

# **After Andy Warhol**

**Facsimile of Mao wallpaper created by  
Andy Warhol in 1974, 2016**

Screenprint

Refabricated by The Andy Warhol Museum

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# **Photograph by Nat Finkelstein**

***Silver Clouds* Installation, Leo Castelli  
Gallery, NYC, 1966**

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## **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.

## **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."

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

Offset lithograph

**Happy Bug Day, ca. 1954**

Offset lithograph and watercolor

# **Happy Bug Day, ca. 1954**

Offset lithograph

# **Happy Butterfly Day, 1955**

Offset lithograph

# **Tattooed Woman Holding a Rose, ca. 1955**

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.

## À la recherche du shoe perdu, ca. 1955

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.

**À la recherche du shoe perdu, ca. 1955**

Offset lithograph and watercolor

**À la recherche du shoe perdu, ca. 1955**

Offset lithograph and watercolor

**Shoe and Leg, ca. 1955**

Offset lithograph and watercolor

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

Offset lithograph and watercolor

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

Offset lithograph and watercolor

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

Offset lithograph

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

Offset lithograph and watercolor

**A Gold Book, 1957**

Offset lithograph

**Holy Cats by Andy Warhol's Mother, ca.  
1957**

Offset lithograph

**Bodley Gallery Announcement, ca. 1957**

Offset lithograph

## **Studies for a Boy Book (Bodley Gallery Announcement), ca. 1957**

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*.

**Launching at The Plaza with reply card,  
ca. 1960**

Offset lithograph

## **\$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.

# **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 at this time, including car accidents and an electric chair.

## **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.

## **Camouflage, 1987**

Screenprint

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

# **Jacqueline Kennedy III (Jackie III), from the portfolio 11 Pop Artists III, 1965**

Screenprint

These prints appeared in 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.

## **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.

# **The Campbell's Soup Company after Andy Warhol**

## **The Souper Dress, ca. 1965**

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.

## **Jacqueline Kennedy II (Jackie II), from the portfolio 11 Pop Artists II, 1965**

Screenprint

**Jacqueline Kennedy I (Jackie I), from the  
portfolio 11 Pop Artists I, 1965**

Screenprint

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

Screenprint on shopping bag

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.

# Andy Warhol's *Index*, 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.

## **Banana, ca. 1966**

Two screenprints on styrene and laminated plastic

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

Book

# **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.

**Self-Portrait, ca. 1967**

Screenprint

## **Self-Portrait, ca. 1967**

Screenprint

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

Screenprint

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 and teletype text

*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.

# 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.

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

Screenprint

**Flowers, 1970**

Screenprint

**Flowers, 1970**

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.

## **Flowers, 1970**

Screenprint

## **Electric Chair, 1971**

Screenprint

Unpublished trial proofs

A trial proof is an impression of a print that is made for the artist to make changes to the print matrix before approving the final version. Important as a document of process, Warhol's trial proofs are also particularly valued for their unique, one-of-a-kind status.

## **Mao, 1972**

### **Screenprint**

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."

# Sunset, 1972

## Screenprint

*Sunset* is a series of 632 unique prints executed in an array of mesmerizing color variations that never repeat. The architect Philip Johnson commissioned the series in 1972 for the Hotel Marquette in Minneapolis, where 472 of the prints formed a wallpaper-like installation. The source image reportedly dates to 1966, when the art collecting de Menil family commissioned Warhol to make a film of a sunset that would be projected in the Rothko Chapel in Houston, their home city.

As reworked film stills, the many sunsets freeze a single moment in time, repeating an ephemeral still point until it is beyond recognition as an exceptional event. The simple horizontal layers of the sunset image prefigure Warhol's exploration of abstraction that followed.

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

Xerox print

Warhol contributed this Xerox print of Chinese leader Mao Tse-tung to the portfolio *The New York Collection for Stockholm*, which included work by seventeen well-known artists and was published by the artist-driven group Experiments in Art and Technology. Each print in the edition is, paradoxically, a unique copy. Warhol sequentially copied the image on the Xerox machine, placing the fresh print back into the machine and slightly enlarging it each time to create an ever more distorted image. This was the only time he used the technology for printmaking.

