

Location: Schnitzer Sculpture Court, Main Level

***Andy Warhol: Prints from the Collections of  
Jordan D. Schnitzer and His Family Foundation***

To create his iconic pop art—paintings and films, Polaroids and publishing enterprises—Andy Warhol harnessed the power of media images of celebrity, consumer goods, sex, death, and disaster. The foundation of this revolutionary, career-spanning exploration lies in printmaking. From his earliest work as a commercial illustrator in the 1950s, to the collaborative silkscreens made at the Factory during the 1960s, to the commissioned portfolios of his final years, Warhol manipulates the seductive allure of the photographic and the televisual. This retrospective, encompassing over 250 works on loan from Portland-based collector Jordan D. Schnitzer, establishes Warhol's innovative graphic production as it evolved over the course of four decades through his nearly singular use of the silkscreen process, a largely

commercial format that Warhol elevated to high art status.

An obsessive observer who was never without a camera, Warhol was drawn to the impact of mechanical printing on the creation, reproduction, and distribution of photographic imagery. Surveying the artist's vast print production reveals his attempts to emphasize the effects of technical image making to enthrall the eye, incite action, and elicit desire. The series and portfolios on view also highlight his obsession with repetition and with printmaking as a means of mechanical reproduction. With this convergence, Warhol famously blurred distinctions between original and copy, and celebrated print multiples as a medium for conceptual play and experimentation.

Warhol's well-known fascination with popular culture also instills the exhibition with a chronicle of American life in the second half of the twentieth century: from icons Jacqueline Kennedy and Marilyn Monroe to the

Birmingham civil rights protests, political posters of the 1970s, and 1980s ad campaigns. In total, the works on view in these galleries offer a bellwether of contemporary life and our ongoing obsession with celebrities, fashion, political figures, athletes, sensationalism, and scandal.

*Organized by the Portland Art Museum and curated by Sara Krajewski, The Robert and Mercedes Eichholz Curator of Modern and Contemporary Art.*

## **Mao, 1972**

Screenprint

On view in Schnitzer Sculpture Court

In 1972, President Richard Nixon traveled to the People's Republic of China, the first US president to visit the communist nation. That same year, Warhol decided to work with perhaps the most widely reproduced image at the time: a portrait of Mao Tse-tung taken from the Chinese leader's well-known book of quotations distributed across China from 1964 through 1976. Warhol also produced wallpaper with the same likeness of Mao; shown together in Paris in 1974, the paintings hung on a field of the same face, a multiplying army of Maos. To the bright colors and off-registration printing in the silkscreen versions, Warhol added line drawing, interjecting the flourish of the artist's hand to the reworking of the official portrait. When asked about his use of the iconic image, Warhol quipped, "I thought it would be fun to take on Mao as a fashion figure."

## **Hammer and Sickle, 1977**

### Screenprint

Warhol was evasive about his politics, though he used charged images like Mao and the Soviet hammer and sickle during the decades of the Cold War. On a trip to Italy, he encountered graffiti versions of the hammer and sickle that he viewed as more pop than political. Upon his return to the US, he asked assistant Ronnie Cutrone to assemble and photograph the tools that became the source image for this set of prints.

Silkscreening, also called screenprinting and serigraphy, is a printmaking technique in which a mesh cloth is stretched over a heavy wooden frame. A design is painted on the screen or affixed by stencil, which can be made from a photographic image. Ink is applied to the screen with a squeegee, forcing color through the pores in the areas not blocked out by the design. When multiple colors are used, multiple

passes are made with inks over multiple designs.

*Hammer and Sickle*, Warhol's only progressive series, shows how the various colors and images come together to form the final image.

Location: American galleries hallway, Second Floor

### ***Printed Books and Ephemera: 1953–1960***

Printmaking took root in the earliest part of Warhol's career. Studying at the Carnegie Institute of Technology in Pittsburgh, the young artist encountered a curriculum that combined fine-art training with design fundamentals and interdisciplinary approaches, along with commercial printing methods, such as screenprinting and lithography. Graduating in 1949 with a degree in pictorial design, Warhol emerged with a finely tuned sense of how to fabricate images with high impact. This training shaped his technical, collaborative, and idea-driven approach and greatly informed his conceptual engagement with popular visual culture.

By 1950 in New York, Warhol was seeking out graphic design assignments and regularly making illustrations for fashion magazines and advertising campaigns. Success depended on volume and appeal: easily reproducible and widely distributed

designs that turned the mundane into the desirable. Warhol developed a distinctive style based in the hand-drawn line art that could be easily reproduced in print. He described its evolution: “Since I never thought I could draw, I was doing tracings, you know ink blots you drew on one side and then you could transfer it so it had a mechanical look.” This blotted-line technique involved tracing a photograph or graphic, heavily inking it as a contour drawing onto a non-absorbent surface, and finally pressing the traced image onto another piece of paper. These drawings could be readily reproduced in offset lithography, a process commonly used in print media.

The idiosyncratic look of Warhol’s illustrations became highly sought after for advertisements, book and album covers, and popular magazines, bringing the artist great renown and financial success during these years. Nevertheless, Warhol longed to establish himself as a fine artist. The books, cards, prints, and flyers he sent to prospective clients and friends became the outlet for his creativity. Themes of love,

longing, and sex, and depictions of shoes, cats, and society characterize these personal pursuits, often created with the help of assistants who would hand color and letter them. Significantly, Warhol self-published this work, giving him a degree of artistic license and self-determination early on vis-à-vis a print medium.

**Happy Butterfly Day, 1955**

Lithograph

**Happy Bug Day, 1954 circa**

Offset lithograph and watercolor

**Happy Bug Day, 1954 circa**

Lithograph

**In the Bottom of My Garden, 1955**

Offset lithograph and watercolor

**In the Bottom of My Garden, 1956**

Lithograph

**25 Cats Name(d) Sam and One Blue Pussy, 1954**

Lithograph

**25 Cats Name[d] Sam and One Blue Pussy, 1955**

circa

Offset lithograph and watercolor

**Holy Cats by Andy Warhol's Mother, 1957 circa**

Offset lithograph

**Kyoto, Japan, July 3, 1956, 1956**

Offset lithograph and watercolor

**Tattooed Woman Holding a Rose, 1955 circa**  
Lithograph

Here Warhol boldly depicts product logos and brand names from Monsanto to Chanel No. 5 as tattoos on a female body. The traced imagery reads like a virtuosic sales pitch to potential corporate clients, complete with the artist's phone number for easy contact. The woman as a walking billboard forms an eerie foreshadowing of the corporate branding our bodies host today, most commonly in apparel. The giant rose in the woman's hand anticipates the flowers that would appear in Warhol's prints throughout his career as decorative symbols and *memento mori*.

## **A la Recherche du Shoe Perdu, 1955 circa**

Offset lithograph and watercolor

Warhol conceived of this portfolio of hand-colored prints while in charge of an ad campaign for I. Miller shoes. The title is a witty pun on French novelist Marcel Proust's *À la recherche du temps perdu* (*In Search of Lost Time, or Remembrance of Things Past*). The works pair shoe designs with witticisms derived from popular phrases: "Uncle Sam wants shoe!" or "See a shoe and pick it up, then all day long you'll have good luck." By this time, Warhol had established a studio, and he delegated work to various people, from his mother Julia Warhola, whose script he employed for lettering; to assistants, who executed the blotted-line drawings; to offset lithographer Seymour Berlin, who printed the lithographs into editions of books or postcards.

## **Love is a Pink Cake, 1953**

Offset lithograph

This portfolio of twenty-five unbound sheets “by corkie & andy” points to the collaborative and interdisciplinary world Warhol thrived in during his early days in New York, particularly the queer subculture of artists, writers, and fashion professionals who made up his circle. With witty verses by Ralph Thomas Ward (“corkie”), the portfolio features an array of star-crossed lovers from history and myth. Source materials range widely, including illustrations by Currier & Ives and J. J. Grandville, appropriated and transformed for this quirky and extended love poem.

**A Gold Book, 1957**

Offset lithograph

**A Gold Book, 1957**

Offset lithograph

## **5 Young Boys (Loft Gallery announcement), 1954**

Offset lithograph

The Loft Gallery was an exhibition space in a graphic design studio at East 49th Street and First Avenue in New York. Commercial artists and designers Vito Giallo, Jack Wolfgang Beck, Nathan Gluck, and Clint Hamilton ran the space as a collective from 1954 to 1955. At Gluck's invitation, Warhol displayed his blotted line drawings there, first in two group exhibitions and then in a solo show in fall 1955. As Giallo recalled, "[Warhol] never sold anything at the gallery... I know nobody even looked at this show. I thought it was fascinating. I was amazed."

**Bodley Gallery Announcement, 1957 circa**

Offset lithograph

**Studies for a Boy Book (Bodley Gallery  
Announcement), 1957 circa**

Offset lithograph

This print served as a poster for Warhol's show at the Bodley Gallery in New York, the first of his four exhibitions at the Upper East Side gallery in the late 1950s. Several of Warhol's friends and acquaintances saw themselves in the tender, blithe, erotic drawings. Warhol took great pleasure in sketching naked men at play, resting, and having sex. The book itself never materialized.

## **Wild Raspberries by Andy Warhol and Suzie**

**Frankfurt: Piglet, 1959**

Offset lithograph and watercolor

The brainchild of Warhol and his friend, the interior decorator Suzie Frankfurt, *Wild Raspberries* satirized fashionable, mass-produced cookbooks. According to Frankfurt, they wanted to make “a funny cookbook for people who don’t know how to cook.” The thirty-four surreal recipes created by Frankfurt and illustrated by Warhol call for odd ingredients and bizarre steps in the process. As with other early books by Warhol, his mother, Julia Warhola, transcribed the text in her stilted calligraphy and his assistants colored the lithograph pages, before all the sheets were hand-bound. The book’s title is an allusion to the 1957 Ingmar Bergman film *Wild Strawberries*.

Location: Special Exhibition Galleries, Second Floor

### ***The Factory and Factory Additions: 1962–1974***

In the early 1960s, Warhol captured the attention of New York's art elite with paintings based on advertisements and comic book characters. Drawing on his work as a commercial artist, he found ready-made subjects in everyday products, pictures from newspapers and magazines, and celebrity photos. He made the leap from the world of graphic design into a powerful circle of art dealers, artists, and curators.

In his studio, which Warhol dubbed "the Factory," a cohort of artists, musicians, misfit socialites, and "Superstars" adopted a hedonistic lifestyle that inspired joint creations in film, music, and visual art. In the midst of it all, Warhol employed his art director–like approach to making paintings, instructing assistants to silkscreen designs onto canvas. This led to breakthrough work like the Campbell's Soup cans and Marilyn Monroe paintings from 1962. Warhol's fame and notoriety garnered invitations to contribute

to important print portfolios such as *Ten Works by Ten Painters* (1964) and *11 Pop Artists* (1965).

Warhol quickly recognized the economic advantage of printing multiples and set up his own publishing enterprise, *Factory Additions*, in 1966. *Factory Additions* enabled him to capitalize on his fame and raise money for his film productions by publishing print versions of his most famous works. These prints furthered Warhol's engagement with the ubiquitous, serialized nature of news and celebrity images. In contrast to Minimalism's approach to seriality with ordered grids and industrially fabricated geometries, Warhol's prints achieved high visual impact through techniques made possible by the mechanical reproduction of silkscreen printing: bold colors, flat surfaces, and intentional slippages in registration.

On June 3, 1968, radical feminist writer Valerie Solanas entered the Factory and shot Warhol and his associate Mario Amaya. *Factory Additions* continued during his long convalescence, with important shifts in

style and production, notably the re-introduction of drawing, first seen in the gestural lines in *Mao* (1972). With the *Mao* works, prints and paintings were produced simultaneously, suggesting how Warhol gave equal weight to the originality of a painting and the reproducibility of a print.

## **Andy Warhol's Index (Book), 1967**

Book

## **Andy Warhol's Index (Book), 1967**

Book

*Index* documents Warhol's "Silver Era," named for the foil-covered walls of the Factory and the self-styled glam, hedonistic parties, and wild happenings that took place there. The work combines a child's book redesigned for adults, a photographic catalogue of studio happenings, and a cache of surprises such as a small vinyl recording by the Velvet Underground and a deflated balloon. In design, publication, and distribution, *Index* represents a leap forward from the privately printed books of the 1950s and reflects the many facets of music, film, and art produced by the Factory in its heyday.

## **Campbell's Soup Can (Tomato), 1966**

Screenprint

In 1966, Warhol opened an exhibition at the Institute of Contemporary Art in Boston. These screen-printed shopping bags were produced to commemorate the show. The gesture foreshadows the prevalence of marketing now used by museums to promote exhibitions and was in keeping with Warhol's practice of providing giveaways such as printed posters or bags.

## **\$1.57 Giant Size, 1963**

Screenprint

Warhol screenprinted this album cover for the *Popular Image Exhibition* at the Washington Gallery of Modern Art in the spring of 1963. In addition to showing ten paintings in the exhibition, he contributed this design—lifted from an advertising flyer—to the LP recording of interviews of the exhibiting artists. The print is notable because Warhol hand printed the many covers himself in the early stages of experimenting with the screenprinting process. Very few records sold, so the prints were signed and numbered in 1971 as limited-edition artworks.

## **S&H Green Stamps, 1965**

Offset lithograph

The original S&H Green Stamps were promotional trading stamps offered by the Sperry & Hutchinson Company from 1930 until the late 1980s. Customers at supermarkets, gas stations, and other retail businesses could collect tickets and redeem them to purchase items from the mercantile catalog. Warhol's version resembles the collection books given to customers to arrange and preserve their stamps, evoking imagery of everyday lower- and middle-class Americans; it reflects his interest in serial repetition also found in compositions of Coca-Cola bottles, Brillo boxes, and Campbell's Soup cans. Warhol made this print for his 1965 exhibition at the Institute of Contemporary Art in Philadelphia

## **Jacqueline Kennedy I (Jackie I), 1965**

Screenprint

## **Jacqueline Kennedy II (Jackie II), 1965**

Screenprint

## **Jacqueline Kennedy III, 1965**

Screenprint

These prints appeared in *11 Pop Artists*, a set of portfolios commissioned by the Philip Morris company as part of a traveling exhibition program in the United States and abroad. The three works together show Jacqueline Kennedy's progression from a glamorous young first lady at the president's side to a grieving widow mourning her husband after his assassination. Other works in the portfolios depicted contemporary life through products and fashion; only Warhol's referenced events of the day. The political connotations stand out, as do the starker compositions based on the gray scale of the

photographic source material lifted from *Life*  
magazine.

## **Marilyn Monroe (Marilyn), 1967**

Screenprint

This portfolio was the first produced by Factory Additions, Warhol's publishing enterprise. It was also the first to contain ten prints of the same subject, which became a hallmark for Factory Additions projects. Marilyn Monroe was a recurring subject for Warhol, who made his earliest paintings of the actress in 1962, shortly after her tragic death. Warhol based the portraits on a publicity still from Monroe's 1953 film *Niagara*. His fascination with celebrity ran deep throughout his career; he based his portraits of Elvis Presley, Marlon Brando, and Elizabeth Taylor on promotional images as well.

**Marilyn Monroe, I Love Your Kiss Forever, 1964**

Lithograph

This print is based on a photograph of Marilyn Monroe's lips and illustrates a poem by Walasse Ting. The work was part of the 1¢ Life portfolio that included poems and works by 28 artists.

**Birmingham Race Riot,**  
from the portfolio **Ten Works by Ten Painters**, 1964  
Screenprint

This print first appeared in the portfolio *Ten Works by Ten Painters*, which brought abstract artists such as Ellsworth Kelly, Robert Motherwell, and Frank Stella together with pop artists Robert Indiana, Roy Lichtenstein, and Warhol. Warhol's contribution was markedly different from the others; he appropriated and reproduced a photograph by journalist Charles Moore, published in *Life* magazine in 1963, depicting an attack on a civil rights demonstrator in Birmingham, Alabama. The choice to use Moore's photograph was consistent with Warhol's reworking of other disturbing media images, including car accidents and an electric chair, at this time.

**Self Portrait, 1967 circa**

Screenprint

**Self-Portrait, 1967 circa**

Screenprint

## **Flowers, 1970**

Screenprint

Warhol's source image for the *Flowers* paintings of 1966, on which the print series was based, was a picture from a 1964 issue of *Modern Photography*. The photographer, Patricia Caulfield, sued Warhol, eventually receiving royalties as part of a settlement. It wasn't the first time Warhol had been sued over copyrighted images; another case involved Charles Moore's Birmingham pictures from *Life* magazine. Afterward, Warhol was more careful in securing the right to reproduce existing photographs from print media, but he shifted decisively toward using Polaroids taken by him or his assistants.

## **The Souper Dress, 1965 circa**

Screenprint on cotton paper dress

This dress demonstrates the growing intersection of art, fashion, and commerce in the 1960s. Warhol's breakthrough 1964 paintings of Campbell's Soup cans inspired this mail-in offer, available for the price of one dollar and two Campbell's Soup labels.

## **Campbell's Soup I, 1968**

Screenprint

*Beef*

*Beef Consomme*

*Black Bean*

*Chicken Noodle*

*Cream of Mushroom*

*Green Pea*

*Onion*

*Pepper Pot*

*Tomato*

*Vegetable*

## **Campbell's Soup II, 1969**

Screenprint

*Cheddar Cheese*

*Chicken 'N Dumplings*

*Golden Mushroom*

*Hot Dog Beam*

*New England Clam Chowder*

*Old Fashioned Vegetable*

*Oyster Stew*

*Scotch Broth*

*Tomato-Beet Noodle O's*

*Vegetarian Vegetable*

Warhol created a splash in 1962 with his exhibition at the Ferus Gallery in Los Angeles: paintings of Campbell's Soup cans were lined up on a shelf around the room, much as cans would be arranged in a grocery store aisle. Warhol used ubiquitous products, including Coca-Cola bottles and Brillo boxes, to convey his belief in the democratic appeal of American consumerism. His Campbell's Soup cans and Marilyn Monroe portraits quickly became his signature works of pop art.

**Flash-November 22, 1963, 1968**

Screenprint on cloth

**Flash-November 22, 1963, 1968**

Screenprint

*Flash – November 22, 1963* covers the assassination of President John F. Kennedy and is one of very few Warhol projects that exist only as prints. This portfolio functions like a large illustrated book, with compositions that collage news photographs from television and print with campaign poster images. When stored as a portfolio, each image is tucked into a paper folder printed with Teletype reportage of the events in Dallas on that day.

**Banana**, 1966 circa

Two screenprints on styrene and laminated plastic

## **Electric Chair, unpublished trial proofs, 1971**

Screenprint

## **Electric Chair, 1971**

Screenprint

*Electric Chair* first appeared in Warhol's *Death and Disaster* series of the early 1960s. Originally created as silkscreen painting and later as a print for Factory Additions, the haunting work depicts an empty execution chamber. Warhol once commented on the widespread appearance of violent images in the news media, saying, "When you see a gruesome picture over and over again, it doesn't really have an effect." The bright colors and saturation seem to support this assertion through repeated variations that distract and stimulate the eye. The source photograph documents the room at Sing Sing prison where Julius and Ethel Rosenberg were put to death in 1953, after being convicted of espionage at the end of World War II.

**Sunset, 1972**

Screenprint

**Untitled, from the portfolio The New York  
Collection for Stockholm, 1973**

Drawing sequentially reproduced on a photocopier

**Paloma Picasso, from the portfolio America's  
Homage a Picasso, 1975**

Screenprint

This work was a part of a grand project involving sixty-eight artists making prints inspired by the work of Pablo Picasso. Warhol took a different direction by including this portrait of Picasso's daughter Paloma, who established a name in her own right as a jewelry designer and businesswoman. Warhol knew Paloma from the time she was a young girl, and made this portrait when she was twenty-six years old. Using his own photograph as a source, Warhol layered solid blocks of color as collage elements over the gray scale of her face. This formal element would become a regular stylistic feature in Warhol's portraiture from this point onward.

## **Flowers (Hand-Colored), 1974**

Screenprint

This series marks Warhol's stylistic return to the hand-painted imagery of the 1950s as well as a broader formal shift that blossomed in the mid 1970s. The artist used an opaque projector to create line drawings for the screenprints based on wallpaper motifs and photographs from a book on flower arranging. Warhol invokes both the art historical tradition of the floral still life and the conventional role of flowers as *memento mori*, a reminder of mortality. The shadows cast by the flowers and vases also act as a reminder of temporality; the attention to shadows points to Warhol's later works wherein the shadow itself becomes the subject.

## **Sex Parts, 1978**

### Screenprint

Warhol depicted male genitalia in drawings from the 1950s, and explored sex and sexuality in his films of the 1960s. *Torsos* and *Sex Parts* are among the few explicit examples of this subject matter found in his prints. A friend of the artist recruited men from gay bathhouses to come to Warhol's studio and pose while he photographed them relaxing and having sex. The *Torso* images recall the idealized male form of classical sculpture and quickly gained praise when they were exhibited. The explicit *Sex Parts*, however, blurs the line between art and pornography. Intending them for private collections, Warhol printed a small edition; the portfolio has rarely been exhibited in museums.

**Torso (Double), 1982 circa**

Screenprint with diamond dust

**Torso (Double), 1982 circa**

Screenprint

**Love, 1983**

Screenprint

## **Eric Emerson (Chelsea Girls), 1982**

Screenprint

Eric Emerson was a dancer, musician, and actor who appeared in many of Warhol's films of the late 1960s. This portrait derives from two frames from the 1966 film *Chelsea Girls*, directed by Warhol and Paul Morrissey. Shot at the Hotel Chelsea, the film follows the escapades of women who live there, featuring Warhol's superstars Nico, Ondine, Ingrid Superstar, International Velvet, Brigid Berlin, and others. The doubled image in this work recalls the film's experimental format: projected onto two screens with alternating soundtracks.

Location: Special Exhibition Galleries, First Floor

***Andy Warhol Enterprises, Inc.: 1975–1987***

By the early 1970s, Warhol had moved the Factory away from the underground scene and corporatized his activities under “Andy Warhol Enterprises, Inc.” The artist first used this identity in the 1950s for his commercial work, but, now revitalized, it covered many ambitious “Business Art” endeavors: film production, *Interview* magazine, print publishing, and an art studio. An international art star, Warhol surrounded himself with jet set celebrities and patrons from the business world and high society. It became fashionable to have one’s portrait made by Warhol and this group provided a significant source of private commissions. Warhol also delighted in portraying other artists; several of these are on view here. In his studio, he took dozens of Polaroids of his subjects, using the instant photographs as source material for the final portraits.

By 1980, Warhol partnered with gallery owner Ronald Feldman to create a number of thematic portfolios. Warhol often asked friends for ideas and Feldman provided him with many, including their first collaboration *Ten Portraits of Jews of the Twentieth Century*. These commissioned portfolios, whose subjects ranged from endangered species to iconic advertisements, filled the final years of Warhol's printmaking practice and often served other functions, such as fundraisers for political or awareness-raising campaigns.

Warhol also continued to mine themes of death and decay, revisiting earlier work in the Retrospective series and breaking new ground by exploring abstraction in *Space Fruits*, *Shadows*, and *Camouflage*. The late print series indulge the visual plenty associated with Warhol's rich colors and surfaces, including diamond dust, and their complex compositions expand on the layered aesthetic found in the portraits. Despite the critics who had a strong distaste for his outright commercialism, commissions

kept coming. Warhol remained a cultural arbiter who, through *Interview* magazine, appearances at the disco Studio 54 and on television, and his mentorship of young artists Keith Haring, Jean-Michel Basquiat, and others, remained at the forefront of popular culture until his untimely death in 1987.

Exterior gallery spaces, clockwise from left:

## **Ladies and Gentlemen, 1975**

Screenprint

Warhol continues his formal experimentation with collage in *Ladies and Gentlemen*, overlaying his subjects with pieces of paper in various colors and shapes that appeared as color blocks in the final prints. Italian art dealer Luciano Anselmino encouraged the artist to create the series; Anselmino eventually published and exhibited the prints. The series features drag queens whom Warhol invited from the Gilded Grape nightclub in Greenwich Village to his studio, where he photographed them. He considered them to be the epitome of movie star glamour, and was drawn to the artifice and gender role-play associated with drag, commenting, "I guess it's interesting to try to be another sex."

## **Mick Jagger, 1975**

Screenprint

Mick Jagger called on Warhol in 1969 to design album art for the Rolling Stones, leading to the classic *Sticky Fingers* (1971) cover featuring a bulging, denim-clad crotch with a functional zipper. This portrait series began as a Polaroid photo shoot; the subsequent prints were used for other Stones albums like *Emotional Tattoo*, a limited-edition German pressing.

**Untitled (Love You Live), 1977**

Screenprint on vinyl

**Studio 54 Complimentary Drink Invitation, 1978**

circa

Screenprint

**Self-Portrait, 1977 circa**

Screenprint

**Liza Minnelli, 1978 circa**

Screenprint

This portrait of actress and singer Liza Minnelli is featured on the cover of her album *Live at Carnegie Hall* (1979). Warhol and Minnelli met at the disco Studio 54; Minnelli went on to collect several works by the artist, including portraits of herself and her parents, actress Judy Garland and film and stage director Vincente Minnelli.

## **Muhammad Ali, 1978**

Screenprint

In 1977, art collector Richard Weisman commissioned Warhol to make a series of paintings of famous athletes that included boxer Muhammad Ali, soccer player Pelé, and figure skater Dorothy Hamill, among others. Warhol took dozens of Polaroids of each, settling on four photographs that he transferred to screens for paintings and prints. Ali was late in his boxing career when the portraits were made. After such landmark bouts as the “Rumble in the Jungle” (defeating George Foreman in Zaire in 1974) and the “Thrilla in Manila” (defeating Joe Frazier in the Philippines in 1975), Ali briefly retired in 1977 to devote more time to his Muslim faith, and officially retired in 1981 due to declining health.

**Truman Capote, 1979 circa**

Screenprint

When Warhol arrived in New York in 1949, author Truman Capote made a huge impression on him from afar, setting an example for the striving young artist. Capote easily traveled in tony social circles and was unencumbered by his homosexuality at a time when many remained closeted. The portrait on the back of his breakthrough novel *Other Voices, Other Rooms* (1948) inspired many fan letters from Warhol; his first exhibition in New York featured drawings based on Capote's writings. The two men later became friends, and by the time of this portrait, they were frequenting the disco Studio 54 together.

**R.C. Gorman, 1979 circa**

Screenprint

Once referred to by the *New York Times* as the “Picasso of American Indian art,” Navajo artist R. C. Gorman was highly regarded for his paintings and sculptures. Warhol and Gorman met at a dinner honoring American artists hosted by Vice President Walter Mondale in 1978. They became friends and supporters of each other’s work.

## **Space Fruit: Still Lives, 1979**

Screenprint

*Watermelon*

*Apples*

*Pears*

In this portfolio, Warhol reveals the interest in shadow and abstraction that he began developing earlier in the decade. Working from high-contrast photographs taken by his assistant Ronnie Cutrone, he flattens the space of the composition and overlaps the forms of the fruits with the voids of the shadows, emphasized through the intentionally imperfect registration in the screenprinting process. The abstraction he hints at in these images and the emphasis he places on the void is further developed in the variations of his *Shadows* print series of the same year, in which he removed representational forms altogether.

**Georgia O'Keeffe, 1979 circa**  
Screenprint with diamond dust

Warhol met Georgia O'Keeffe—one of the most famous and critically acclaimed American artists of the twentieth century—in 1979, when she agreed to sit for one of his diamond-dust portraits. Warhol later interviewed her for *Interview Magazine* in 1983, three years before her death.

## **Joseph Beuys, 1980**

Screenprint with diamond dust

German artist Joseph Beuys addressed politics, the natural sciences, and the social order in works that formed a body of “social sculpture” intended to advance a greater understanding of the mythical connections between humans and their environment. He famously proclaimed “everyone is an artist.” Beuys’s approach was radically different from Warhol’s obsession with consumerism and celebrity; after all Warhol famously said “In the future, everyone will be world-famous for 15 minutes.” After meeting Beuys for the first time in Germany in 1979, Warhol reportedly said, “I like the politics of Beuys. He should come to the US and be politically active there. That would be great . . . He should be president.”

**Self-Portrait, 1977 circa**

Screenprint

# **Ten Portraits of Jews of the Twentieth Century,**

1980

Screenprint

LEFT TO RIGHT:

Martin Buber

Golda Meir

Franz Kafka

Gertrude Stein

Sigmund Freud

George Gershwin

Sarah Bernhardt

Louis Brandeis

The Marx Brothers

Albert Einstein

This portfolio marks the beginning of Warhol's publishing partnership with gallery owner Ronald Feldman, and it is the first in which the artist depicts historical figures rather than contemporary personalities. Warhol sourced the images from a

variety of books, publicity stills, and historical photographs.

**Camouflage, 1987**

Screenprint

The four prints here are trial proofs created before the final editioned prints. Each is unique.

