
UNVEILING COLOR DYNAMICS IN ANDY WARHOL’S “SHOT MARILYNS”: A STUDY ON VISUAL VARIATIONS AND PERCEPTION

A PREPRINT

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Abstract

This study delves into the comparative analysis of five distinct versions of Andy Warhol’s “Shot Marilyns,” focusing on the intricacies of their color composition and distribution. Employing a range of analytical methods, including relative conditional entropy, this research investigates the unique color distributions and interrelations present in each artwork. Through the clustering of the artworks and the meticulous examination of specified regions of interest (ROIs)—namely, the backgrounds, hair, eyeshadow, and faces—we have unearthed profound insights into the constructional variances and similarities among the images. Our findings reveal that the presupposed uniformity in the coloration of certain elements stands contradicted, thereby underscoring the complexity and illusionary nature of color perception in visual art.

Keywords shot marilyns · marilyn monroe · andy warhol · region of interest · python

1 Introduction

“Shot Marilyns,” an illustrious artwork by the American artist Andy Warhol, stands as a testament to his exploration of celebrity culture and the commodification of images. Created in 1964, this series features multiple depictions of Marilyn Monroe, crafted in the wake of her untimely demise, thereby immortalizing her status as a cultural icon. Warhol’s fascination with fame, consumerism, and the media’s influence on societal perceptions is evident in his innovative use of silkscreen printing. This technique, adopted in August 1962, facilitated a production-line approach in art-making, enabling Warhol to replicate images with minor variations. The “Shot Marilyns” series, inspired by Monroe’s death in the same year, utilized this method to produce screenprints of her image, employing photo stencils and a palette of vibrant inks to transfer her likeness onto canvas. This body of work underscores Warhol’s endeavor to dissect Monroe’s persona through repetitive imagery, each variation rendered in distinct colors and compositions, allowing for diverse visual interpretations.

The series’ repetitive nature serves as a critique of the pervasive commodification of celebrities, transforming them into ubiquitous symbols within popular culture. Warhol’s strategic use of bright, contrasting colors aims to encapsulate Monroe’s dynamic celebrity essence, with the vivid hues underscoring her societal allure and influence. This study seeks to analyze the pixel color distribution in RGB space across the five “Shot Marilyns” images, examining the interplay between primary colors through relative conditional entropy. Such an analysis aims to reveal the underlying emotional and symbolic connotations Warhol might have intended, with color distributions potentially reflecting varied moods and themes.

In 1964, an intriguing incident further contributed to the series’ lore when Dorothy Podber, a performance artist, mistakenly received permission from Warhol to “shoot” the Marilyns, leading to an act of literal gunfire that damaged four of the five canvases. This event birthed the “Shot Marilyns,” adding a layer of physical and conceptual depth to the artwork. Part of our project involves digitally restoring the “Blue Marilyn,” focusing on the gunshot damage, by analyzing and replicating the surrounding area’s color distribution.

This paper is intended for publication in the Journal on Computing and Cultural Heritage and aims to shed light on the technological intersections of art restoration and analysis, using Warhol’s “Shot Marilyns” as a pivotal study case.



(a) Figure 1.1: Orange Marilyn



(b) Figure 1.2: Red Marilyn



(c) Figure 1.3: Turquoise Marilyn



(d) Figure 1.4: Blue Marilyn



(e) Figure 1.5: Eggblue Marilyn

Figure 1: Different color variations of Marilyn Monroe

2 Methods

An image comprises pixels, with each pixel containing three color components: Red (R), Green (G), and Blue (B), denoted as (R, G, B) respectively. These components define the intensity of the respective colors, with each component represented by an integer value within the range of $[0, 255]$ in the RGB color space. Therefore, each color component is a discrete variable capable of assuming 256 distinct values. In the equations below, $Y = y$ or $X = x$ can be selected from any of the three color components, R, G, or B.

2.1 Entropy Calculation

The probability of a specific color component, $P(Y = y)$, is determined by dividing the number of pixels with color coordinates corresponding to that component by the total number of color components in the

entire image. The following equations illustrate the calculation of entropy, conditional entropy, and relative conditional entropy

The entropy of a color component Y is defined as:

$$H(Y) = - \sum_{y=0}^{255} P(Y = y) \cdot \log(P(Y = y)) \quad (1)$$

The conditional entropy of Y given X is given by:

$$H(Y|X) = \sum_{x=0}^{255} P(X = x) \cdot H(Y|X = x) = - \sum_{x=0}^{255} \sum_{y=0}^{255} P(X = x, Y = y) \log_2 \left(\frac{P(X = x, Y = y)}{P(X = x)} \right) \quad (2)$$

The relative conditional entropy is calculated using the following formula:

$$HR(X|Y) = \frac{H(X|Y)}{H(X)} \quad (3)$$

2.2 K-Means Clustering Analysis

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3 Data Description

Our study utilized a dataset comprising five images, each retrieved via URL links provided by “The Interior Review” website [1]. The images, titled Orange Marilyn, Red Marilyn, Turquoise Marilyn, Blue Marilyn, and Eggblue Marilyn, are digitally encoded in the RGB color model. This model synthesizes a spectrum of colors through the additive mixing of Red, Green, and Blue light. The intensity of each primary color is quantized into discrete levels, ranging from 0 to 255, offering a finite palette within this cubic color space. The dimensions of each image are 960 by 960 pixels, totaling 921,600 unique data points per image, each specified by a distinct location and its chromatic composition.

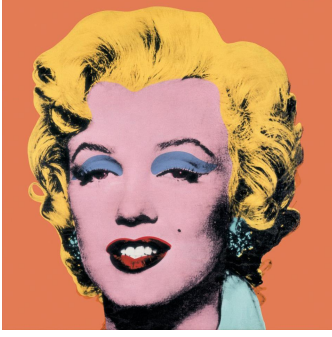
4 Data Exploration and Visualization Analysis

Our initial analytical procedure involved scrutinizing the RGB channels of the images and assessing their distribution profiles. Figure 3 delineates the variation in the red, green, and blue distributions across the five images. Notably, images (A) and (D) display pronounced disparities when contrasted with the others. For instance, in the (A) Orange Marilyn image, the blue channel’s most significant probability density is localized within the [50, 100] interval, reaching an estimated 27%. The green channel’s peak probability lies between [120, 130], at around 28%. Similarly, a notable concentration for blue is observed in the [220, 240] range with a likelihood of approximately 29%.

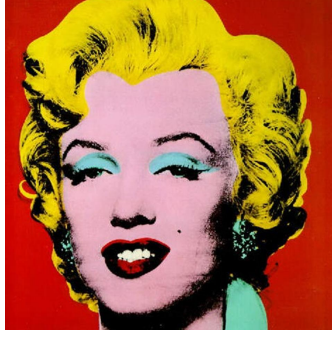
Intriguingly, image (D) mirrors the (A) Orange Marilyn in terms of green channel probabilities, predominantly in the [120, 130] range. However, it diverges markedly in the red and blue spectra. Image (D) features a red channel probability apex in the [70, 80] interval, representing a 32% likelihood, while its blue channel’s highest probability is within the [190, 210] range, also accounting for a 32% probability. The divergence in the red and blue channel distributions between images (D) and (A) accentuates their unique attributes in the collective color distribution.

5 Clustering based on Whole Images

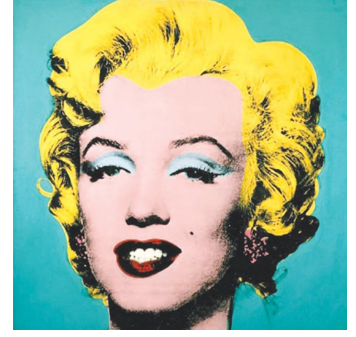
To analyze the distribution of RGB colors in a 2D space, we plotted each color channel against the others for the entire image. Figures 5 to 9 display a series of scatter plots, with each dot representing a single pixel. The top three scatter plots in each figure show the distribution of pixel colors in the 2D RGB space, using combinations of Red, Green, and Blue coordinates. The bottom three scatter plots use grayscale to represent the intensity of each color component. In these grayscale plots, lower intensity values appear as white, while



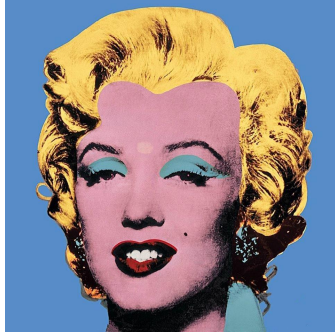
(a) Figure 1.1: Orange Marilyn



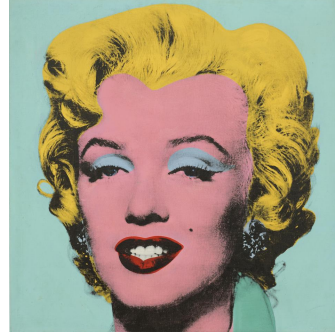
(b) Figure 1.2: Red Marilyn



(c) Figure 1.3: Turquoise Marilyn



(d) Figure 1.4: Blue Marilyn



(e) Figure 1.5: Eggblue Marilyn

Figure 2: Different color variations of Marilyn Monroe

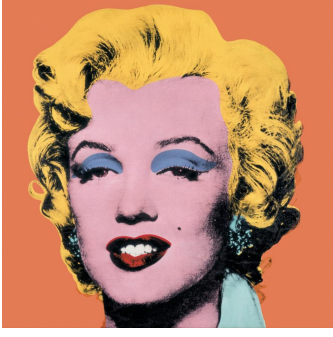
higher intensity values appear as black. Specifically, the leftmost panel illustrates the relationship between red and green, with blue represented in grayscale. The middle panel shows the interplay between red and blue, with green in grayscale. The rightmost panel depicts the interaction between green and blue, with red in grayscale.

In Figure 5, the four scatter plots depict the RGB color distribution for the Orange painting of Marilyn Monroe. Top scatter plots show Green vs. Red, the middle plot displays Blue vs. Red, and the right plot presents Blue vs. Green. Each point represents a pixel centroid in the painting. We can observe that yellow and orange are prominent across all scatter plots. The bottom three graphs replicate the top three scatter plots but use grayscale to represent the intensity of the absent color. In the left plot, darker points indicate a higher presence of blue; in the middle plot, darker points signify a greater prominence of green; and in the right plot, darker points represent the prominence of red.

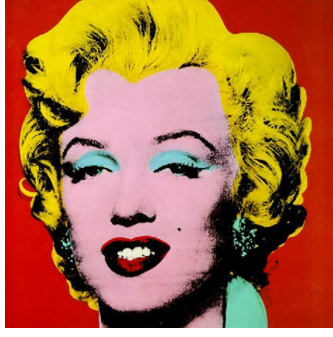
In the left and middle scatter plots, the most significant presence of blue and green is concentrated near the right corner of the graph but is not very prominent overall. In contrast, the right scatter plot shows darker points throughout, indicating a substantial presence of red. This observation aligns with the painting's color scheme, featuring an orange background and yellow hair, both of which require a high content of red.

Rewrite: "Figure 4 illustrates the RGB color distribution for Andy Warhol's Orange Marilyn painting through four scatter plots from different angles. Each plot represents the intensity distribution of the red, green, and blue channels, with each point corresponding to a pixel centroid in the painting. The scatter plots reveal a predominant presence of yellow and orange hues, reflecting the painting's color scheme of an orange background and yellow hair, which requires a high red content. Notably, Figure 4.1 and Figure 4.2 emphasize the horizontal and diagonal spread of colors, while Figure 4.3 and Figure 4.4 highlight the vertical distribution, showing significant concentrations of red and blue. These visualizations collectively demonstrate the intricate balance of colors in Warhol's work, showcasing the dynamic interplay and prominence of specific hues that contribute to the painting's iconic visual impact."

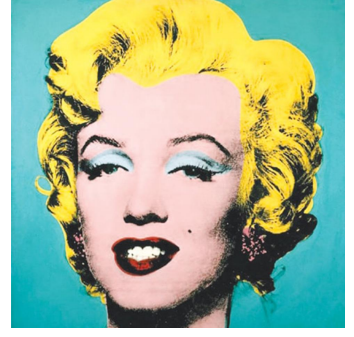
In Figure 6, the top three scatter plots show the color distribution for the Red shot of Marilyn Monroe. The left plot represents Green vs. Red, the center plot shows Blue vs. Red, and the right plot displays



(a) Figure 1.1: Orange Marilyn



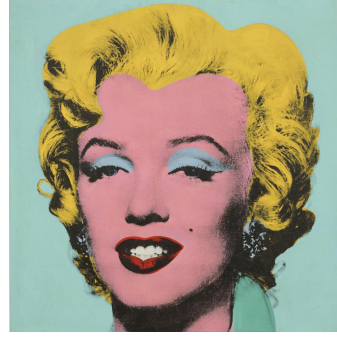
(b) Figure 1.2: Red Marilyn



(c) Figure 1.3: Turquoise Marilyn



(d) Figure 1.4: Blue Marilyn



(e) Figure 1.5: Eggblue Marilyn

Figure 3: Different color variations of Marilyn Monroe

Blue vs. Green. Although the presence of all colors makes it challenging to interpret the plots, the color distribution appears more balanced in this case.

The bottom three scatter plots present the same data in grayscale, where darker pixels indicate a higher prominence of the absent color. In the left plot, darker pixels signify a greater presence of blue. In the center plot, darker pixels represent a higher prominence of green. In the right plot, darker pixels indicate the prominence of red.

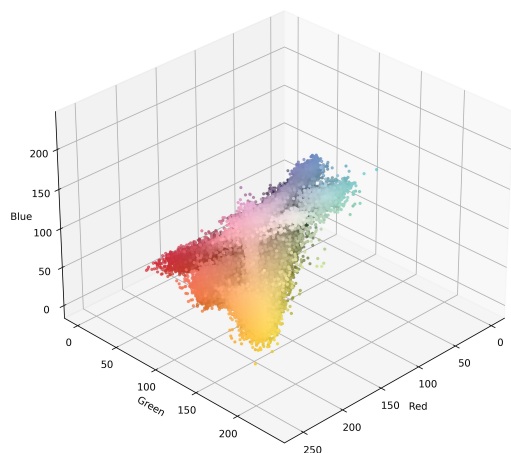
From the left plot, we observe that blue is not highly prominent. However, the center and right plots show a greater presence of green and red. Red is particularly prominent, which aligns with the red background of the image. Despite this, green also shows a significant presence.

6 Clustering based on Region of Interest (ROI)

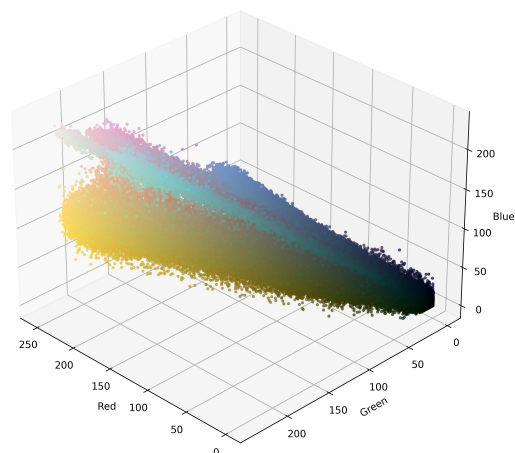
7 Repair Gunshot of Image

8 Disuccsion

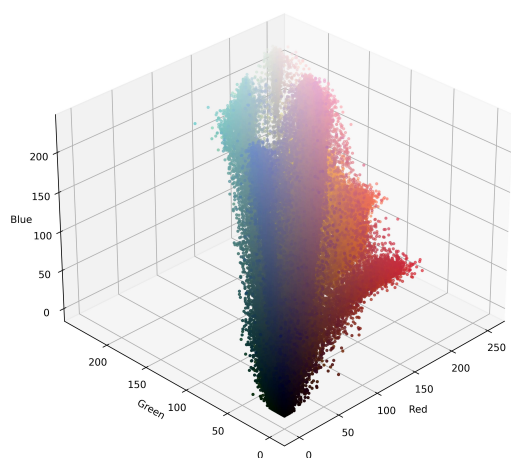
9 Conclusion and Future Work



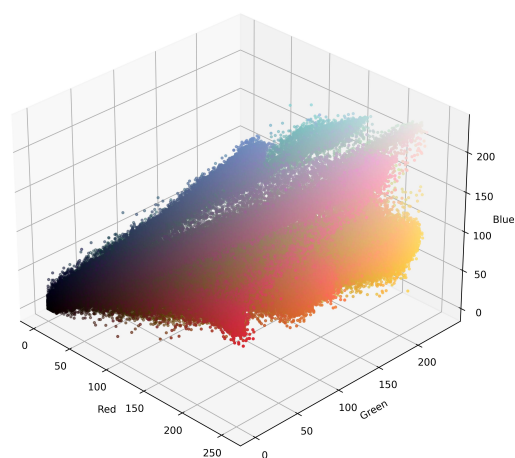
(a) Figure 4.1: Orange Marilyn Angle 1



(b) Figure 4.2: Orange Marilyn Angle 2

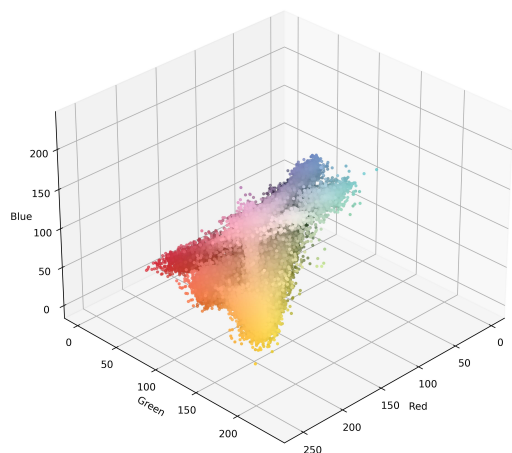


(c) Figure 4.3: Orange Marilyn Angle 3

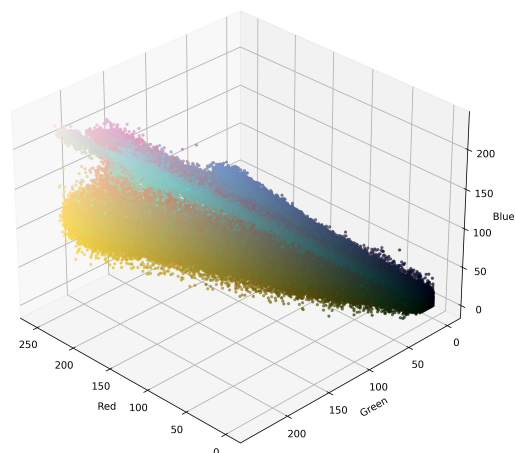


(d) Figure 4.4: Orange Marilyn Angle 4

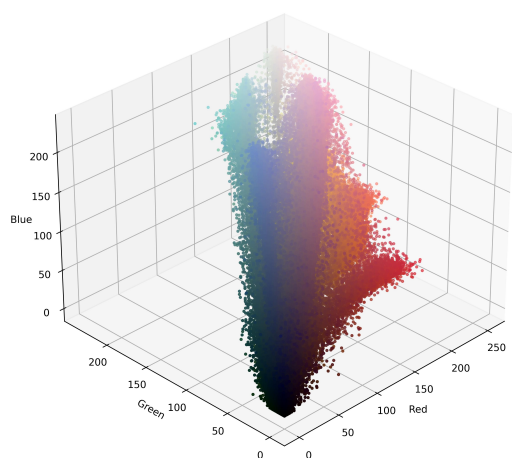
Figure 4: Scatter Plot of Orange Marilyn



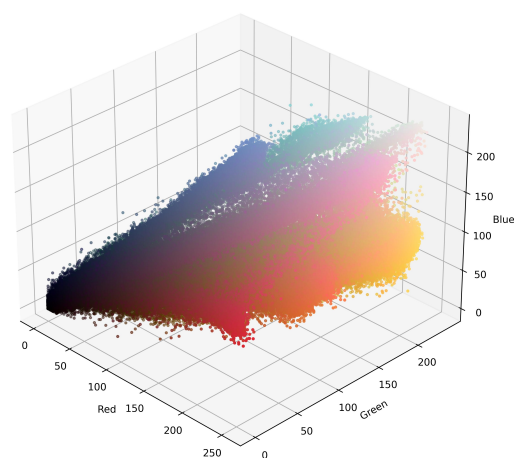
(a) Figure 4.1: Orange Marilyn Angle 1



(b) Figure 4.2: Orange Marilyn Angle 2



(c) Figure 4.3: Orange Marilyn Angle 3



(d) Figure 4.4: Orange Marilyn Angle 4

Figure 5: Scatter Plot of Orange Marilyn