# 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.

# 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.

## **Paloma Picasso, from the portfolio America's Hommage à 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.

# Skull, 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.

## **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.

## **Skull, ca. 1976**

Screenprint

# 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.

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

Screenprint on vinyl

**Self-Portrait, ca. 1977**

Screenprint

**Self-Portrait, ca. 1977**

Screenprint

**Self-Portrait, ca. 1977**

Screenprint

# 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.

## **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. *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.

**Car Crash, ca. 1978**

Screenprint

## **Flowers (Retrospective Series), ca. 1978**

Screenprint

## **Liza Minnelli, ca. 1978**

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.

## **Marilyn Monroe (Marilyn) (Retrospective Series), ca. 1978**

Screenprint

Here Warhol revisits his famous images of Marilyn Monroe, the electric chair, flowers, and Mao Tse-tung. At the time he made this series, a group of young artists including Sherrie Levine, Richard Prince, and Cindy Sherman were sparking new debate about the appropriation of mass media images with their work. Warhol, no longer at the center of critical discourse in the art world, appears to take a jab at the trend by highlighting his own famous past, metaphorically inking over and reworking important images that paved the way for this new work.

# Space Fruit: Still Lives, 1979

LEFT TO RIGHT:

**Peaches**  
**Cantaloupes II**  
**Cantaloupes I**

Screenprint

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.

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

LEFT TO RIGHT:

**Watermelon**

**Apples**

**Pears**

Screenprint

**Studio 54 Complimentary Drink  
Invitation, ca. 1978**

Screenprint

**Shadows I, 1979**

Screenprint

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

Screenprint on T-shirt

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

Screenprint on T-shirt

## **Georgia O'Keeffe, ca. 1979**

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.

## **R.C. Gorman, ca. 1979**

Screenprint

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.

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

Screenprint with diamond dust

## Truman Capote, ca. 1979

### 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.

## **Joseph Beuys, 1980**

Screenprint with diamond dust

German artist Joseph Beuys addressed politics, the natural sciences, and the social order in works 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."

# Ten Portraits of Jews of the Twentieth Century, 1980

LEFT TO RIGHT:

**Martin Buber**  
**Golda Meir**  
**Franz Kafka**  
**Gertrude Stein**  
**Sigmund Freud**  
**George Gershwin**  
**Sarah Bernhardt**  
**Louis Brandeis**  
**The Marx Brothers**  
**Albert Einstein**

Screenprint

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.

**Myths: Howdy Doody, 1981**

Screenprint with diamond dust

**Myths: Mammy, 1981**

Screenprint

**Myths: The Shadow, 1981**

Screenprint

**Gun, ca. 1981**

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.

**\$ (4), 1982**

Unique screenprint

**Torso (Double), ca. 1982**

Screenprint with diamond dust

**Torso (Double), ca. 1982**

Screenprint

**Love, 1983**

Screenprint

## **Endangered Species, 1983**

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**

### **Screenprint**

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.

## **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.

## **Jane Fonda, 1982**

### **Screenprint**

## **Ads, 1985**

LEFT TO RIGHT:

**Apple**

**Volkswagen**

**Lifesavers**

**Van Heusen (Ronald Reagan)**

**The New Spirit (Donald Duck)**

**Blackglama (Judy Garland)**

**Chanel**

**Mobil**

### Screenprint

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.

**Ads, 1985**

**Paramount  
Rebel without a Cause (James Dean)**

Screenprint

**Art \$15, ca. 1985**

Screenprint on T-shirt

**Art \$15, ca. 1985**

Screenprint on T-shirt

**Keith Haring, 1986**

Screenprint on T-shirt

**Self-Portrait with Fright Wig, ca. 1986**

Screenprint on T-shirt

**Camouflage, 1987**

Screenprint

**Moonwalk, 1987**

Screenprint

# **Printers and Publishers 1963-1974**

Between 1963 and 1974 Warhol's prints were published by a variety of different parties, including art museums, galleries, and fine art presses. Large edition sizes for his Factory Additions works were made by commercial printers like Salvatore Silkscreen Company and Aetna Silkscreen Products. A list of printers and publishers for selected works in this gallery is below.

## **Birmingham Race Riot, 1964**

Ives-Sillman, Inc., New Haven Connecticut

Wadsworth Atheneum, Hartford, Connecticut

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

Maurice Beaudet, Paris, France

E.W. Kornfeld, Bern, Switzerland

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

Knickerbocker Machine & Foundry, Inc., New York

Original Editions, New York

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

Eugene Feldman, Philadelphia, Pennsylvania

Institute of Contemporary Art, Philadelphia,

Pennsylvania

**Marilyn Monroe (Marilyn), 1967**

Aetna Silkscreen Products, Inc. New York  
Factory Additions, New York

**Campbell's Soup I, 1968**

Salvatore Silkscreen Co., Inc. New York  
Factory Additions, New York

**Flash—November 22, 1963, 1968**

Aetna Silkscreen Products, Inc. New York  
Racolin Press, Inc., Briarcliff Manor, New York

**Campbell's Soup II, 1969**

Salvatore Silkscreen Co., Inc. New York  
Factory Additions, New York

**Flowers, 1970**

Aetna Silkscreen Products, Inc. New York  
Factory Additions, New York

**Electric Chair, 1971**

Silkprint Kettner, Zürich, Switzerland  
Bruno Bischofberger, Zürich, Switzerland

**Sunset, 1972**

Salvatore Silkscreen Co., Inc. New York  
David Whitney, New York

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

Alexander Heinrici, New York  
Peter M. Brant, Castelli Graphics and Multiples, Inc., New  
York

## **Printers and Publishers 1975-1987**

After employing a variety of printers and publishers during the 1960s and early 1970s, Warhol began to print his graphic works almost exclusively with Rupert Jasen Smith. He also frequently published his work under the title Andy Warhol Enterprises, Inc. In 1980, he entered into a partnership with Ronald Feldman Fine Arts who published many portfolios in the last seven years of Warhol's life. A sample list of printers and publishers for works in this gallery is below.

### **Ladies and Gentlemen, 1975**

Alexander Heinrici, New York

Luciano Anselmino, Milan, Italy

### **Mick Jagger, 1975**

Alexander Heinrici, New York

Seabird Editions, London, England

### **Skulls, 1976**

Gem Screens, New York

Andy Warhol Enterprises, Inc., New York

### **Muhammad Ali, 1978**

Rupert Jasen Smith, New York

Andy Warhol Enterprises, Inc., New York

**Shadows I, 1979**

Rupert Jasen Smith, New York

Andy Warhol Enterprises, Inc., New York

**Space Fruit: Still Lives, 1979**

Rupert Jasen Smith and Joe Grippi, New York

Grippi/Zivian Inc., New York

**Joseph Beuys, 1980**

Rupert Jasen Smith, New York

Editions Schellmann & Klüser, Munich, Germany/New  
York

**Ten Portraits of Jews of the Twentieth Century, 1980**

Rupert Jasen Smith, New York

Ronald Feldman Fine Arts, Inc., New York; Jonathan A  
Editions, Tel Aviv, Israel

**Endangered Species, 1983**

Rupert Jasen Smith, New York

Ronald Feldman Fine Arts, Inc., New York

**Ads, 1985**

Rupert Jasen Smith, New York

Ronald Feldman Fine Arts, Inc., New York

**Camouflage, 1987**

Rupert Jasen Smith, New York

Andy Warhol, New York

# **Eva Mudocci (after Munch), 1984**

Screenprint

This print was based on Edvard Munch's lithograph, *Eva Mudocci (The Brooch)*, 1903.