



PETRICHOR & **ANDY WARHOL**



07/25





Andy Warhol

Andy Warhol was an American visual artist, film director, and producer.

A leading figure in the pop art movement, Warhol is considered one of the most important artists in the 20th century

Born Andrew Warhol, Andy was the youngest of three boys. His parents were poor Czechoslovakian immigrants. Andy's father, Andrei, was a stern man who died of peritonitis when Andy was 13. His mother Julia, however, was made of very different stuff. Though her English was never good, she loved to gossip and tell stories and draw pictures of cats. She doted on Andy, whom she seems to have felt required special care.

Although Warhol would continue to create paintings intermittently throughout his career, in 1965 he "retired" from the medium to concentrate on making experimental films. Despite years of neglect, these films have recently attracted widespread interest, and Warhol is now seen as a forefather of independent film.

Drella was a nickname for Warhol coined by Warhol superstar Ondine, a contraction of Dracula and Cinderella, used by Warhol's crowd but never liked by Warhol himself.

01



Warhol told interviewers that the idea came about because he spent 20 years eating a tin of Campbell's Tomato soup everyday for lunch, before he was able to afford the cost of dining out

Warhol first exhibited the series in 1962 at the Ferus Gallery in Los Angeles. The pieces were presented on shelves that were purportedly installed to ensure the works were all level, however later this hang was read as an attempt to replicate a supermarket display of mass produced goods.

The exhibition was initially met with criticism – one commentator said of Warhol, “This young ‘artist’ is either a soft-headed fool or a hard-headed charlatan,” while Willem de Kooning famously called him “a killer of beauty” – and only a small number of the works were sold, the first to actor Dennis Hopper.

CAMPBELL'S SOUP



CAMPBELL SOUP CAN



Each soup can is painted in red, white, and gold, defined by a clean, graphic style and black outlines. Warhol depicts the cans slightly from above, showing the metal top's gray and black grooves and raised rim.

The paintings may first appear to be mechanically produced. But there are variations from one image to the next. Not only does the flavor of soup change from canvas to canvas, but irregularities in the paint's application reveal that these pictures were painted by hand.

The Campbell's Soup Cans represent the beginning moment of Pop art. The Pop artists, in many cases, and certainly in Warhol's, came from working-class backgrounds. Bringing normal American topics, values, habits into the world of fine art was very important to them, both artistically and ethically.

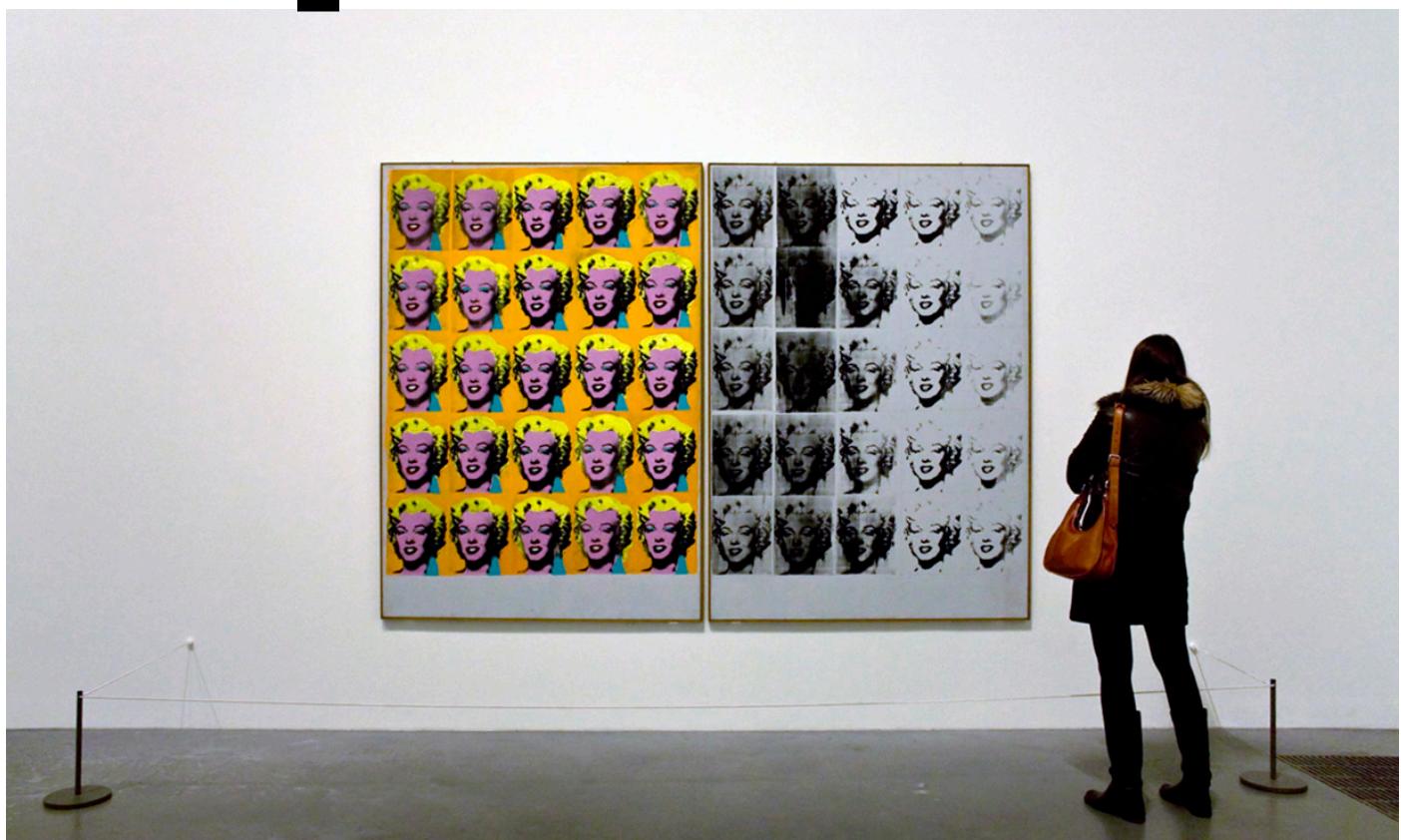
03



MARYLIN DIPTYCH
by
ANDY WARHOL



repetition



Warhol takes as the subject of his painting an impersonal image. Though he was an award-winning illustrator, instead of making his own drawing of Monroe, he appropriates an image that already exists. Furthermore, the image is not some other artist's drawing, but a photograph made for mass reproduction.

Half of the Marilyn's diptych was heavily and extremely pigmented while the other half was colored in black and white. Overall, the work was a complete commentary on the some relation between Monroe's life and death. The format of the Marilyn Diptych, 1962, mirrors the form of a Christian work of art depicting the Virgin Mary on one side and the crucified Jesus on the other. The comparison with the total religious work references the idolization of Marilyn Monroe.

"In August 62 I started doing silkscreens. I really wanted something stronger that gave more of an assembly line effect. With silkscreening you pick a photograph, blow it up, transfer it in glue onto silk, and then roll ink across it so the ink goes through the silk but not through the glue. That way you get the same image, slightly different each time. It was all so simple quick and chancy. I was thrilled with it. When Marilyn Monroe had happened to die later on that month, I got the idea to make screens of her beautiful face the first Marilyns."
-Andy Warhol

05



QUEER ICON

As a young gay man and very successful commercial illustrator in 1950s New York, