

# the warholian

curated by eric c. shiner

the milton fine curator of art at the andy warhol museum

Andy Warhol (1928-1987) was many things to many people—commercial illustrator, Pop artist, filmmaker, magazine publisher, socialite, painter and provocateur. He was both revered and ridiculed throughout his lifetime, often named one of the most important artists of the 20<sup>th</sup>-century, just as he was criticized as being a sell-out and charlatan. Regardless of one's stance on Warhol, one thing is certain: his legacy lives on today in seemingly ever-expanding spheres of influence within the realm of contemporary art. Warhol changed the way art is defined, understood, made and displayed in myriad ways, and here, in *The Warholian*, I have brought together dozens of works from the Susan Hancock Collection and interwoven them with several original Warhols *not* to draw clear lines of aesthetic influence or cultural lineage, but instead to create several groupings of artworks that might be said to be in dialogue with one another under the same headings that defined and inspired Warhol himself. As one navigates the exhibition space, a narrative emerges that tells just part of the story of Andy Warhol through the lens of fame, success, abundance and decline. Think about how these works relate to one another; decide what they are attempting to say; and indeed ponder how they might be labeled *Warholian*.

First and foremost, Warhol cannot be properly understood without recognizing that the pursuit of fame was the primary motivating force in catapulting him from the working-class streets of Pittsburgh to the upper echelons of New York high society. From an early age, he collected autographed portraits of movie stars, and his own art-making process was centered on the art historical canon of portraiture, whether that be an image of a soup can or Marilyn Monroe. Warhol painted some of the most iconic products and personas of his time and became world-famous for doing so, yet he was also deeply introspective, producing countless self-portraits over the course of his career. He often used film to capture his subjects' character, and his hundreds of Screen Tests are 4-minute-long journeys into his sitter's soul. Andy always knew that to depict fame and to be surrounded by celebrity was the key to securing his own place in the annals of art—and cultural—history. In summary, Warhol's work is thus infused with visions of glamour and fame in an endless pursuit of the American dream and its attendant success.

To that end, Warhol excelled at becoming both the most talked about artist in America—and certainly the most wealthy. The concept of financial success is a constant in Warhol's oeuvre, whether it be his depiction of a star like Marilyn Monroe or a consumer product like Barbie or Brillo soap pads. At first, Warhol's works were affordable, yet decades later, prime works now sell for tens of millions of dollars. Growing up in the Depression era, Warhol learned how to scrimp and save, and at the end of his life his estate was valued at over \$250 million. Success was a job for Andy, and one in which he thrived. Even in his studio environment, Warhol carried the concept of currency into his world, creating his famed Silver Factory to reflect both a pulsing industrial environment and to reference the silver screen of Hollywood and its attendant wealth, celebrity—and ultimately, its decadence.

The concept of excess also appears often in Warhol's work, whether it be through his regular use of repetition or the assembly-line production of his silkscreens and sculptures. Warhol was intrigued by the idea of becoming a machine or a robot so that he could always produce more and more. From his lush *Flower* paintings through to his commissioned portraits, Warhol experimented with the idea of filling his picture plane with similar imagery in abundance—or in duplicate, triplicate or more in the case of his *Elvis* paintings and commissioned portraits of the world's jet set crowd. For Warhol, more was more, and he adhered to that aesthetic with zeal.

Although Warhol certainly reached the pinnacle of the art world, he was always consumed by a fear of death. This likely sprung from his father's death when Warhol was a teenager—and later, the fact that he was shot and nearly killed by Valerie Solanis in 1968. Warhol was intrigued by the notion of death, and depicted it in his work from early examples such as his *Electric Chair* and *Car Crash* series through to later works focused on *Skulls* and *Guns* and *Knives*. Warhol died young at the age of 58 due to complications after a routine gall bladder surgery, and ironically, his last work to be publicly displayed was a *Last Supper* painting, a picture that belies Warhol's deep faith and spirituality. Although his life was filled with glamour, fame, notoriety and wealth, Warhol's complex and deeply intellectual approach to art-making is what ultimately guarantees that his legacy will live on for eternity.

## CHECKLIST

### Assume Vivid Astro Focus [27]

*A Very Anxious Feeling*, 2007  
Neon tubes  
6 x 30 x 2 inches

### Olaf Breuning [47]

*The Collectors*, 2007  
Pottery with plastic eyes in  
Plexiglass vitrine  
Dimensions variable

### Beth Campbell [26]

*Compact*, 2001  
Watercolor, pencil, and paper  
15 x 11 inches

### Rosson Crow [15]

*Pop Art Palladium*, 2009  
Oil, enamel, and acrylic on  
canvas  
84 x 114 inches

### Yayoi Deki [32]

*Untitled*, 2005  
Acrylic on paper  
11 3/4 x 11 3/4 inches

### Tracey Emin [8]

*Just Love Me*, 2001  
Neon  
10 11/16 x 39 3/4 inches

### Shepard Fairey [10]

*Obey Warhol*, 2010  
Mixed media and spray paint  
stencil  
30 x 44 inches  
Courtesy of Shepard &  
Amanda Fairey

### Hans-Peter Feldmann [29]

*Flower Pot*, 2008  
Mixed media  
Dimensions variable

### David Fischli & Peter Weiss [36]

*Plant*, 1987  
Black rubber  
16 x 7 x 7 inches

### Damien Hirst [42]

*For the Love of God, Laugh*  
2007  
Silk screen print with glazes  
and diamond dust on paper  
39 3/8 x 29 1/2 inches

### Jim Hodges [37]

*Untitled*, 1996  
Silver-plated chain with pins  
19 x 19 inches

### Johanna Kandi [45]

*Untitled (always have an exit  
strategy...)*, 2003  
Egg tempera on wood  
11 7/8 x 15 3/4 inches

### Jeff Koons [5]

*Balloon Dog (Red)*, 1995  
Porcelain  
10 1/2 x 10 1/2 x 5 inches

### Jeff Koons [4]

*Balloon Dog (Blue)*, 1995  
porcelain  
10 1/2 x 10 1/2 x 5 inches  
Courtesy of Brian Frasca

### Jeff Koons [6]

*Puppy*, 1998  
ceramic  
18 x 16 x 10 inches

### Jeremy Kost [28]

*Desert Shopping with Rainblo  
(Who...me)*, 2009  
unique Polaroid collage  
22 1/4 x 19 1/4 inches (framed)

### Yayoi Kusama [50]

*Nets Obsession*, 2004  
Acrylic on canvas  
63 3/4 x 63 3/4

### Sean Landers [41]

*Untitled "Comedy Crisis"*  
2005  
Oil on linen  
48 x 58 inches

### Burton Machen [40]

*Andy 3/15/2010 4:14:17pm*  
*Los Angeles, CA*, 2010  
Ed. 1/11  
Photographic pigment print  
24 x 36 inches  
Courtesy of Burton Machen

### Adam McEwen [38]

*Untitled (Richard)*, 2007  
C-print mounted on aluminum  
40 x 27 inches  
Edition 2/3, + 2AP

### Ryan McGinley [43]

*Dash Bombing*, 2000  
C-print mounted on aluminum  
30 x 40 inches

### Dave Muller [34-35]

*Time Out Stars (Fat & Thin)*  
2005  
diptych, acrylic on paper  
36 3/4 x 31 7/8 x 2 inches  
each (framed)

### Takashi Murakami [24]

*Creature of the Sphere*, 2003  
Acrylic on canvas mounted  
on wood  
27 1/2 inches in diameter

### Takashi Murakami [25]

*Soutatsu Garden*, 2001  
Acrylic on canvas mounted  
on wood  
20 x 72 inches

### Takashi Murakami [19]

*Monogram Multicolore-Black*  
2007  
Editioned Canvas on chassis  
16 x 16 inches

### Takashi Murakami [21]

*Monogram Mini Multicolore-  
Black*, 2007  
Editioned Canvas on chassis  
16 x 16 inches

### Yoshitomo Nara [7]

*The Little Pilgrim (Night  
Walking)*, 1999  
Fiberglass, yellow, white, blue,  
red, and brown acrylic, cotton  
28 x 19 x 19 inches, each

### Yan Pei-Ming [39]

*Crane*, 2006  
Oil on canvas  
32 x 32 inches

### Elizabeth Peyton [30]

*Flower Ben*, 2003  
95-color hand printed ukiyo-e  
woodcut  
14 1/2 x 10 inches

### Jack Pierson [18]

*Untitled (Elvis)*, 1992  
Offset paper (magazine pages)  
on canvas  
84 x 56 inches

### Richard Prince [12]

*Untitled (Portrait of Mother and  
a Woman Looking in Another  
Direction)*, 1978  
2 Ektacolor photographs  
33.5 x 41.5 inches

### Richard Prince [13]

*Nurses Dormitory #3*, 2003  
Ink jet and acrylic on canvas  
34 x 24 inches

### Richard Prince [22]

*Untitled (check painting) #17*  
2004  
Acrylic on canvas  
36 x 60 inches

### Richard Prince [17]

*Untitled (cowboy)*, 1999  
Ektacolor photograph  
59 1/8 x 83 1/8 inches  
Edition 2 of 2

### Nick Rodrigues [3]

*PORT-A-PARTY*, 2006  
Mixed media installation

### Kenny Scharf [51]

*Piano*, 2010  
Graffiti on piano  
39.5 x 60 x 68 inches  
Courtesy of Kenny Scharf

### David Shrigley [49]

*Black Bongs*, 2008  
Glazed ceramic (6)  
Variable

### Gavin Turk [11]

*Fright Wig*, 2004  
screen print  
14.96 x 45.7 inches  
Courtesy of Beth DeWoody

### Yuken Teruya [23]

*Three Seasons (Phillips,  
Sotheby's, Christie's)*, 2005  
paper, glue, 3 paper bags  
P: 4 x 14.125 x 11.25 in, S:  
4.5 x 10.75 x 13 in, C: 3.5 x  
12 x 12.875 in

### Conrad Ventur [2]

*Screen test Revisited*, 2009  
HD video  
Courtesy of Conrad Ventur

### Andy Warhol [16]

*Barbie*, 1985  
polymer paint on canvas  
36 x 36 inches  
Courtesy of Mattel

### Andy Warhol [33]

*Flowers*, 1964  
synthetic polymer and  
silkscreen on canvas  
14 x 14 inches (uf)  
Courtesy of Honor Fraser

### Andy Warhol [46]

*Skull (Green)*, 1975  
silkscreen ink on synthetic  
polymer painting on canvas  
15 x 19 inches  
Courtesy of Alan Finkelstein

### Andy Warhol [31]

*Vase Fleur Grise, Ombre Rose*  
1974  
Framed work on paper  
49 x 18 x 34 inches  
Courtesy of Alan Finkelstein

### Andy Warhol [9]

*Heart*, 1979  
silkscreen print on synthetic  
polymer on canvas  
8 1/8 x 8 1/8 inches  
Courtesy of Alan Finkelstein

### Andy Warhol [20]

*Dollar Sign*, 1982  
silkscreen on synthetic  
polymer paint on canvas  
10 x 8 inches  
Courtesy of Alan Finkelstein

### Andy Warhol [14]

*Black Marilyn*, 1967  
Silkscreen print  
36 1/2 x 36 1/2 inches  
Courtesy of Alan Finkelstein

### Andy Warhol [44]

*Electric Chair*, 1971  
Silkscreen print  
49 x 36 1/2 inches  
Courtesy of Alan Finkelstein

### Andy Warhol [1]

*Campbell's Soup Cans/Ferus  
Gallery Invitation*, 1962  
Courtesy of Shepard &  
Amanda Fairey

### Fred Wilson [48]

*Drip Drop Plop*, 2001  
21 blown glass elements  
Approximately 8 x 5 ft.

**\*Unless otherwise noted,  
all works are from the  
Susan Hancock Collection**