

Andy Warhol

**15 MINUTES:
FROM IMAGE TO ICON**



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Curated by Heather Sincavage

October 6 - December 20, 2017

Acknowledgements and Essay by Heather Sincavage

Sordoni Art Gallery at Wilkes University
Wilkes-Barre, Pennsylvania

SORDONI
ART GALLERY
WILKES UNIVERSITY

photography by Steve Husted

ACKNOWLEDGEMENTS

Heather Sincavage, *Director*

When considering what exhibition would open the new Sordoni Art Gallery, many considerations were made. How will we honor the legacy the gallery has had to Wilkes University, build on our standard for excellence, and create excitement for what is come? Many of us on campus threw around ideas of artists or themes that might capture that, but we often returned to Pennsylvania's biggest success story, Andy Warhol.

The Pittsburgh native ushered in the new wave within the art world. He brought about change in a way that required the world to make new considerations of how art is defined, how culture is evaluated and blurred the line where the commercial world meets the fine art world. This harbinger of change seemed the appropriate artist to launch the new space—as the Sordoni Art Gallery ushers in a new era for the arts in Wilkes Barre.

This exhibition "15 Minutes: From Image to Icon" would not have been possible without generous contributors. Thank you, Hyrum Benson at the Reed Gallery, University of Maine at Presque Isle; Phil Earenfight at Trout Gallery, Dickinson College; Darrell George at University of Northern Iowa; Greg Gorman; GERALYN Huxley at The Andy Warhol Museum; Henry Leutwyler; Bill Miller at Galison Publishing; Jamie Smith at Social Fabric Collective; Ryan Ward at The Maslow Collection at Marywood University; and Willie Williams at Haverford College.

Additionally, the incredible support from the newly re-formed Sordoni Art Gallery Advisory Commission has been invaluable. I would like to recognize the members here, as I have greatly appreciated their guidance and support. The members are: Virginia Davis, chairperson; Dr. Stanley Grand; Patricia Lacy; President Patrick F. Leahy; Ken Marquis; Allison Maslow; Bill Miller, board of trustees vice chairperson; Dr. Paul Riggs, dean of the College of Arts, Humanities and Social Sciences; Eric Ruggiero, chairperson of the Integrative Media, Art and Design Department; Provost Anne Skleder; Jamie Smith; Andrew Sordoni III; and Joel Zitofsky.

As the gallery prepared to open, many people across campus assisted in imagining the success of the new space and opening exhibition events. Thank you, Jean Adams, Bridget Giunta, Lisa Reynolds, Mildred Urban, Rebecca Van Jura, and Mike Wood. Your creativity and advice are so appreciated. Additionally, the tireless efforts of Charlie Cary and the Office of Campus Support Services have been outstanding in realizing the imagination of many people and cannot go unrecognized.

Although I have already acknowledged Dr. Riggs as part of the Advisory Commission, his assistance and support of the gallery and me have far exceeded the role of commission member or dean. I am very appreciative of his ingenuity and guidance. Without him, I would not have received one of the greatest gifts to this exhibition project, research assistant Karly Stasko. A large part of this exhibition's success is a result of Karly's enthusiasm and talent.

Finally, I would like to thank my family and partner, Adriano, for their support during this substantial endeavor. You help me realize that anything is possible.

Here's to a new chapter in Wilkes University history and exciting things to come!

MAKING OF AN ICON

by Heather Sincavage, *curator*



No artist has ascended to the status of icon quite like Andy Warhol.

In 1965, curator Sam Green of the ICA at the University of Pennsylvania held Warhol's first retrospective. When over 2,000 people showed up, Green was forced to remove the artwork from the walls fearing mob damage. When Warhol and his muse Edie Sedgwick arrived, the crowd chanted, "Andy and Edie! Andy and Edie!"

It was clear that while his artwork helped to establish a movement, the artist himself had become an icon.

ANDREW WARHOLA

Considering his modest upbringing, no one could have predicted that the Pittsburgh-born child of Czech immigrants would become the sensation of the art world. Regardless, young Warhol was consistently encouraged in his artistic endeavors by his mother, Julia. According to Warhol, she had been the single most influential person in his career.

Dating back to childhood, Warhol was a long admirer of Hollywood starlets. Throughout his entire life and encouraged by Julia, he collected publicity shots, biographies and teen magazines about young Hollywood, saving images of Liz Taylor, Natalie Wood, Troy Donahue and Warren Beatty. While he was too poor to afford new magazines, local second-hand shops offered a dusty treasure trove. He was a young boy in love with the American dream, and Hollywood stood as the shiny new epitome of that dream.

With a passion for drawing fueled by his mother, he was selected to attend free classes at the Carnegie Institute of Technology while he was still in elementary school. Warhol had always been considered an original. His high school yearbook epithet reads "as genuine as a fingerprint" (*Schaffner, 26*). When he graduated high school, a year early in fact, Warhol was accepted into the very same institute.

His college career was full of contradiction. At the Carnegie Institute, he nearly failed out of school for not passing a course on perspective, although his studio practice later proved that to be a nonessential. Feedback from professors was equally conflicting. "One instructor deems him least likely to succeed; another calls his work the most promising commodity he has ever seen" (*Schaffner, 26*). Although unbearably shy, Warhol enjoyed working in groups and even established a studio with college classmates in a carriage house. One might consider this a prototype of The Factory, Warhol's infamous studio.

Warhol was believed to have had three careers in his lifetime. From 1949 to 1960, he worked as a commercial artist, most notably the shoe illustrator at *Glamour* magazine, where he won numerous Art Director's Club awards. From 1960 to 1968, he was pop artist, breaking into the world of the fine artist. Finally, from 1968 to 1987, he was business artist, wherein he took his experience from the commercial world and combined it with what established his reputation—the art, the persona and the lifestyle.

As a poor child of Eastern European immigrants, Andrew Warhola had great love for pop culture as it defined what it meant to be American. As Andy Warhol, he became one of the icons to use the American Dream to explore and define a new generation of culture.

WARHOL AND THE AMERICAN DREAM

Warhol crossed into the art world during the height of Abstract Expressionism. The movement, made famous by Jackson Pollock and Mark Rothko, embraced paint drips, smudges and runs as a means of emotional expression. From this, action painting emerged, spotlighting the artistic process as an intrinsic part of the art. Pop art, on the other hand, was still in its infancy. The term was first used in 1958 by British critic Lawrence Alloway to distinguish American mass-media popular culture from the more conservative British lifestyle. The word "Pop" actually appeared in a collage by British artist Eduardo Paolozzi entitled "I Am A Rich Man's Plaything" and resourced from a magazine collection of an American GI. Roy Lichtenstein's "The Kiss" became one of the first pieces to fully validate the movement by appearing in *ART News* magazine. Fellow artist Claes Oldenburg worked in his Lower East Side studio, modeled after a department store, which he entitled The Store. When Warhol visited The Store in 1961, he left it feeling "depressed." In the same year, Warhol had his first exhibition in the Bonwit Teller luxury department store window (the site that now houses Trump Tower), resulting in a modest success.

Pop art was emerging at the same time as the radical Fluxus Movement, which presented musician John Cage at its forefront. The Fluxus agenda united through the intersection between art and life, while further reflecting Taoist and Buddhist philosophies. In 1967, Warhol would collaborate with Fluxus founder George Maciunas on a complete issue of *Film Culture* magazine.



Rebelling against non-objective imagery that was laden with the artist's mark and recognizing interdisciplinary approaches to studio process, Warhol's method was born.

"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 know the President drinks Coke, Liz Taylor drinks Coke, and just think, you can drink Coke too." - Andy Warhol (*Bernstein, 16*)

With a marked interest in Americana, Warhol began experimenting with the Coca Cola bottle. He approached the icon two ways: one with apparent brush strokes and drips, much like the artists of Abstract Expressionism and one clean, flat and crisp. This was where a decision had to be made. This decision would come to define the icon. Warhol opted for the clean aesthetic. Eliminating the "artist's hand" reflected the style of which the consumer already experiences the product, but later Warhol would determine that embracing the industrial process of serigraphy, more commonly known as screenprinting, to be the most efficient and impactful way to create the Warhol aesthetic.

It's no secret the artist relied on others for ideas. In an interview in 1970, Warhol's assistant, Gerard Malanga, quoted the artist, "I always get my ideas from people. Sometimes I don't change the idea. Or sometimes I don't use it right away, but may remember it and use it for something later on. I love ideas" (*Danto, 32*).

While he began to be noticed by several art dealers, Warhol did not have gallery representation. He felt pressured to create something with impact. His breakthrough, Campbell's Soup Cans, emerged from a discussion with interior designer Muriel Latow, who encouraged Warhol to paint something that "everyone sees every day, that everyone recognizes ... like a can of soup" (*Danto, 33*). This was not an exceptionally strange concept, as depictions of food have a long tradition in painting. Popular in Greek and Roman culture, painting food was at its height during the Renaissance.

Using hand cut stencils, Warhol painted all 32 varieties of the Campbell's brand at that time for his first exhibition at the Ferus Gallery in Los Angeles in 1962. Warhol sold out the show for \$1,000.

In an act of self-important satire, a neighboring gallery placed real Campbell's soup cans in its window, advertising that they were five for one dollar.

While in its initial installation, the can paintings sat in a line propped on a shelf. This was a reference to the can's humble factory beginnings, as well as a nod to the paintings' own manufactured existence. Later Warhol would hang the images organized into a grid on the wall. "Not found in nature—grids mean 'this image is a product of culture'" (*Schaffner, 65*). Utilizing the serial image, the artist implemented a grid composition of the works to reference endless mechanical reproduction.

Warhol would return to the soup can over and over throughout his career. While this may be the case for many of his iconic subjects, the soup can series established significant attributes to the Warhol style. The serial image and flat application of paint reflected a clean, industrial-made aesthetic. Later, Warhol used his commercial experience to expedite his productivity. He no longer cut stencils to make his work but instead screen printed directly onto canvas. He would later return to create the Campbell's Soup Cans screen prints in limited editions of 250. During the making of his Brillo Box (1964) pieces, the studio was arranged in assembly line fashion where Warhol and his assistants could create the work. Thus, Warhol's studio became known as The Factory.

One might question why Warhol found Campbell's Soup appealing. Of course, it was a suggestion from Latow; but one can also be certain that Warhol would have had many suggestions for subject matter. Considering Warhol's childhood in a depressed neighborhood, visiting the supermarket was an indulgence as much as a necessity. Inside the supermarket, the American Dream was stacked up on shelves, awaiting purchase for those who could. The "universal sameness" came to represent belonging to a certain echelon within society and the rest of the world.

