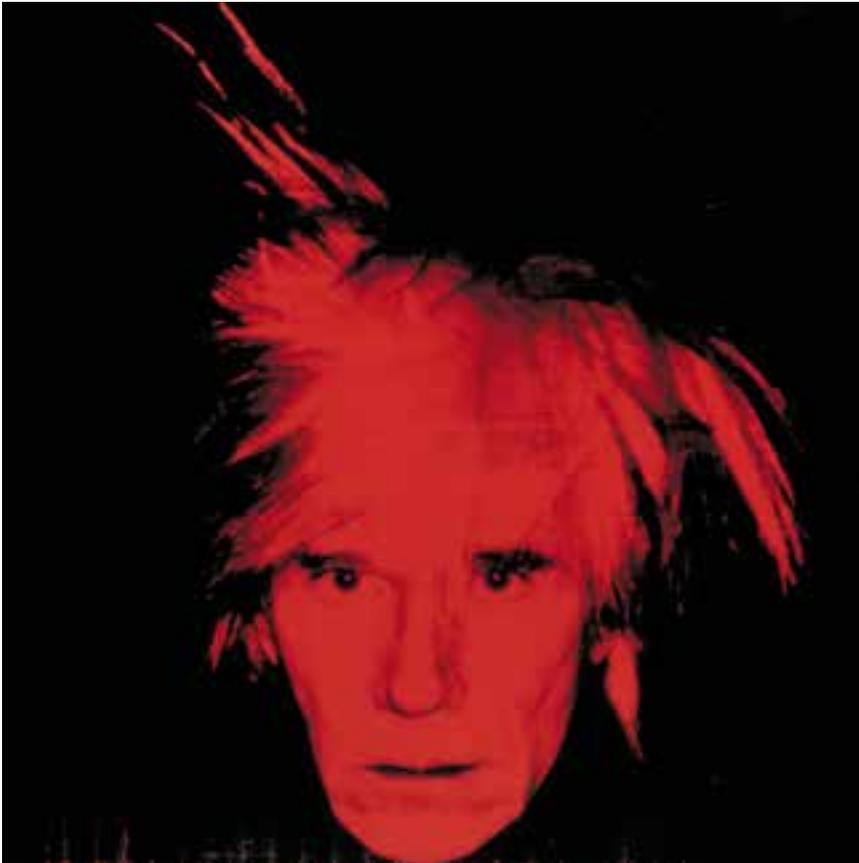
Activity

Think about the ways that you could create a series of self-portrait photographs. Explore the ways in which

you could emphasise the most distinctive aspects of your own identity – through hairstyle, clothing, glasses or make-up – to make a distinctive, iconic image.

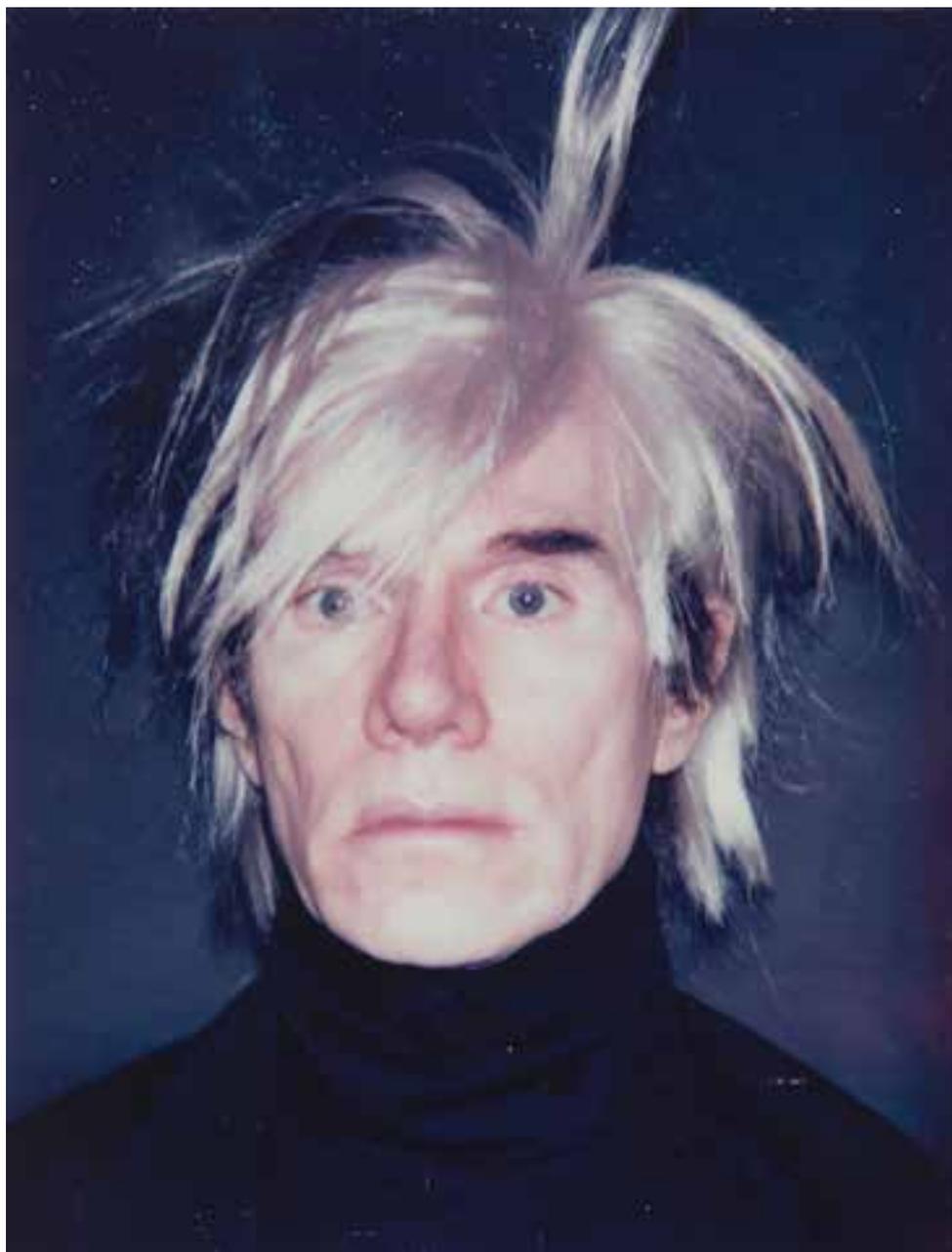
Artist Link

Like Warhol, the American artist Charles Ray has used his own image to explore his identity through sculpture and performance. Find out more about Charles Ray: www.nationalgalleries.org/artisrooms



Andy Warhol *Self-Portrait* (1986)
Tate, presented by Janet Wolfson de Botton 1996

[4] *Andy Warhol*, exhibition catalogue, Moderna Museet, Stockholm, 1968.



Andy Warhol *Self-Portrait with Fright Wig* (1986)

MONEY

Money was one of Warhol's favourite subjects and he openly acknowledged his love for it. In his book *The Philosophy of Andy Warhol (From A to B and Back Again)* (1975) he said, 'I like money on the wall. Say you were going to buy a \$200,000 painting. I think you should take that money, tie it up, and hang it on the wall. Then when someone visited you the first thing they would see is the money on the wall.'⁵ Warhol was born into a poor family in industrial Pittsburgh and through hard work and determination earned his way upwards into the high society he had always idolised as a child. He began his career as a commercial illustrator and realised early on the lucrative potential in making art.

In 1962 he made the work *192 Dollar Bills*, featuring rows of printed dollar bills silkscreened across the surface of a canvas. In 1981 he returned to this imagery and completed a set of drawings and paintings including *Dollar Sign* (1981), one of the largest of this series. The image began as a marker pen-and-ink drawing that was screen printed onto a white canvas. In these works we see money presented blatantly as-art-as-money, with no concealment behind any other subject matter.

In December 1961 Warhol allegedly paid the interior decorator and gallery owner Muriel Latow \$50 for an iconic idea – to paint Campbell's soup cans. According to their mutual friend Ted Carey, Latow had said, 'you've got to find something that's recognisable to almost everybody. Something like a can of Campbell's soup.'⁶ Warhol would go on to produce artworks depicting Campbell's imagery throughout his career, exploring their simple graphic designs as symbols of ordinary American life. His use of repetition and grid formations transformed these everyday items into deadpan, minimalist artworks.

In 1985 Warhol was commissioned by Campbell's Soup to create a series of paintings of their dry-mix soups. *Campbell's Soup Box* (1985) presents a chicken noodle package, combining photographic print with hand-drawn elements. When Warhol produced the original Campbell's paintings in the 1960s they were considered shocking statements about the monotony of advertising. Twenty years later many critics felt this imagery had lost its edge, and that Warhol had sold out. But Warhol maintained throughout his career that he 'was always a commercial artist'.⁷

[5] Andy Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)*, New York, 1975, pp.133–4.

[6] *ibid.*, pp.133–4.

[7] Quoted in 'Interview between Paul Taylor and Andy Warhol', *Flash Art*, April 1987.

Reproduced at <http://www.warholstars.org/warhol/warhol1/warhol1n/last.html>, accessed 3 May 2014.



Andy Warhol *Dollar Sign* (1981)

Discussion

Unlike many artists before him, Warhol celebrated and promoted his ability to make money from his art. He was also happy to buy or take ideas from other people. Why might other artists not want to admit this about their work? Does it make his work any less genuine?

Activity

Explore the ways in which you could reproduce an instantly recognisable

graphic, such as a commercial product's packaging, by drawing, painting or printing it. How could you change its original content to make it into a work of art?

Artist Links

The American artist Ed Ruscha has used familiar found graphics, logos and text in his work to explore the ways in which ordinary American life can be transformed into art. Find out more about Ed Ruscha: www.nationalgalleries.org/artistrooms



Campbell's Soup Box
1985

Andy Warhol *Campbell's Soup Box* (1985)

DEATH

Death was a major theme in Warhol's work from the early 1960s right up until his untimely death in 1987. Although his father died when he was 14, Warhol credited his interest in the subject to his friend Henry Geldzahler, a curator at the Metropolitan Museum of Modern Art in New York. In 1962, Geldzahler had said to Warhol, 'That's enough affirmation of life ... Maybe everything isn't always so fabulous in America. It's time for some death.'⁸

Warhol went on to explore the subject in a wide variety of guises. High profile events like the death of Marilyn Monroe and the assassination of John F. Kennedy were as interesting to him as such freak happenings as car crashes, suicides, riots and legal executions. Warhol's images of human or animal skulls present death as a universal subject. At the same time he explored his own mortality through photographs, prints and paintings in which he coupled his own image with an emblem of death.

In *Skulls* (1976) Warhol has repeated the same image six times. The photograph he used was bought in a Paris flea market in about 1975. He was interested in the historical use of skulls as a symbol

of memento mori ('remember you must die'), and also in the ways that such modern artists as Picasso had updated the motif. The bright, candy colours jar with the strong tonal contrasts and deep, black eye sockets of the skull, a reminder that death is a part of even the most colourful of lives. The shadow cast by the skull resembles a baby's profile, encapsulating birth and death in one image. Whether this was intentional or not is unknown as Warhol did not take the original photograph used for the print, but it seems unlikely that such a stark contrast would have escaped his sharp eye.

Warhol's fears about his own mortality were heightened in 1968 when he was shot and critically injured by the radical American feminist Valerie Solanas. The weapon depicted in *Gun* (1981) is similar to the .22 snub-nosed pistol that she used. Warhol here brings attention to an object which has become an American cultural icon. It is represented in a cold, impersonal manner, much as were consumer objects in his earlier artwork, suggesting the emptiness of modern life as represented by its artefacts. He also created a series of similar artworks featuring knives.

[8] Henry Geldzahler quoted in Eric Shanes, *Warhol: The Life and Masterworks*, London, 1991., p.45



Andy Warhol *Skulls* (1976)

Discussion

Warhol often used objects as symbols in his work to tell us something more about modern life. What does his *Gun* tell us about American society? Is this image still relevant today? He also explored the hidden meanings within certain objects. How has he done this with his *Skulls*?

Activity

Find an ordinary object which might symbolise death in today's culture. Think about how you could recreate it in a

new way either to change or to add to its original meaning, such as by taking a dramatically lit photograph of it, or drawing or painting it with bright acid colours.

Artist links

The British artist Damien Hirst has frequently explored the fragile line between life and death through the use of such non-traditional sculptural objects as dead animals and skeletons. Find out more about Damien Hirst: www.nationalgalleries.org/artistrooms



Andy Warhol *Electric Chairs detail* (1971)
Tate, purchased 1982

TIME

One of Warhol's obsessions was time, and he spent much of his career exploring ways of capturing its passing. In his photographs, prints and paintings he could freeze a moment in time and repeat it over and over again, while in his films he could both document and slow time down. In 1974 Warhol also preserved time in his series of autobiographical *Time Capsules* – 612 boxes filled with memorabilia collected from his daily life, such as magazines, books, taxi receipts, photographs and business files.

He was fascinated with mechanical reproduction and told *Time* magazine in 1963, 'Paintings are too hard. The things I want to show are mechanical. Machines have less problems. I'd like to be a machine. Wouldn't you?'

Warhol produced nearly 650 films between 1963 and 1968, including his *Screen Tests* or portrait films of celebrities and friends, silent movies, and full-length feature films which he hoped would break into Hollywood.¹⁰ His films were experimental in nature and were driven by his desire to capture the ordinary experience of living. He said, 'What I liked was chunks of time all together, every real moment'. His films are now recognised as radical explorations that went beyond the frontiers of conventional cinema.

In 1970 Warhol famously withdrew all his films from circulation, limiting critics and scholars to writing about them from memory, reviews and other verbal accounts. Fourteen years later he donated all his original films to New York's Museum of Modern Art for cataloguing with the Whitney Museum's *Andy Warhol Film Project*. He made the poster *The Films of Andy Warhol* (1988) for the exhibition that opened at the Museum of Modern Art in 1988 showcasing his extensive film work.

As well as making films Warhol was an avid photographer. In 1976, after being given a camera as a gift, he began to document seemingly insignificant aspects of his life. These range from photographs of himself or his friends to everyday abstractions like footprints in sand and graffiti on the streets. In 1986 he developed a series of images that became known as his stitched photographs, created by sewing several identical images together as in *Self-Portrait* (1976–86). The threads used to join the photographs are left hanging, lending them a makeshift quality. Like his early screen prints they are arranged in a repetitive grid formation. Warhol sits here in a dramatically-lit setting, wearing his recognisable silver 'fright' wig.

[9] Eric Shanes, *Warhol: The Life and Masterworks*, London, 1991.p.42.

[10] Andy Warhol and Pat Hackett, *Popism: The Warhol Sixties*, New York, 1990, p.59.

Discussion

Warhol spent much of his time documenting his own life through self-portrait photographs and films of his friends presented as artwork. By doing this he created a public persona. In what ways do we create the same kind of public personas in our own lives? Does this always give us an insight into the real person behind the 'mask'?

Activity

Think of the ways in which you could digitally document an aspect of your

own life as a work of art, to preserve an important moment in time. This could mean dressing up for a photograph or making a short film of someone close to you.

Artist links

The American photographer Francesca Woodman also sought to capture the fleeting and fragile passing of time by photographing her own body moving through space. Find out more about Francesca Woodman: www.nationalgalleries.org/artistrooms



Andy Warhol *Self-Portrait* (1976-86)

BELIEF

Warhol was raised as a Byzantine Catholic, attending a church in Pittsburgh with his family regularly as a boy. As an adult he continued to attend a Catholic church almost every Sunday of his life, although he kept this aspect of his life very private, rarely speaking about it in public. He did however discuss the topic coyly in an interview with Lee Radziwill on 2 February 1975, published in the March issue of *Interview* magazine. He simply said, 'I think it's really pretty to go to church. The church I go to is a pretty church. They have so many masses.'¹¹ One of Warhol's closest friends John Richardson wrote in a eulogy to Warhol after his death, 'The knowledge of [his] secret piety inevitably changes our perception of an artist who fooled the world into believing that his only obsessions were money, fame [and] glamour'.¹²

It was only in the last 10 years of Warhol's life that religion became an important subject in his work. The last series created before he died was a group of paintings, prints and drawings based on Leonardo da Vinci's *Last Supper* (1495–8). The resulting

exhibition opened in 1987 in Milan just across the Piazza from Santa Maria delle Grazie which houses Leonardo's original masterwork. This was to be Warhol's last important public appearance as a media superstar, with over 3,000 people in attendance and a resultant media mobbing.

In around 1985–6 Warhol was also working on a series called *Ads and Illustrations*, which were based on black-and-white newspaper clippings. He traced original advertisements by hand before transforming them into screen prints, a process that allowed for a looser, graphic quality closer to that of a woodcut. Many of these works explored evangelical declarations such as *Repent and Sin No More!* (1985–6) and *Heaven and Hell Are Just One Breath Away* (1985–6). The statements in these artworks suggest that redemption is available for those who seek it, much like church posters calling for new members. They were never shown during Warhol's lifetime, further exemplifying the private nature of his religious beliefs.

[11] Originally printed in *Interview* magazine, March 1975, vol.5, no.3, as part of an interview by Lee Radziwill of Andy Warhol with Fred Hughes, as cited in 'Andy Warhol Chronology: Andy Warhol Goes to Church', <http://www.warholstars.org/chron/warholchurch.html>, accessed January 2015.

[12] Taken from a speech, 'Eulogy for Andy Warhol', delivered by John Richardson during Warhol's memorial service in 1987 as quoted in Dillenberger 1998.

Discussion

Warhol kept his interest in religion very private and it only became more widely recognised after he died. Does this change our understanding of him as an artist? In what way? Why might he have felt the need to keep this part of his life so hidden?

Activity

Text has been used by many artists to convey powerful messages, including religious ones like Andy Warhol's.

Find a statement that means something personal to you and think of how you could use a certain type of text to turn it into a work of art through a bold graphic or hand-drawn font style.

Artist links

The British artists Gilbert & George have exploited religious imagery in kitsch and ironic ways, including images of crosses, churches and people praying in their dramatic, large-format art works. Find out more about Gilbert & George: www.nationalgalleries.org/artistrooms



Andy Warhol *Repent and Sin No More!* (1985–6)

FIND OUT MORE

Websites

The Andy Warhol Museum

<http://www.warhol.org/>

ARTIST ROOMS:

<http://www.nationalgalleries.org/collection/artist-rooms/>

<http://www.tate.org.uk/artist-rooms>

<http://www.artistrooms.org/>

ARTIST ROOMS on Tour:

<http://www.artfund.org/what-to-see/artistrooms>

Metropolitan Museum of Art, New York

<http://www.metmuseum.org/collections>

Museum of Fine Arts, Boston

<http://www.mfa.org/collections>

Museum of Modern Art, New York

<http://www.moma.org/explore/collection/index>

National Gallery of Art, Washington, DC

<http://www.nga.gov/content/ngaweb/Collection.html>

National Gallery of Australia

<http://nga.gov.au/Collections/>

Digital Resources

Art Lives: Andy Warhol, Kim Evans (dir.) 1987/2008, Illuminations.

Superstar: The Life and Times of Andy Warhol, Chuck Workman (dir.) 1990, Exempt.

Andy Warhol's Factory People, Catherine O'Sullivan Shorr (dir.) 2008, Planet Group Entertainment.

Further Reading

Victor Bockris, *The Life and Death of Andy Warhol*, London, 1989.

Daniel Bourdon, *Warhol*, New York, 1989.

Rainer Crone, *Andy Warhol*, London, 1970.

Jane Daggett Dillenberger, *The Religious Art of Andy Warhol*, New York, 1998.

Donna M. Di Salvo (ed.), *Success Is a Job in New York: The Early Art and Business of Andy Warhol*, exh. cat., The Carnegie Museum of Art, Pittsburgh and Grey Art Gallery, New York, 1989.

Jennifer Doyle and others, *Pop Out: Queer Andy*, Durham and London, 1996.

Frayda Feldman and Jörg Schellmann (eds), *Andy Warhol Prints. A Catalogue Raisonné 1962–1987*, New York, 2003.

Mark Francis and Margery King (eds), *The Warhol Look: Glamour, Style, Fashion*, exh. cat., Whitney Museum of American Art, New York, 1997.

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Pat Hackett (ed.), *The Andy Warhol Diaries*, New York, 1989.

Keith Hartley, *Andy Warhol: A Celebration of Life and Death*, exh. cat., National Galleries of Scotland, Edinburgh, 2007.

Gary Garrels (ed.), *The Work of Andy Warhol*, Seattle, 1989.

Kenneth Goldsmith (ed.), *I'll be Your Mirror: The Selected Andy Warhol Interviews, 1962–1987*, New York, 2004.

Colin MacCabe, Mark Francis and Peter Wollen (eds), *Who Is Andy Warhol?*, London and Pittsburgh, 1997.

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GLOSSARY

JEAN-MICHEL BASQUIAT

An American artist (1960–88) associated with Neo-Expressionism who collaborated with Warhol in the mid-1980s. The exhibition Warhol/Basquiat: Paintings at the Tony Shafrazi Gallery, New York in 1985 showcased 16 of their collaborative paintings.

BRIGID BERLIN

An American artist and former Warhol superstar (born 1939) Berlin was a key member of Warhol's entourage and starred in a number of his films including *Chelsea Girls* (1966) and *Lonesome Cowboy* (1967). She also worked for Warhol's Interview magazine.

BYZANTINE CATHOLIC CHURCH

The Byzantine Catholic Church is one of the Eastern Catholic Churches that developed as the Catholic faith spread to the various cultures of the world. Its rites were established in the city of Byzantium (current-day Istanbul) as it was renamed Constantinople by the Roman Emperor Constantine in the fourth century A.D.

FRANCESCO CLEMENTE

An Italian artist (born 1952) often associated with Neo-Expressionism. He worked on collaborative projects with Jean-Michel Basquiat and Andy Warhol during the mid-1980s in New York.

CARPATHO-RUSYN

A primarily diasporic ethnic group who speak an Eastern Slavic language known as Rusyn. Today, Slovakia,

Poland, Hungary, the Czech Republic, Serbia and Croatia officially recognise contemporary Carpatho-Rusyns as an ethnic minority.

BOB COLACELLO

An American writer (born 1947) who was the editor of *Interview* magazine during 1970–82. Colacello was directly involved in all aspects of life and business at the Factory, Warhol's infamous studio. Warhol suggested that Colacello change his name to Bob Cola, in order to sound more 'pop'.

DIPTYCH

Traditionally in art a diptych is a work comprising two painted or carved panels that are attached at a central hinge. The diptych was a common format in Flemish painting and depicted subjects ranging from secular portraiture to religious personages and stories. More recently diptychs in art have not necessarily been physically attached. An example of Warhol's diptychs in the ARTIST ROOMS collection is *Are you Different?* (1985–6). The collection also includes the four-part painting (known as quadriptych) *Camouflage* (1986).

THE EXPLODING PLASTIC INEVITABLE

A touring series of multimedia events organised by Andy Warhol between 1966 and 1967, featuring musical performances by the Velvet Underground and Nico, screenings of Warhol's films, and dancing and other performances by regulars of Warhol's Factory.

THE FACTORY

Warhol's New York City studio, which had three different locations between 1962 and 1984. The original Factory was on the fifth floor at 231 East 47th Street in midtown Manhattan. The Factory was a celebrated party venue and hang-out for artists, musicians and Warhol superstars. It was also a functioning studio where Warhol's assistants would make silkscreens and lithographs under his direction.

TINA S. FREDERICKS

The American art director of *Glamour* magazine (born 1928) who commissioned Warhol to illustrate a group of articles focusing on success with such titles as 'Success is a Flying Start', 'Success is a Career at Home', 'Success is a Family Affair' and 'Success is a Working Marriage'.

HENRY GELDZAHLER

An American curator (1935–94) best known for his work at the Metropolitan Museum of Art. He had a number of close relationships with contemporary artists including Warhol and figured as the sole character in a feature-length film by Warhol in which he did nothing more than smoke a cigar.

KEITH HARING

An American artist (1958–90) best known for his graffiti-inspired drawings. Together Haring and Warhol painted several canvases that featured headlines about their friend, the singer Madonna, in the mid-1980s.

MAX'S KANSAS CITY

A nightclub and restaurant at 213 Park Avenue South, New York that became a gathering spot for musicians, poets, artists and politicians during the 1960s and 1970s. It opened in 1965 and closed in 1981. In 1968 Warhol moved the Factory to a venue across the street from the club and it became his home-away-from-home.

MARILYN MONROE

An American actress and model (1926–62) who became a major sex symbol, starring in a number of successful films during the 1950s and early 1960s. In the four months following Monroe's death Warhol made more than 20 silkscreen paintings of her, all based on the same publicity photograph from the 1953 film *Niagara*.

PABLO PICASSO

The Spanish artist (1881–1973) who is regarded as one of the greatest and most influential artists of the twentieth century. Picasso was, like Warhol, a prolific artist and produced work as a painter, sculptor, printmaker, ceramicist, stage designer, poet and playwright.

POP ART

An art movement that emerged in the mid-1950s in Britain and in the late 1950s in the USA. Pop Art presented a challenge to the traditions of fine art by including found imagery from such popular culture sources as advertising and the news. In 1962 Warhol's work was included in the exhibition *New Painting of Common Objects*, the first Pop Art exhibition in America.

SCREEN PRINTING

A printing process that involves using a meshed stencil to apply ink onto a wide range of objects and materials, such as t-shirts, posters, stickers, vinyl and wood. Warhol produced numerous works using this technique and the rapidity of his output is partially attributed to the speed of the process.

SERENDIPITY 3

A restaurant located at 225 East 60th Street, between Second and Third Avenues in New York. Founded in 1954, the restaurant was Warhol's favourite and he drew and sold many of his early drawings there.

VALERIE SOLANAS

An American Feminist writer (1936–88) who attempted to assassinate Warhol in 1968. Solanas met Warhol in 1967, the same year that she published her *SCUM Manifesto* and had a part in his film *I, a Man* (1967). Solanas shot Warhol and the art critic Mario Amaya at the Factory and was arrested the day after the assault. Following the shooting, the Factory scene became much more tightly controlled.

STUDIO 54

A popular New York nightclub from 1977 until 1981. A sophisticated, groundbreaking multi-media visual extravaganza, it was known as the most famous nightclub of all time. Warhol was among the famous regulars, which also included Michael Jackson, Grace Jones, Mick Jagger, Cher and Liza Minnelli.

ELIZABETH TAYLOR

A British-American actress (1932–2011) who was a child star during the 1930s and 1940s and later became one of the great screen stars of Hollywood's Golden Age. Warhol first painted her portrait in 1963 when she was at the height of her career. At that time she was also severely ill with pneumonia.

TIME CAPSULES

Warhol began filling, sealing and sending containers into storage in 1974. These boxes – known as his *Time Capsules* – were his way of managing the bewildering quantity of material that routinely passed through his life. The *Capsules* contain photographs, newspapers and magazines, fan letters, business and personal correspondence, artwork, source images for artwork, books, exhibition catalogues and telephone messages. The 612 containers are held at The Andy Warhol Museum, Pittsburgh.

VINCENT VAN GOGH

A Dutch painter (1853–90) associated with post-Impressionism who had a far-reaching influence on twentieth-century art. Van Gogh was, like Warhol, a prolific artist and his self-portraits are among some of his most famous works.

THE VELVET UNDERGROUND

An American rock band, active between 1964 and 1973, formed in New York by Lou Reed and John Cale. Warhol became the band's manager in 1965 and it later became part of his multimedia roadshow, *Exploding Plastic Inevitable*.

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