**Camouflage, 1987**

Screenprint

**Gun**, 1981 circa

Screenprint

## **Perrier, 1983**

### Screenprint

French ad agency Langelaan & Cerf hired Warhol to create the visuals for their campaign for Perrier mineral water. Warhol made a colorful series of paintings that were translated into posters and print ads. The prints were reinvented in 2013 as labels for limited-edition Perrier bottles, in celebration of the company's 150th anniversary. Late in his career, Warhol returned to commercial work, including ad campaigns for *Absolut Vodka*, *Time* magazine, and other concerns in the United States and abroad.

**Ads, 1985**

Screenprint

LEFT TO RIGHT:

Apple Volkswagen

Lifesavers

Van Heusen (Ronald Reagan)

The New Spirit (Donald Duck)

Blackglama (Judy Garland)

Chanel

Mobil

Ronald Feldman commissioned this series, like many of the late portfolios. Warhol lifted all of the imagery from existing ads, in contrast to the new compositions he made for the Perrier campaign. A year later, the artist explained his appropriation of the material: “I used to work for the magazines and I always thought I was being original, and then they’d never want it. This is when I decided not to be imaginative.” Warhol

elevates these classic ads to the status of fine art;  
some have endured as icons in their own right.

**\$ (4), 1982**

Unique color screenprint

**Ads, 1985**

Screenprint

*Paramount*

*Rebel without a Cause (James Dean)*

**Moonwalk, 1987**

Screenprint

**Space Fruit: Still Lives, 1979**

Screenprint

LEFT TO RIGHT:

Peaches

Cantaloupes II

Cantaloupes I

## **Endangered Species, 1983**

Screenprint

LEFT TO RIGHT; TOP AND BOTTOM ROW:

African Elephant

Silverspot Butterfly

Giant Panda

Bald Eagle

Black Rhinoceros

Grevy's Zebra

Orangutan

Siberian Tiger

Bighorn Ram

Pine Barrens Tree Frog

Warhol often asked friends and associates to suggest new subjects for his work; this series—like several other print portfolios—was the idea of his print publisher Ronald Feldman and Feldman's wife, Frayda, who actively supported environmental

causes. Warhol referred to the images as “animals in makeup,” correlating them to the pop culture celebrities that dominated his output. The artist later illustrated other endangered species for the book *Vanishing Animals* (1986) by Kurt Benirschke.

Interior gallery spaces, clockwise from left:

**Flower (Retrospective Series), 1978 circa**  
Screenprint

**Car Crash, personal project, 1978 circa**  
Screenprint

**Marilyn Monroe (Marilyn) (Retrospective Series),**  
1978 circa  
Screenprint

**Brillo, Campbell's Soup Can (Tomato), Coca-Cola  
and Hershey's, 1979 circa**

Screenprint on knit T-shirt

**Brillo, Campbell's Soup Can (Tomato), Hershey's,  
1979 circa**

Screenprint on knit T-shirt

**Skull, 1976 circa**

Screenprint

**Myths: The Shadow, 1981**

Screenprint

**Myths: Howdy Doody, 1981**

Screenprint with diamond dust

**Myths: Mammy, 1981**

Screenprint

## **Skulls, 1976**

Screenprint

In the mid-1970s, Warhol created several series of still life images that reflected his interest in traditional art historical subjects. Skulls, like flowers, are *memento mori*, universal reminders of human mortality and the fleeting nature of time. Death was a constant theme and preoccupation for Warhol throughout his career. For this series, the artist began with photographs taken by his assistant, Ronnie Cutrone, then added drawn lines and collage. A notable feature is the attention to light and dark played out in the use of the color blocks; shadows would become an increasingly important motif for Warhol, culminating in his powerful abstract paintings and prints of this subject executed in 1978–79.

**Edward Kennedy (Deluxe Edition), 1980**

Screenprint

**Jimmy Carter I, 1976**

Screenprint

This print was commissioned by the Democratic National Committee as a poster for Jimmy Carter's 1976 presidential campaign. Carter won the election over the incumbent Gerald Ford and held the presidency until 1981, when he was defeated by Republican Ronald Reagan.

**Jane Fonda, 1982**

Screenprint

**Art \$15**, 1985 circa

Screenprint on cotton T-shirt

**Art \$15**, 1985 circa

Screenprint on cotton T-shirt

**Keith Haring**, 1986

Screenprint on cotton t-shirt

**Self-Portrait with Fright Wig**, 1986 circa

Screenprint on cotton t-shirt

**Shadows I, 1979**

Complete set of 6 screenprints