Warhol has stated, "I like things to be exactly the same over and over again" (*Danto, 55*). Warhol claimed to have eaten Campbell's soup every day for 20 years and marveled that the taste never changed. This suggests the emergence of globalism—where it could be guaranteed that the consumer experience is the same around the world and the ability to acquire such commodity meant a global belonging.

"Buying is more American than thinking, and I'm as American as they come." - Andy Warhol (*Bernstein, 19*)

Aware that the American dream was built on consumerism, Warhol began working with symbols with loaded ideology. The first of these, the dollar bill symbols, was another suggestion by Latow. The symbol, however, plays on the concept of buying art as a consumerist activity. One can literally and figuratively see the message that "art is money on the walls." (*Bernstein, 19*). In the early '60s, when Warhol first made the \$ pieces, they ironically commanded little value. When he returned to the symbol later in his career, the \$ pieces now stood as a solid investment and a celebration of American capitalism.

While the American Dream reflects capitalism, the Pop Art Dream reflects celebrity. And Warhol was enamored with fame. Hollywood became the ultimate symbol of the American dream and the foundation of Alloway's term, Pop Art.

On August 4, 1962, the day after Warhol's first exhibition closed, Marilyn Monroe was found dead in her home. His childhood love of starlets was now colored by the stain of tragic mortality. His art followed suit.

Accessing a promotional portrait of Marilyn Monroe from the film *Niagara*, Warhol cropped his composition to closely frame her face. He did nearly 50 paintings of Marilyn, close after her death, and like the Soup Cans, returned to them later as set of 10 limited edition screen prints (edition of 250). The image, blown out and dripping with sex appeal, explored color combinations and even off-register printing to challenge the compositional possibilities in the work, thus representing aspects of her emotional decline. As a result, the image of Marilyn becomes a neat mask of what the American dream should look like, dressed up and packaged for public consumption.

Warhol would go on to create works of other Hollywood and pop culture stars such as Elvis Presley, Natalie Wood, Grace Kelly, Jackie Kennedy and Liz Taylor (which preceded Marilyn). His prolific studio practice meant he had numerous series in progress at the same time.



Investigating deeper into American culture, at the same time as the Marilyns, Warhol offered another vision of the *American Dream: Death and Disaster*. Focusing on car accidents, Warhol depicted grisly newspaper photos of accident aftermath. The car, a long symbol of American status and independence, was transformed into a symbol of our mortality. He later would take on the electric chair, suicide and race riots. Perhaps this is response to the cultural temperature of the time, perhaps it was empathizing with the pop icons, such as Jackie Kennedy, he loved so much, but what Warhol presented in these works could be considered the modern-day Guernica—an examination of the country's tumult and chaos.

In the mid-1960s, the Flowers series stylistically served as a turn from the deceased pop stars and death - although friends of Warhol believe these works may have been in memorial to Warhol's close friend Freddy Herko, a dancer who fell to his death after leaping through a window. Just like the Soup Cans, these acid-tripped versions of the natural world are not a far step out of the traditions of art history. Warhol took on the floral still life painting not only as a break from tragedy but also as an appeal to hippie "flower power" culture. Like his many other works, the Flowers image was also appropriated from pop culture, a photograph of hibiscus flowers by Patricia Caulfield featured in the June 1964 *Modern Photography* magazine.

The Flowers debuted at the Leo Castelli Gallery in November 1964, a testament to the efficiency of The Factory as well as Warhol's work ethic and daily amphetamine use. By this time, The Factory was a destination for cultural elite and curiosities. Artists, socialites, musicians, drag queens, all could be found at The Factory, and amidst the socializing, Warhol could be found working on numerous projects, including films, often simultaneously. The Flowers exhibition sold out, and when he created new editions of the work for his Paris show the following spring, Warhol had decided to announce his retirement from painting and devote himself to film.

WARHOL, THE FILMMAKER

Warhol was attracted to beautiful people—undoubtedly as a result of his lifelong obsession with Hollywood and the American Dream. If he felt people were interesting or attractive, Warhol invited them to The Factory for a Screen Test. In his lifetime, he made over 500 Screen Tests, 300 of which have been preserved through the Andy Warhol Museum in Pittsburgh, Pa.

Warhol was an avid collector with exquisite taste. As a child, we know him to collect headshots and magazine photos of young Hollywood. In fact, his first prized possession was a signed publicity photo of Shirley Temple. The Screen Tests took collecting to the next level. They are a collection of living people whom Warhol values and holds dear. He was finally able to access the society he so looked up to as a child and becomes a collector of their living essence. However powerful the Screen Tests come across (with actors often admitting to using the Stanislavski-Strasberg Method, aka method acting), Warhol would be flipping through a magazine, talking on the phone or leaving the film shoot altogether. This behavior may suggest that acquiring the footage was more important than the footage itself, or it may be that the artist allows space for the subject to be authentic without influence of Warhol.

The films were shot on his 16 mm Bolex camera that he purchased in 1963. Each test lasted four minutes (or 16 frames per second), the length of one film roll. Warhol featured his closest friends, such as his assistant, Gerard Malanga, and any stranger who entered The Factory. Some of his best-known Screen Tests feature Edie Sedgwick, Dennis Hopper, Nico, Lou Reed, Salvador Dali, Bob Dylan and Marcel DuChamp.

As typical of his studio process, Warhol began creating films at the same time as he was making the works that made him a household name. The best known of his films is *Empire* (1964)- an 8-hour film of the sun rising and setting over the Empire State Building. Many believed Warhol's films to be lethargic and beautifully boring. They often lacked a linear narrative and served as a slow examination of humanity.

The Kiss (1963-64) is a 54-minute film of different couples of all orientations kissing. The "actors" featured in the film were people who frequented The Factory. Later, the film was famously projected behind the Velvet Underground, a rock band Warhol art-directed, in the Exploding Plastic Inevitable.

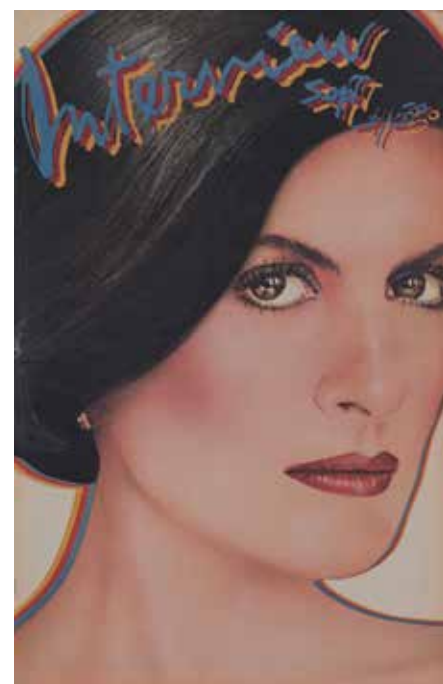
In December 1964, the Screen Tests titled *The Thirteen Most Beautiful Boys* and *The Thirteen Most Beautiful Women* were shown at the New Yorker Theater as part of a Film Culture Sixth Independent Film Award to Andy Warhol. Included in *The Thirteen Most Beautiful Boys* collection were Dennis Hopper and the late Freddy Herko. Herko's Screen Test was a haunting reminder of his tragic suicide a few months earlier. It was a loss that affected Warhol deeply.

Filmmaking became the perfect avenue for Warhol to connect with high society. It permitted the shy personality to spend time with the cultural elite under the premise of making art. However, when asked why he preferred filmmaking to painting, he said, "It's easier. You turn on a switch and it does the work." Compare this to Warhol's painting process in The Factory. The paintings required a team to create, and in fact he relished the idea that the process was so flushed through that anyone could make a Warhol work. Conversely, filmmaking was a relatively solitary experience for Warhol, until it too became something he could pass off to his ingenue, Paul Morrissey. For most of his filmmaking career, he alone operated the camera, often embracing the dust, scratches, camera jerks, and out of focus shots. He wanted it to be apparent there was someone else behind the camera, which is a stark contrast to his paintings where all the pieces looked "machine made."

In 1969, Warhol was denied free tickets to the New York Film Festival. In response, he created *Interview* magazine so that he might have press credits to access the Hollywood stars. The magazine was primarily a film magazine but also featured fashion, art and high society. When questioned who would read it, Warhol smoothly replied, "his friends or anyone on the cover" (*Staff, 127*). To create reading material not being produced in any other publication, Warhol conducted the interviews himself or paired together interesting pop culture figures. Drag queen Divine interviewed '50s teen heartthrob Troy Donahue; author Truman Capote interviewed himself; and actress Angelica Huston interviewed screen legend Mae West.

Interview launched the career of world renown photographer Fran Lebowitz, who became a columnist for the magazine at the age of 20. Despite being a Warhol project, Warhol never created any of the iconic cover art. Artist Richard Bernstein created nearly all the covers between 1972 and 1989.

While Warhol had become a household name with his artwork, society then witnessed Warhol becoming a creator of culture. *Interview* was heralded as the counterpoint to all other periodicals produced at the time and often was thought to determine the future of pop culture. Warhol would remain involved with *Interview* until the end of his life, and *Interview* continues to be produced today in the same spirit of its founder.



Interview magazine led to endeavors on TV, including show a on MTV entitled "Andy Warhol's 15 Minutes," in reference to his famous 1968 quote, "In the future, everyone will be world-famous for 15 minutes." At the time of his death, Warhol was working with Saturday Night Live producer Lorne Michaels to create a primetime Saturday night show titled "Warhol TV." Michaels was said to have committed all the development funds for the show to be produced on NBC. The show was almost a reimagining of *Interview* magazine, featuring irreverent interviews as a means to capture culture for safekeeping.

Clearly, filmmaking diversified Warhol's appeal, ultimately leading to a wider audience. The young collector of teen magazines and publicity photographs became an important contributor to the medium. The defiant establishment of *Interview* magazine allowed him to access Hollywood in a way his films could not. It allowed him to stretch back into the commercial world and become what we refer to today as a "tastemaker" of culture.

THE BUSINESS OF WARHOL

By the 1970s, Warhol had achieved the same pop culture status as the celebrities he collected in his youth. His celebrity attracted those in high society to commission their portrait done by the artist. A portrait by Warhol became a status symbol, and he relished every moment of it.

The society elite wanted to be a Marilyn, a Jackie or a Liz, however they did not have the comparable publicity photographs Warhol accessed for the iconic works. Warhol resolved that by taking his own publicity photographs with a Polaroid camera, stating that the "blinding flash... leaves the sitter looking dazzled" (Schaffner, 82). The entire "look" however was not the result of the camera. Warhol was known to cake white makeup on his models and put bright lipstick on their lips in order to emphasize their features. The makeup is frequently apparent in the Polaroids but imperceptible in the final art piece.

The result was considered a "vanity portrait." Diana Ross had commissioned portraits of her daughters, Chudney and Rhonda, glamorized so that they could be seen as reflections of the star. Agents would arrange to have their athletes sit for Warhol—resulting in the iconic portraits of Wayne Gretzky and Muhammad Ali. The athlete portraits were primarily done in the 80s when Warhol's aesthetic progressed beyond the Marilyn mask. The portraits now featured large color blocks stitched together by the image captured in Polaroid.

Warhol treated the works rather indifferently. If a sitter had a color suggestion, Warhol was amenable—even if it was for the shallow reason of matching a couch. The only time Warhol would not glamorize his subject was if he was close to them, such as in his memorial portrait of Julia Warhola after her passing.

At the height of the vanity portraits, Warhol created his "Ladies and Gentlemen" (1975) series. Stylistically, the series was treated in the same vein as the portraits of socialites, but his models were transvestites. This series was intentionally political. Critics "praised [the work] as exposing the 'cruel racism in American Capitalist spirit, which left poor black and Hispanic boys no choice but to prostitute themselves as transvestites'" (*Danto, 117*). Like his earlier "Death and Dying" series contrasted his "Marilyn" and "Flowers" series, the "Ladies and Gentleman" series was compared to the Mick Jagger portraits done at the same time. The apparent dissonance between the "upper" and "lower" echelons can be thought of as a well-rounded artistic examination of American society.

Warhol took thousands upon thousands of Polaroid and gelatin silver print photos in order to craft the perfect pose. When the artist suddenly died, the Andy Warhol Foundation was created as per his will. The Foundation retained the photographs and other works left behind by the artist. In 2007, realizing that they would never have the opportunity to show all of the photos, it established the Photographic Legacy Program. This program dispersed the 28,500 photographs to 180 learning institutions across the United States, focusing on institutions that would not have the means to acquire such works otherwise.

THE DEATH AND THE POP KING

Mortality was a theme he returned to in his work time and time again. Privately a devout Catholic, he was working on a painting of the Last Supper at the time of his death. The famous Last Supper image was overlaid with camouflage print, a pattern he also used with his self-portrait. The camouflage pattern references the historic tradition of landscape painting, since the pattern was produced by the military to disguise weapons and soldiers in the outdoors. The main symbolism to the work suggests hiding something in plain sight. Camouflage was also the subject of another series of 10 limited-edition screen prints in 1986.

In 1968, an occasional figure at The Factory, Valerie Solanas, shot Warhol and an art critic outside the famous studio. While Warhol survived the near-fatal attempt, his physical and mental health never fully recovered. He spent much of his life frail and weak.

Warhol unexpectedly died in 1987 as a result of a seemingly routine operation. He was 58. Warhol had a lifetime of gall bladder problems and had been extremely ill for at least 15 years. His illness had never deterred his work ethic. It has been thought that his discipline to his work, compounded by daily amphetamine use and his fear of hospitals, was his downfall.

Warhol famously said, "If you want to know all about Andy Warhol, just look at the surface: of my paintings and films and me, and there I am. There's nothing behind it" (*Danto, 145*). The clue to that statement is that Warhol IS encapsulated in every piece he created. His dreams, anxieties, sexuality, aspirations, thoughts - it's all there. If one considers his use of camouflage, one recognizes that it hides the subject in plain sight. As a shy, gay, poor son of an immigrant family, Warhol always aspired to achieve the American Dream. Many would consider him a success story, in which the driven artist would most likely agree, but one might question, with all his success, if he realized that he actually became an icon.

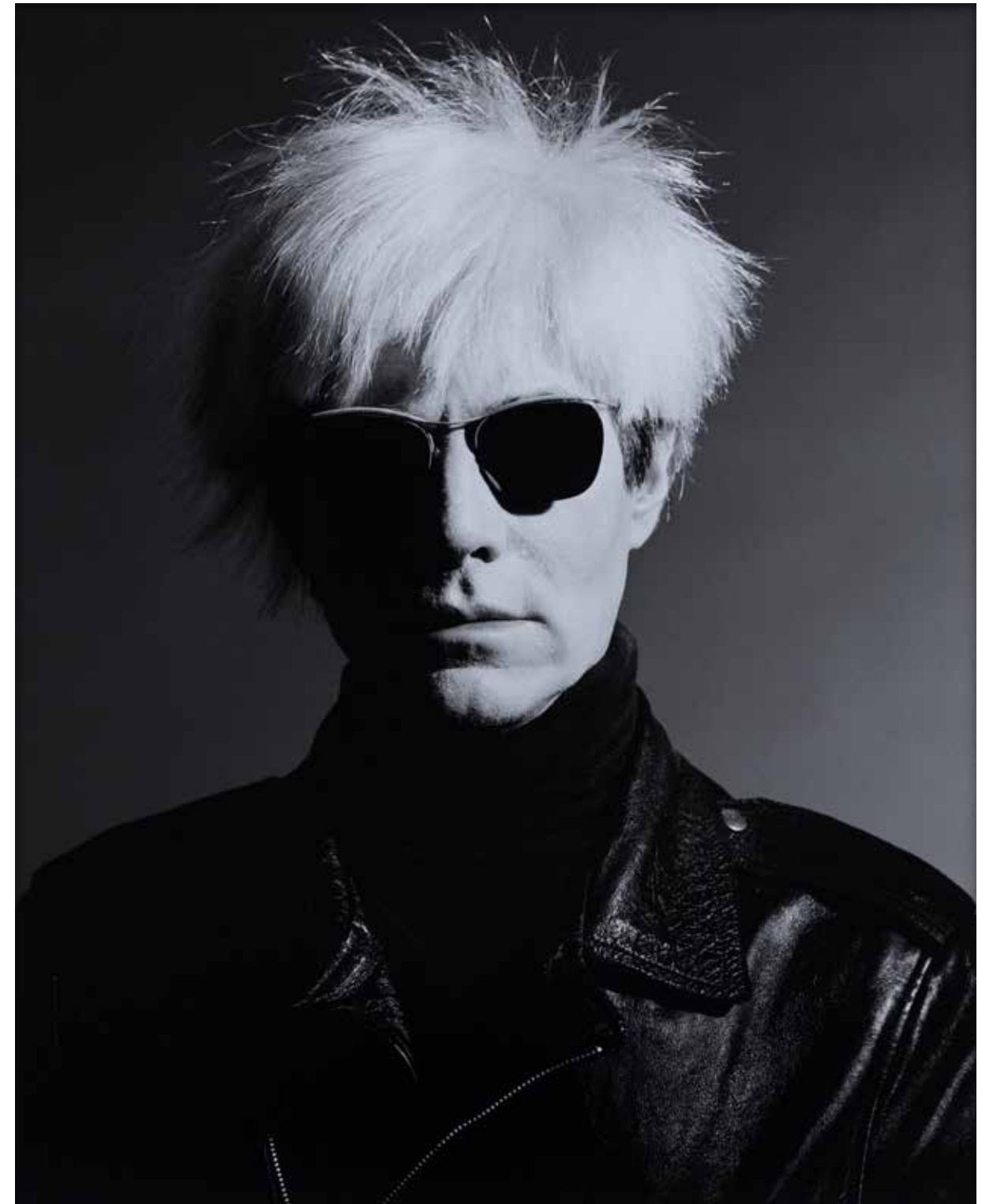
Works Cited:

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Danto, Arthur C. *Andy Warhol*. New Haven, CT, Yale University Press, 2010.

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Staff, Andy Warhol Museum. *Andy Warhol, 365 takes: the Andy Warhol Museum collection*. New York, NY, H.N. Abrams, 2004.



Andy Warhol

Greg Gorman

Archival Pigment Print

1985

Courtesy of Social Fabric Collective

© Greg Gorman

This portrait was shot by Greg Gorman, who had done a number of shoots for *Interview Magazine* and is perhaps best known for his advertising collaborations with I.a. Eyewear. He would frequently introduce the glasses as a prop mid-shoot, and his unwitting subjects would find their ad printed in *Interview* not long after.

Warhol, however, called Gorman personally and requested this shoot.



Campbell's Soup I (Onion)

Andy Warhol

Screenprint on Paper

1968

Courtesy of The Maslow Collection at Marywood University

The Campbell's Soup Cans, Warhol's first exhibition, emerged from a discussion with interior designer Muriel Latow, who encouraged Warhol to paint something that "everyone sees every day, that everyone recognizes... like a can of soup." The set was inadvertently displayed on a shelf, the gallery's attempt to keep it level, but Warhol fell in love with the supermarket look. When it premiered, a rival gallery displayed real soup cans in their window, advertising that they are five for a dollar.



Campbell's Soup I (Black Bean)

Andy Warhol

Screenprint on Paper

1968

Courtesy of The Maslow Collection at Marywood University



Campbell's Soup I (Pepper Pot)

Andy Warhol

Screenprint on Paper

1968

Courtesy of The Maslow Collection at Marywood University



50th Anniversary Campbell's Tomato Soup Cans (Limited Edition)

Released for Target stores

2012

Courtesy of Haverford College

To celebrate the 50th anniversary of Andy Warhol's 1962 famed work, 32 *Campbell's Soup Cans*, Campbell Soup Company introduced limited-edition cans of Campbell's Condensed Tomato Soup with pop art labels derived from original Warhol artwork. The cans were exclusively available at most Target Department Stores.



\$1 - Set of 6
Andy Warhol
 Screenprint on Paper
 1982
 Courtesy of The Maslow Collection at Marywood University

The \$ was a favorite symbol upon which he founded his screenprinting process in the 60s, and returned to again in the 80s, towards the end of his career. Warhol regarded art collecting as a purely consumerist activity.



Marilyn Monroe
Eugene Korman
 Gelatin Silver Print on Paper
 1953
 Courtesy of Haverford College



Marilyn Monroe (Marilyn) - Set of 10
[Sunday B Morning prints]

Andy Warhol

Screen print on paper

1970

Courtesy of Haverford College

The original run was printed shortly after Monroe's death in 1963. Warhol used a promotional photo from the film *Niagara* (1953). Unlike other artists, who sought to explore the coquettish sex symbol through portraiture, Warhol was memorializing the loss of an iconic femme fatale and her Hollywood-constructed image.

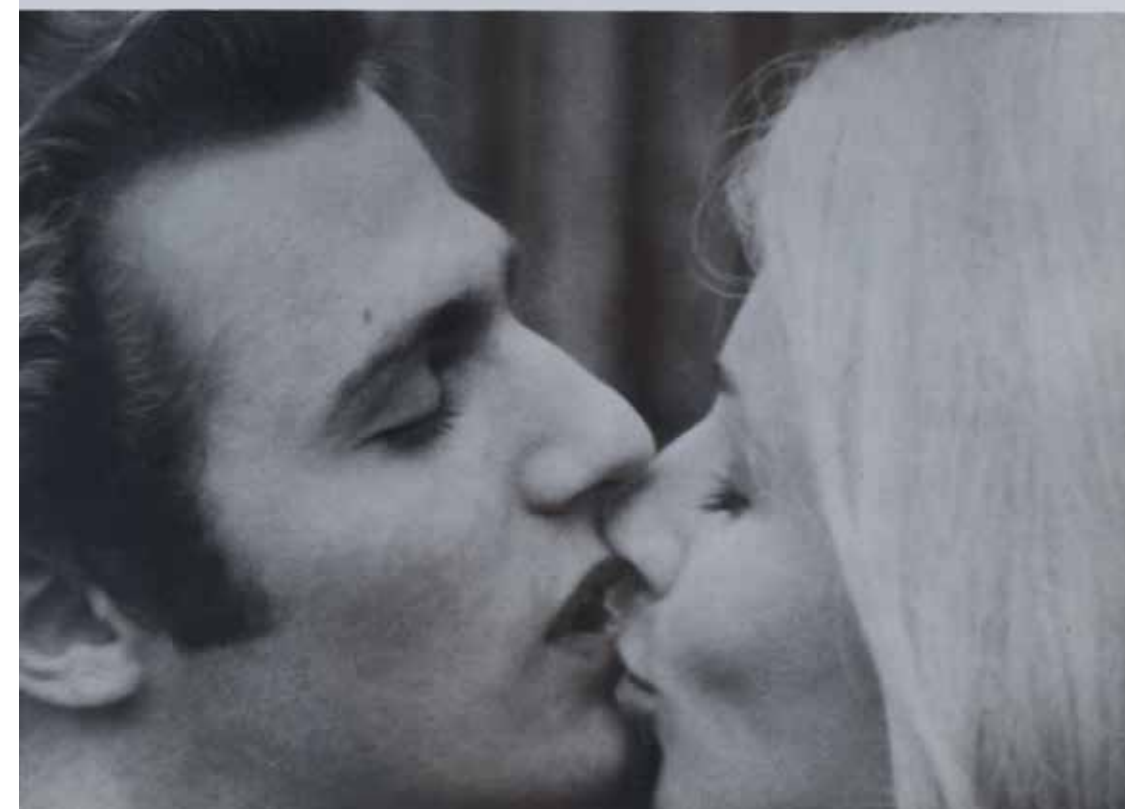




Marilyn Monroe
Phillippe Halsman
Gelatin Silver Print on Paper
1954
Courtesy of Haverford College

Marilyn [sic]
Weegee
Gelatin Silver Print on Paper
c. 1965
Courtesy of Haverford College

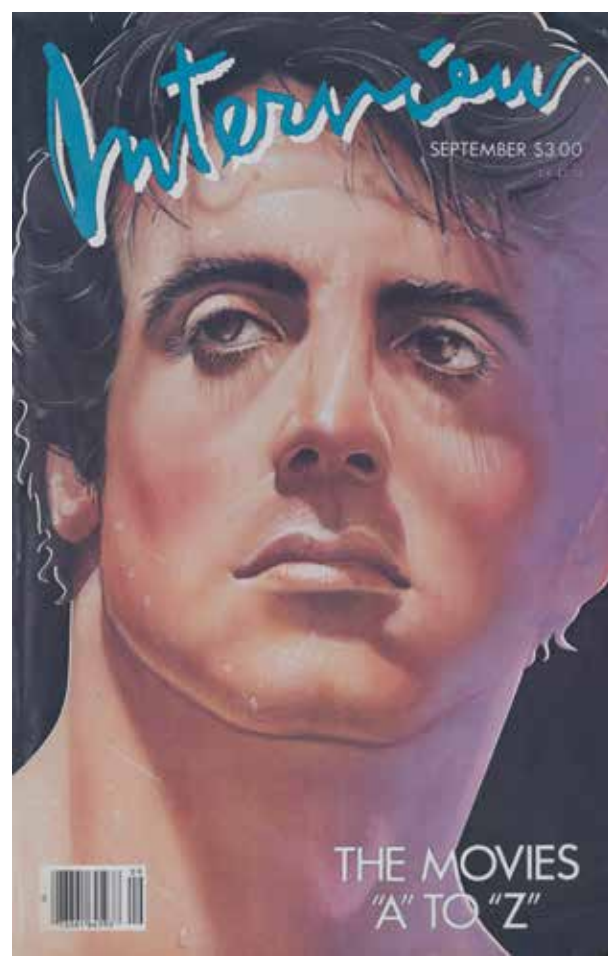
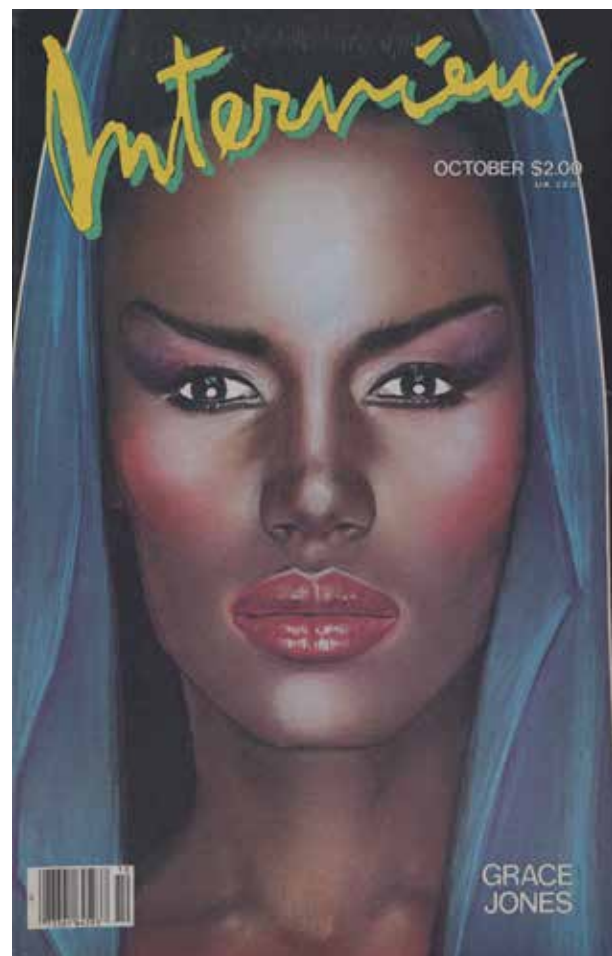
Marilyn Monroe
Tom Kelley
Chromolithograph Print on Paper
1949
Courtesy of Haverford College



The Kiss (Movie Still)
Andy Warhol
Gelatin Silver Print on Paper
1963

Courtesy of The Maslow Collection at Marywood University

The still shown here is from *Kiss* a 50-minute long film featuring couples of various genders and ethnicities kissing. The two here are Gerard Melanga (Warhol's assistant) and Baby Jane Holzer. The film caused quite a stir, with Melanga crushing cultural taboos and kissing an African-American man. Warhol created three other films in the same vein of self-conscious voyeurism: *Eat, Sleep, and Blowjob*.



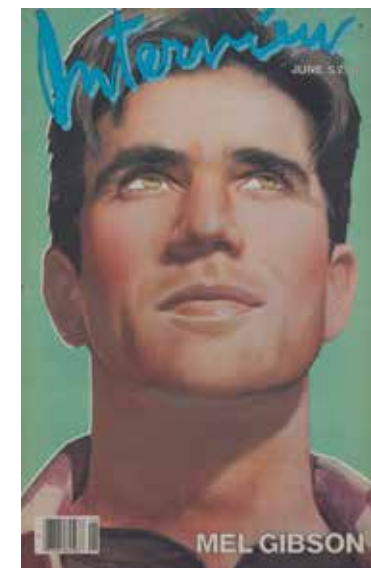
Interview Magazines

Andy Warhol, Publisher

Cover Artwork: Richard Bernstein
 Jodie Foster, June 1980
 Debra Winger, August 1980
 Grace Jones, October 1984
 Diane Lane, November 1984
 Mel Gibson, June 1984
 Diane Lane, February 1980
 Patti Lupone, October 1980
 Clint Eastwood, November 1980
 Joan Rivers, December 1984
 Sean Young, September 1980
 Courtesy of Private Collection

Sylvester Stallone, September 1985
 Courtesy of Haverford College

Nicknamed "The Crystal Ball of Pop," *Interview* Magazine features interviews with celebrities, artists, musicians and other creative types. Even contemporary editions keep with Warhol's vision of unedited, real reflections of pop culture. The editions featured here include interviews with Mel Gibson, Jodie Foster, Diane Lane and Joan Rivers, to name a few.





Grace Kelly
Unknown Photographer
 Gelatin Silverprint on Paper
 c. 1950
 Courtesy of Haverford College



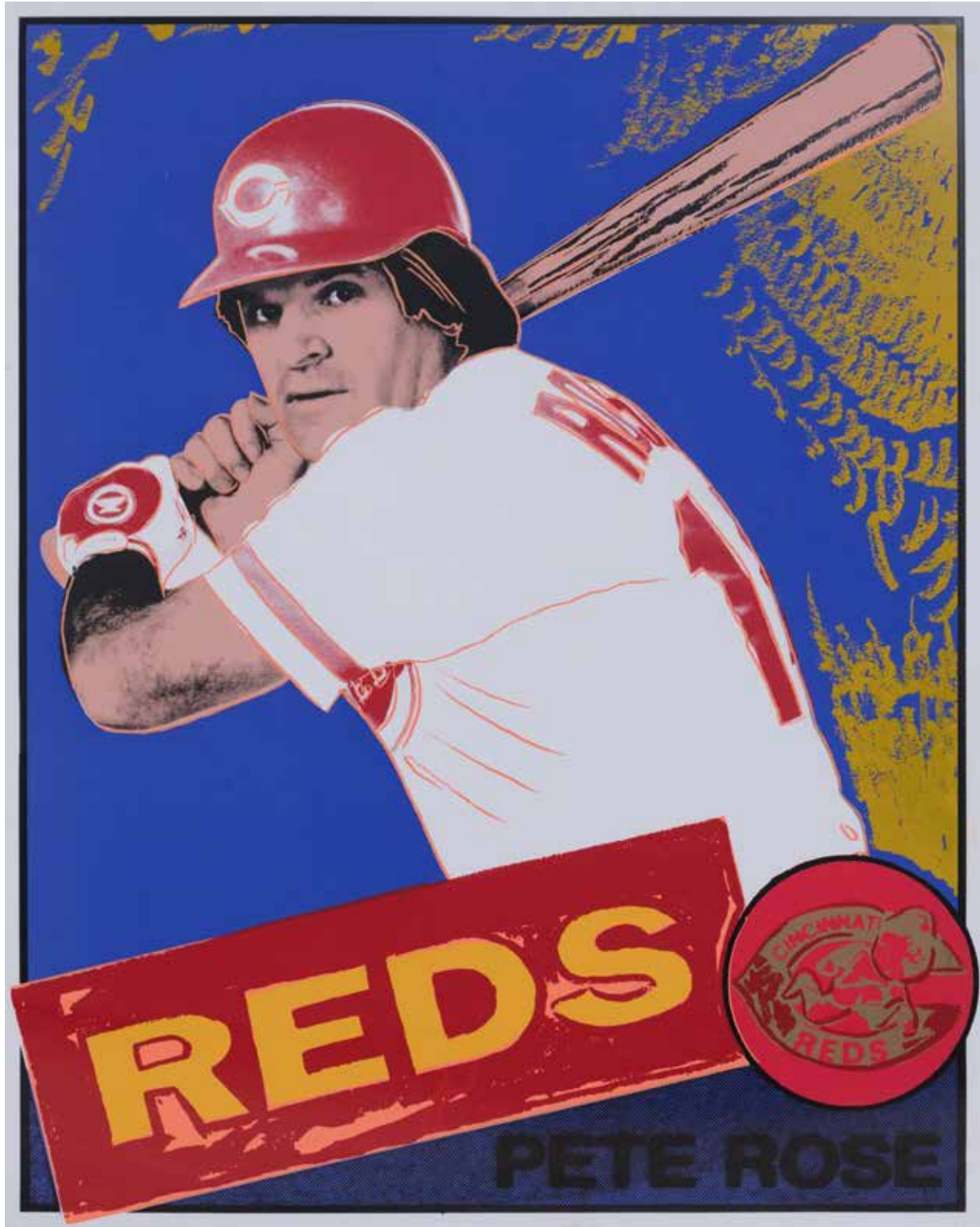
Philadelphia Inquirer
 4/1/1982
 Courtesy of Haverford College

When Warhol was commissioned to do Kelly's portrait for the ICA, he chose to depict her as a young starlet. When the tile was produced, she looked more like the image in the *Philadelphia Inquirer*, which was taken two years prior to her tragic death. While recognized for her ethereal beauty throughout her life, the Kelly immortalized by Warhol is as the actress-princess, not the mother-philanthropist. In a way, he did not allow her to age.



Grace Kelly Red
Andy Warhol
 Screenprint glazed on Porcelain Tile
 1984, reprinted 2003
 Courtesy of Haverford College

This tile was printed as a fundraiser for the Institute for Contemporary Art, the university museum of Philadelphia. The piece was both a memorial for Kelly, born in Philadelphia, and a thank you to the ICA which housed a solo exhibition for Warhol in 1965.



Pete Rose
Andy Warhol
 Screenprint on Lenox Museum Board
 1985
 Courtesy of Trout Gallery, Dickinson College

This work was part of a series commissioned by the Cincinnati Art Museum in 1985. Warhol did not pose Rose for a Polaroid as he did with many of the Vanity Portraits, but rather based the painting on an image from the instructional book "Pete Rose on Hitting: How to Hit Better than Anybody."



Sitting Bull
Andy Warhol
 Screenprint on Museum Board
 1986

Courtesy of Reed Gallery, University of Maine - Presque Isle

From Warhol's 1986 "Cowboys and Indians" series. The Sitting Bull model was an archival photograph of the Lakota chief. Warhol's combination of Hollywood glamour and active resistance calls into question the unchallenged, and heavily-embellished fables of the American West.



Ladies and Gentleman
Andy Warhol
Lithograph
1970
Courtesy of Gallery of Art, University of Northern Iowa



Ladies and Gentleman
Andy Warhol
Screenprint on Arches Paper
1975
Courtesy of Trout Gallery, Dickinson College

"They do double-time. They do all the things: they think about shaving and not shaving, of primping and not primping, of buying men's clothes and women's clothes. I guess it's interesting to try to be another sex." - Andy Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)*.



Pig
Andy Warhol
Polacolor Type 108
1986
Courtesy of Reed Gallery, University of Maine - Presque Isle



Fiesta Pig
Andy Warhol
Screenprint on Museum Board
1986
Courtesy of Reed Gallery, University of Maine - Presque Isle

This quirky print was commissioned by the German magazine *Die Welt*. It has been compared to Warhol's still life "After the Party," featuring similar colorful glassware, only this time, a pig has come to investigate.



Pine Barrens Tree Frog (Endangered Species Series)

Andy Warhol

Screenprint on Museum Board

1983

This portfolio is widely sought after by collectors because of the bold colors and charming subjects, which Andy Warhol fondly called his "animals in makeup." The process that produced the frog's bright colors and crisp lines was even more involved than his usual portraiture, especially considering the print's large size. As a result, the *Pine Barrens Tree Frog* is the most technically intricate piece on display in this exhibition.



Brillo Soap Pads

Andy Warhol

Screenprint on Paper

1970

Courtesy of Haverford College

While Warhol also replicated the traditional Americana red, white and blue Brillo design, this deliberate departure demands a second look at packaging. Thus, a traditionally utilitarian and discardable object becomes art.



Absolut
Andy Warhol
Gelatin Silverprint on Paper
not dated
Courtesy of Trout Gallery, Dickinson College

Photographs of the Absolut Vodka bottle resulted in a poster that represents the first collaboration between product and artist, Warhol's work launched a long-running series of artist commissions, including such well-known names as Keith Haring, Kenny Scharf, Annie Liebowitz and Lady Gaga.



Absolut
Andy Warhol
Polaroid
1980
Courtesy of Trout Gallery, Dickinson College



Wayne Gretzky
Andy Warhol
Polacolor ER
1983
Courtesy of Reed Gallery, University of Maine - Presque Isle

Gretzky (1961-present) was a player for the Edmonton Oilers. He quickly skyrocketed to fame in the early 80s, shattering a variety of league and personal records. In 1982, he was named "Sportsman of the Year" by *Sports Illustrated* and "Newsmaker of the Year" by *The Canadian Press*. The following year, Gretzky's friend helped to hire Warhol to paint a series of portraits of Gretzky. In Warhol's own words, "[Gretzky is] more than a hockey player, he's an entertainer, an entertaining hockey player." Four of the Polaroids were sold for over \$9,000 by the Warhol Foundation in 2012.



Japanese Toy
Andy Warhol
Polacolor ER
1983

Courtesy of Reed Gallery, University of Maine - Presque Isle

An inflatable parrot toy manufactured in Japan. Related Polaroids feature the parrot alongside inflatable toys like a Dalmation, an airplane, a robot and others



Unidentified Boy [Striped Shirt]

Andy Warhol

Polacolor ER

1986

Courtesy of Reed Gallery, University of Maine - Presque Isle



Barbara Allen

Andy Warhol

Polacolor 2

1980

Courtesy of Reed Gallery, University of Maine - Presque Isle

Barbara Allen (1955-Present) was the former wife of Joe Allen, paper magnate and co-financier of *Interview* magazine. She was a close friend of Warhol and, therefore, a 70s IT girl. She appeared on the cover of *Interview* magazine in 1977. Warhol's diary mentions frequent socializing with Allen, from grabbing a drink and a movie to attending events together. She was proudly provocative, frequently dishing about her latest carnal conquests and seeking Warhol's help in finding the next. Her paramours include musician Mick Jagger, filmmaker Peter Beard, and Greek billionaire Philip Nirachos, among others.



Carly Simon
Andy Warhol
 Polacolor Type 108
 1980
 Courtesy of Reed Gallery, University of Maine - Presque Isle

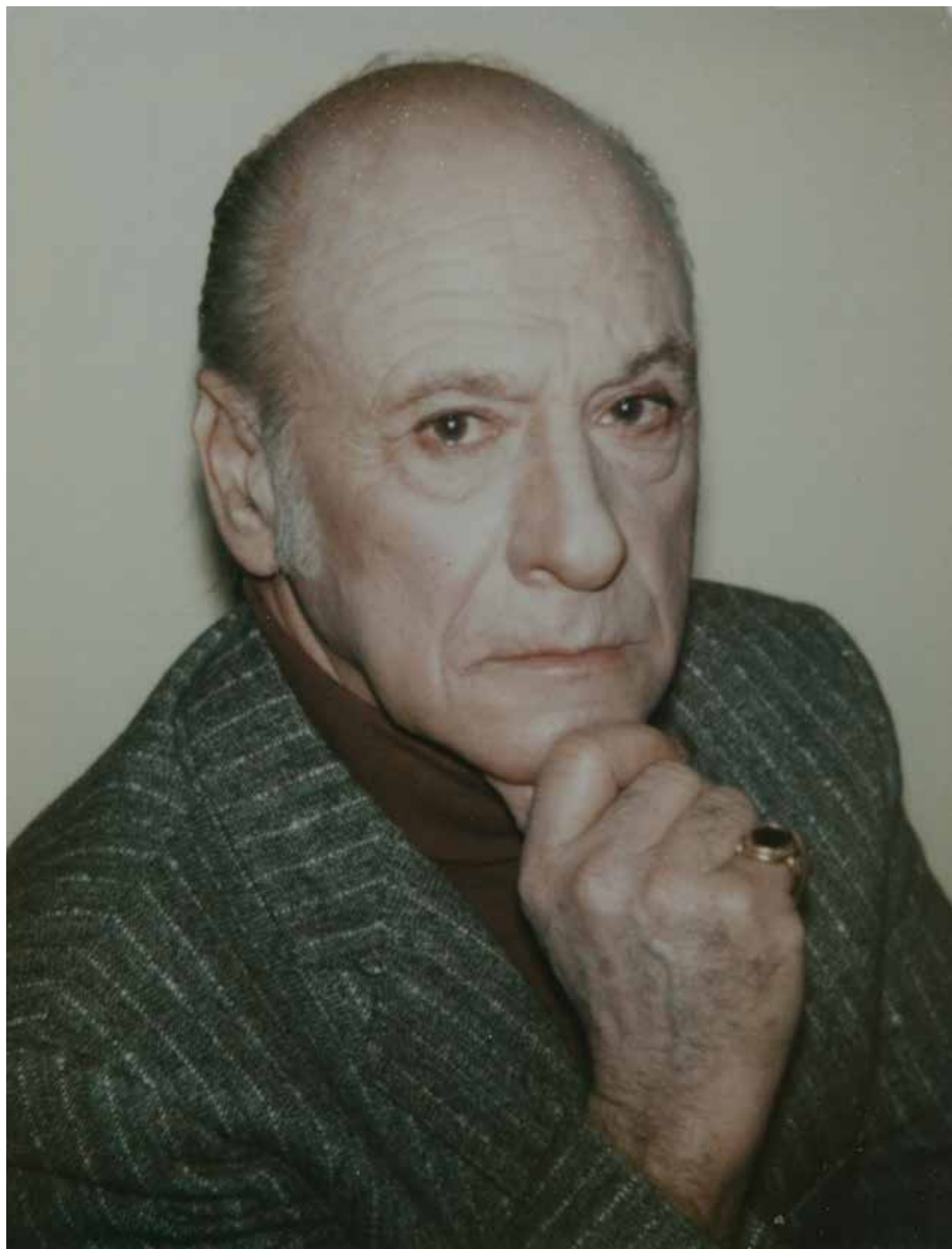
Singer-songwriter Carly Simon (1945-present) is perhaps best known for her hit "You're so Vain." Like Barbara Allen, Simon also had an affair with musician Mick Jagger, who sings backup vocals on the track. According to Warhol, Simon was the only girlfriend that Mick's wife Bianca was jealous of "because Carly Simon is intelligent... and looks like Mick and Bianca." Warhol's portrait of Simon was featured in an ABC television special where he and fellow artist Larry Rivers presented their work to the singer.



Lyn Revson (2 poses)
Andy Warhol
 Polacolor 2
 1981

Courtesy of Reed Gallery, University of Maine - Presque Isle

Lyn Revson (1931-2011) was a style icon during the 1960s and 1970s and author of "Lyn Revson's World of Style," the renowned fashion manual. Her second husband Charles was the president of the Revlon cosmetics company. Charles had been deceased six years when this Polaroid and the resulting portrait were completed. Warhol wrote of the sitting in his diaries "...Lynn Revson called and said she loved the portrait but that her cheekbones looked too fat. I knew she'd be trouble."



Constantine Karpidas

Andy Warhol

Polacolor 2

1979

Courtesy of Reed Gallery, University of Maine - Presque Isle

Constantine Karpidas (19-present) is a shipping magnate from Greece. He and his wife Pauline, an avid contemporary collector, were friends with another collector, Alexander Iolas, who in turn introduced them to Warhol. The Karpidases were the owners of Warhol's *200 One Dollar Bills* until 2009, when it was auctioned off for \$43.8 billion.



Jeanine Basquiat

Andy Warhol

Polacolor ER

1985

Courtesy of Reed Gallery, University of Maine - Presque Isle

Jeanine Basquiat (1967-present) is the younger sister of American artist Jean-Michel Basquiat. Jean-Michel and Warhol became close friends in the 80s and supported each other's works. Today, Jeanine and her sister Lisane have been curators of Jean-Michel's estate since their father's death in 2013.



Matilda Basquiat
Andy Warhol
Polacolor ER
1984
Courtesy of Reed Gallery, University of Maine - Presque Isle

Matilda Basquiat nee Andrades (1934-2008) was the mother of American artist, Jean-Michel Basquiat. She was of Puerto Rican descent, but spent her life in Brooklyn, NY. When Jean-Michel was struck by a car at the age of eight, Matilda bought him a *Gray's Anatomy* book for entertainment. That book would prove to be an indispensable muse for her son's art career.



Gerard Basquiat
Andy Warhol
Polacolor ER
1984

Courtesy of Reed Gallery, University of Maine - Presque Isle

Gerard (1930-2013) was the father of artist Jean-Michel Basquiat. Born in Haiti, Gerard met Matilda in Brooklyn, NY, and they raised four children together. After the young artist's death, the couple separated, and Gerard took control of a large portion of his estate. While Gerard is credited for helping to elevate Jean-Michel's work in the fine art world, close friends have also credited the overbearing father as the source of Jean-Michel's addiction and overdose.



Vitas Gerulaitis
Andy Warhol
Polacolor Type 108
c. 1977
Courtesy of Reed Gallery, University of Maine - Presque Isle

Vitas Gerulaitis (1954-1994) was an American tennis player who held 26 career titles. He was regarded as tennis' playboy: dating models, playing in rock bands, and partying with New York's finest, which happened to include Warhol. They knew each other well, with Warhol discussing frequent meetings in his diary, including a tumultuous period when Gerulaitis was upset that a homoerotic shot of him hugging another shirtless man was featured in *Interview* magazine.



Leah and Tora Bonnier
Andy Warhol
Polacolor Type 108
1980

Courtesy of Reed Gallery, University of Maine - Presque Isle



Shiandy Fenton (2 poses)

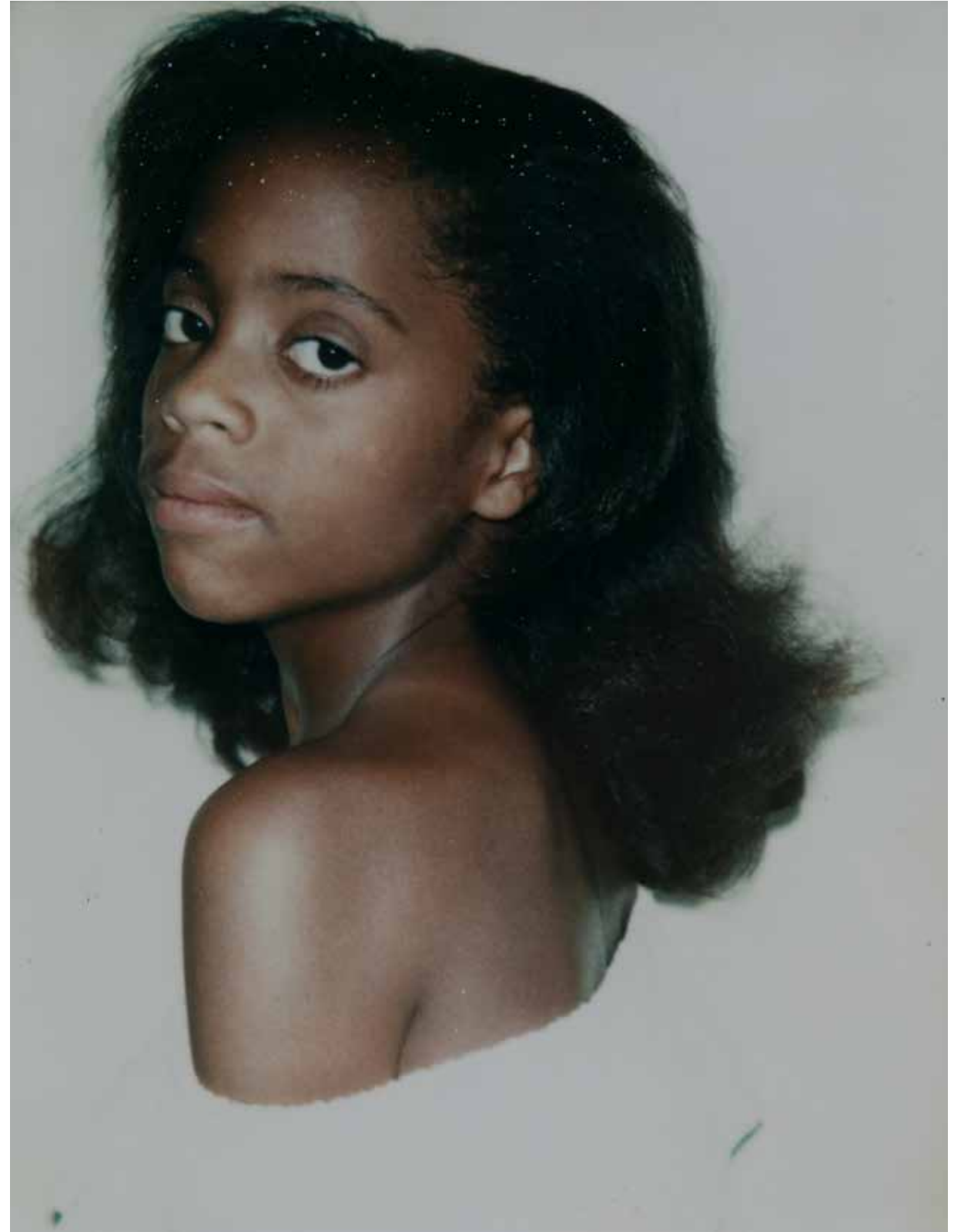
Andy Warhol

Polacolor Type 108

1977

Courtesy of Reed Gallery, University of Maine - Presque Isle

Joyce Balick Fenton, aka Shandy Fenton (1943-1994), was a renowned art dealer who operated a fine art gallery in Fort Worth, Texas. Fenton's son states his mother befriended Warhol, and commissioned three portraits from him "in exchange for her transfer of certain artwork and jewelry to Mr. Warhol." Warhol made three acrylic silk-screen on canvas portraits of Shandy Fenton in 1978, 1980 and 1983, a blue one, a red one and a pink one.



Rhonda Ross

Andy Warhol

Polacolor 2

1981

Courtesy of Reed Gallery, University of Maine - Presque Isle

Rhonda Ross (1971-Present) is a singer, songwriter, actress, orator and the daughter of Diana Ross. Diana Ross commissioned Warhol to make the prints of her children Rhonda and Chudney for her collection. The portraits were done in the same style as Diana's "Silk Electric" album, which Warhol also designed.



Shirley Fiterman
Andy Warhol
Polacolor Type 108
1976
Courtesy of Reed Gallery, University of Maine - Presque Isle

Shirley's (19-present) husband, Miles (1920-2004), was a business mogul in the lumber industry following WWII. The couple is best recognized for their namesake building, the Miles and Shirley Fiterman Hall at Manhattan Community College, which Miles donated in 1993, in addition to various scholarships. The Fitermans and their lifelong patronage of the arts led to their early financial support of "new" movements such as Pop Art and the development of close relationships with the artists behind the work. "Miles and Shirley Fiterman firmly believed in the role of artists as challengers and illuminators of the human condition."



Natalie Sparber
Andy Warhol
Polacolor ER
1984

Courtesy of Reed Gallery, University of Maine - Presque Isle

Warhol left behind nothing more than Natalie Sparber's name, and her identity is still a bit of a mystery. Tony Shafrazi, New York gallery owner, writes: "Warhol was fascinated by the people he encountered and strove to immortalize them in the grand tradition of GrecoRoman statuary mixed with a distinctly alternative and underground version of Hollywood. In so doing, he turned everybody into a star and lent everlasting life to an entire society . . . EVERYONE was interesting"



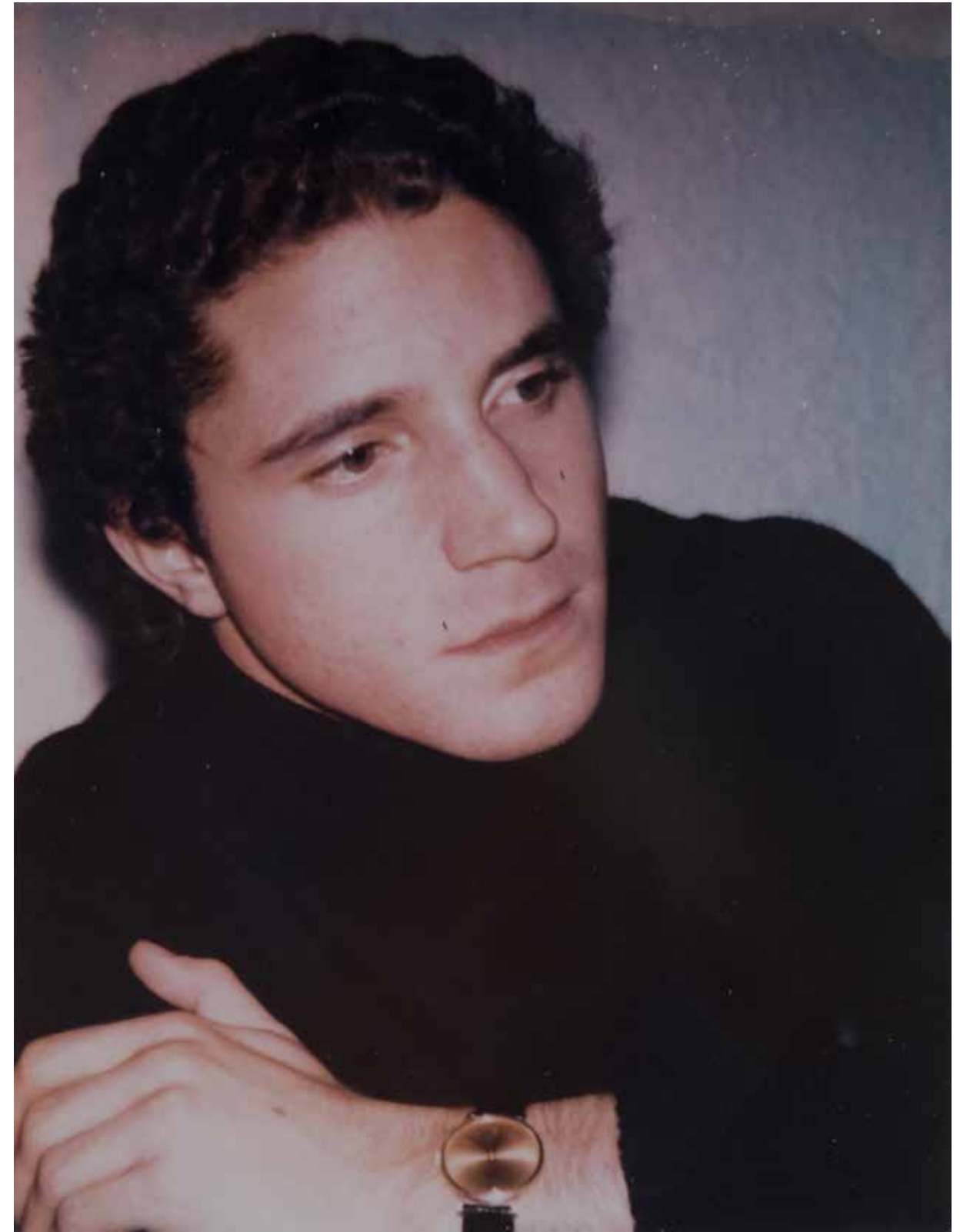
Unidentified Woman #14 (3 poses)

Andy Warhol

Polacolor Type 108

1977

Courtesy of Reed Gallery, University of Maine - Presque Isle



Philip Niarchos 8/1972

Andy Warhol

Polacolor Type 108

1972

Courtesy of Reed Gallery, University of Maine - Presque Isle

Philip Niarchos (1954-present) is the son of a Greek shipping tycoon and former millionaire beau of Barbara Allen. He inherited his love of art, as well as a few valuable pieces, from his father, Stavros. Philip commissioned Warhol, who knew all too much about Philip's dysfunctional relationships, to paint his portrait. Warhol's Skull portraits are made with Philip's CAT scans, which he offered at the time of commission.



Frieder Burda

Andy Warhol

Polacolor 2

1982

Courtesy of Reed Gallery, University of Maine - Presque Isle

Frieder Burda (1936-present) is a German art collector. In 2004, he opened the Museum Frieder Burda in Baden-Baden. While the museum's major focus is on German painters, particularly post-war artists, it does feature two Warhol prints: those made of Frieder and his mother, Aenne.



Lorna Luft

Andy Warhol

Polacolor ER

1982

Courtesy of Trout Gallery, Dickinson College

Lorna Luft (1952-present) is the daughter of Judy Garland and half-sister to Liza Minelli. An actress in her own right, Lorna got her start singing on her mother's CBS series "The Judy Garland Show." Since, she has graced television, film and the stage with her beautiful singing voice. She had been a true socialite of the era, photographed alongside Warhol, Truman Capote and Jerry Hall at Studio 54. Of the sitting, Warhol wrote: "She had no makeup on and she looked beautiful... Her portrait will be like Marilyn. If she just left her regular brown haircolor and her regular looks, she could be a big, serious actress. But instead, she tries to look the opposite of Liza, to get an identity."



Martha Graham

Andy Warhol

Polacolor ER

1979

Courtesy of Trout Gallery, Dickinson College

Martha Graham (1894-1991) is a legendary choreographer considered "the Mother of Modern Dance." Warhol met Graham through esteemed designer Halston, who created costumes for her dancers. Warhol created a series based on the movement in her ballets. "When I first met Andy, he confided to me that he was born in Pittsburgh as I was, and that when he first saw me dance 'Appalachian Spring' it touched him deeply," Graham said. "He touched me deeply as well. He was a gifted, strange maverick who crossed my life with great generosity. His last act was the gift of three portraits he donated to my company to help my company meet its financial needs."



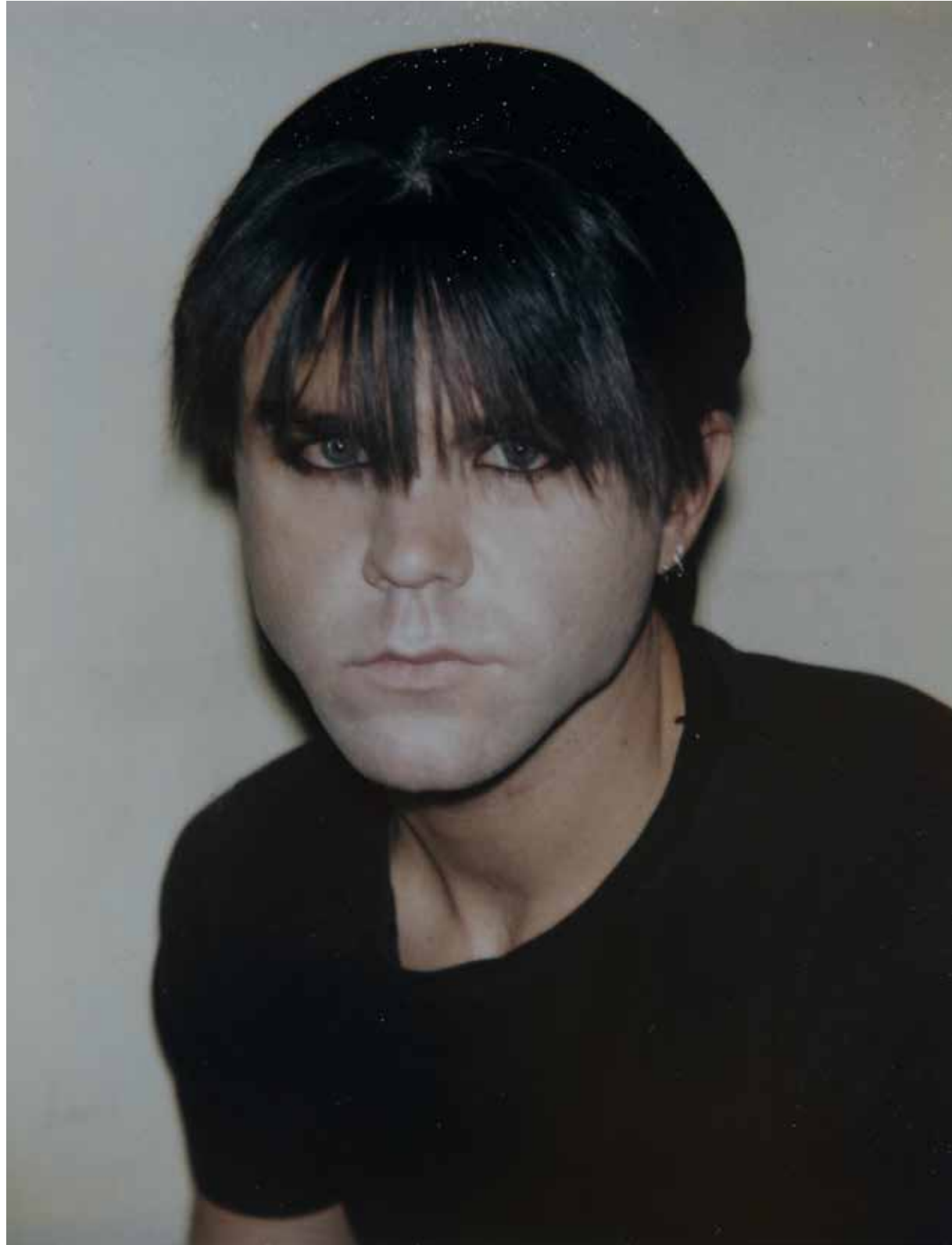
Monique (for Ladies and Gentlemen)

Andy Warhol

Polacolor Type 108

1974

Courtesy of Trout Gallery, Dickinson College



Steven Sprouse

Andy Warhol

Polacolor ER

1984

Courtesy of Reed Gallery, University of Maine - Presque Isle

Stephen Sprouse (1953-2004) was a New York fashion designer credited with popularizing the Day-Glo couture of the 1980s, dressing the likes of Blondie, Madonna and others. After Sprouse's fashion show in 1984, Warhol was reportedly so enamored with the work, he traded two paintings for the entire collection. Since, Sprouse was a full-fledged member of Warhol's inner circle, some referring to him as "one of Andy's children." Like Warhol, Sprouse was openly gay and painfully shy, perhaps accounting for his rocky rise to recognition. Warhol was buried wearing a suit designed by Sprouse. After Warhol's death, Sprouse memorized his work in a collection decorated with the artist's signature colorful camouflage. Sprouse also lent his designs to Louis Vuitton, Marc Jacobs, Target and Deisel before his death.



Flowers - set of 10
 [Sunday B Morning prints]
Andy Warhol
 Screen print on paper
 1970
 Courtesy of Haverford College

Perhaps inspired by Duchamp's *Readymades* or Picasso's assertion that "great artists steal," Warhol used a photograph by Patricia Caulfield featured in the June 1964 *Modern Photography* magazine. After the original *Factory Editions* were produced, Warhol sought to expand through collaboration with Belgian printers, offering his process and photographic negatives. When negotiations fell through, the printers created nearly perfect reproductions of the famous Warhol prints under the label *Sunday B Morning*. Because he handed over his process, there was little he could do to stop production. Whenever he came across a *Sunday B Morning* print, Warhol would sign them, "This is not by me. Andy Warhol." Regardless, the original Belgian prints are considered legitimate and particularly rare.





The President and Mrs. Kennedy leave Love Field, Dallas, with Gov Connally

Associated Press Photograph

Gelatin Silverprint on Paper

1963

Courtesy of Haverford College

Vice President Lyndon B. Johnson being Sworn in as President of the United States, following the Assassination of President John Kennedy

Cecil Stoughton

Gelatin Silverprint on Paper

1963

Courtesy of Haverford College

Between 1962 and 1964, Warhol was producing loosely linked large scale prints in a series entitled *Death and Disaster*. These pieces featured vehicle crashes, electric chairs, Jackie Kennedy mourning her husband, and other images of mortality in neon colors. In a 1963 interview about the *Death and Disaster* series, Warhol re-examined his earlier works, including the Marilyn set. "I realized that everything I was doing must have been Death." His later Flowers series was thought to be in memorial to his late friend, Freddy Herko. In essence, Warhol empathizes with Jackie Kennedy and both mourn over the loss of a loved one.



John F. Kennedy Jr. , who turned three today, salutes as the casket of his father, the President John F. Kennedy passes.

Dan Farrell

Gelatin Silverprint on Paper

1963

Courtesy of Haverford College

Jackie Kennedy at John F. Kennedy's Funeral

Unknown

Gelatin Silverprint on Paper

1963

Courtesy of Haverford College



The Emancipator and His Flock
James K. W. Atherton
 Gelatin Silverprint on Paper
 1963
 Courtesy of Haverford College

In Solemn Procession
Unknown
 Gelatin Silverprint on Paper
 1963
 Courtesy of Haverford College



Lee Harvey Oswald Grimaces as he is Shot by Jack Ruby
Robert Jackson
 Gelatin Silverprint on Paper
 1963
 Courtesy of Haverford College



Pink Camouflage
Andy Warhol
 Screenprint on Museum Board
 1986
 Courtesy of Reed Gallery, University of Maine - Presque Isle

By using bold colors in what is traditionally meant to conceal, Warhol was making a political statement as much as an artistic one. But hiding in plain sight was undoubtedly one of Warhol's famous quirks. "If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it." The Camouflage pieces, including this print that is part of a set of 10, are some of his final works.



Andy Warhol's Paintbrush
Henry Leutwyler
 C-Print
 2016
 Courtesy of Social Fabric Collective
 © Henry Leutwyler

A specialist in celebrity portraiture, Henry Leutwyler's photography series *Document* captures the heart of the celebrity through their possessions. Here, Leutwyler demonstrates Warhol's quirky contradictions through his paintbrush. The handle is covered in neon splashes of paint, while the bristles are almost pristine.

EXHIBITION CHECKLIST

Andy Warhol
Greg Gorman
Archival Pigment Print
1985
Courtesy of Social Fabric Collective

Andy Warhol's Paintbrush
Henry Leutwyler
C-Print
2016
Courtesy of Social Fabric Collective

Campbell's Soup I (Onion)
Andy Warhol
Screenprint on Paper
1968
Courtesy of The Maslow Collection
at Marywood University

Campbell's Soup I (Black Bean)
Andy Warhol
Screenprint on Paper
1968
Courtesy of The Maslow Collection
at Marywood University

Campbell's Soup I (Pepper Pot)
Andy Warhol
Screenprint on Paper
1968
Courtesy of The Maslow Collection
at Marywood University

50th Anniversary Campbell's Tomato Soup Cans (Limited Edition)
Released for Target stores
2012
Courtesy of Haverford College

\$1 - Set of 6
Andy Warhol
Screenprint on Paper
1982
Courtesy of The Maslow Collection
at Marywood University

Marilyn Monroe (Marilyn) - Set of 10 [Sunday B Morning prints]
Andy Warhol
Screen print on paper
1970
Courtesy of Haverford College

Marilyn Monroe
Phillippe Halsman
Gelatin Silver Print on Paper
1954
Courtesy of Haverford College

Marilyn Monroe
Eugene Korman
Gelatin Silver Print on Paper
1953
Courtesy of Haverford College

Marilyn [sic]
Weegee
Gelatin Silver Print on Paper
c. 1965
Courtesy of Haverford College

Marilyn Monroe
Tom Kelley
Chromolithograph Print on Paper
1949
Courtesy of Haverford College

The Kiss (Movie Still)
Andy Warhol
Gelatin Silver Print on Paper
1963
Courtesy of The Maslow Collection
at Marywood University

Interview Magazines
Andy Warhol, Publisher
Cover Artwork: Richard Bernstein
Jodie Foster, June 1980
Debra Winger, August 1980
Grace Jones, October 1984
Diane Lane, November 1984
Mel Gibson, June 1984
Diane Lane, February 1980
Patti Lupone, October 1980
Klinton Spilsbury, November 1980
Joan Rivers, December 1984
Sean Young, September 1980
Courtesy of Private Collection

Sylvester Stallone, September 1985
Courtesy of Haverford College

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Andy Warhol
Screenprint on Lenox Museum Board
1985
Courtesy of Trout Gallery, Dickinson College

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Screenprint glazed on Porcelain Tile
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Screenprint on Museum Board
1983

Fiesta Pig
Andy Warhol
Screenprint on Museum Board
1986
Courtesy of Reed Gallery, University
of Maine - Presque Isle

Pig
Andy Warhol
Polacolor Type 108
1986
Courtesy of Reed Gallery, University
of Maine - Presque Isle

Brillo Soap Pads
Andy Warhol
Screenprint on Paper
1970
Courtesy of Haverford College

Absolut
Andy Warhol
Gelatin Silverprint on Paper
not dated
Courtesy of Trout Gallery, Dickinson College

Absolut
Andy Warhol
Polaroid
1980
Courtesy of Trout Gallery, Dickinson College

Screen Tests
Andy Warhol
16mm film transferred to digital files
Courtesy of The Andy Warhol Foundation for
the Visual Arts, Inc.
Ann Buchanan, 1964
Paul America, 1965
Edie Sedgewick, 1965
Billy Name, 1964
Susan Bottomly, 1966
Dennis Hopper, 1964
Mary Woronov, 1966
Freddy Herko, 1964
Nico, 1966
Richard Rheem, 1966
Ingrid Superstar, 1966
Lou Reed (Coke), 1966
Jane Holzer (toothbrush), 1964

Flowers - set of 10 [Sunday B Morning prints]
Andy Warhol
Screen print on paper
1970
Courtesy of Haverford College

The Emancipator and His Flock
James K. W. Atherton
Gelatin Silverprint on Paper
1963
Courtesy of Haverford College

*Vice President Lyndon B. Johnson being Sworn
in as President of the United States, following
the Assassination of President John Kennedy*
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Gelatin Silverprint on Paper
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Courtesy of Haverford College

Jackie Kennedy at John F. Kennedy's Funeral
Unknown
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Unknown
Gelatin Silverprint on Paper
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Courtesy of Haverford College

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Jack Ruby*
Robert Jackson
Gelatin Silverprint on Paper
1963
Courtesy of Haverford College

John F. Kennedy Jr. , who turned three today, salutes as the casket of his father, the President John F. Kennedy passes.

Dan Farrell

Gelatin Silverprint on Paper
1963

Courtesy of Haverford College

The President and Mrs. Kennedy leave Love Field Dallas with Gov Connally

Associated Press Photograph

Gelatin Silverprint on Paper
1963

Courtesy of Haverford College

Pink Camouflage

Andy Warhol

Screenprint on Museum Board
1986

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Wayne Gretzky

Andy Warhol

Polacolor ER

1983

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Japanese Toy

Andy Warhol

Polacolor ER

1983

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Unidentified Boy [Striped Shirt]

Andy Warhol

Polacolor ER

1986

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Barbara Allen

Andy Warhol

Polacolor 2

1980

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Carly Simon

Andy Warhol

Polacolor Type 108

1980

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Lyn Revson (2 poses)

Andy Warhol

Polacolor 2

1981

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Constantine Karpidas

Andy Warhol

Polacolor 2

1979

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Jeanine Basquiat

Andy Warhol

Polacolor ER

1985

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Matilda Basquiat

Andy Warhol

Polacolor ER

1984

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Gerard Basquiat

Andy Warhol

Polacolor ER

1984

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Vitas Gerulaitis

Andy Warhol

Polacolor Type 108

c. 1977

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Leah and Tora Bonnier

Andy Warhol

Polacolor Type 108

1980

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Shiandy Fenton (2 poses)

Andy Warhol

Polacolor Type 108

1977

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Rhonda Ross

Andy Warhol

Polacolor 2

1981

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Shirley Fireman

Andy Warhol

Polacolor Type 108

1976

Courtesy of Reed Gallery, University
of Maine - Presque Isle

Natalie Sparber

Andy Warhol

Polacolor ER

1984

Courtesy of Reed Gallery, University of Maine - Presque Isle

Unidentified Woman #14 (3 poses)

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Courtesy of Reed Gallery, University of Maine - Presque Isle

Philip Niarchos 8/1972

Andy Warhol

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1972

Courtesy of Reed Gallery, University of Maine - Presque Isle

Frieder Burda

Andy Warhol

Polacolor 2

1982

Courtesy of Reed Gallery, University of Maine - Presque Isle

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Martha Graham

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Andy Warhol

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1974

Courtesy of Trout Gallery, Dickinson College

Steven Sprouse

Andy Warhol

Polacolor ER

1984

Courtesy of Reed Gallery, University of Maine - Presque Isle



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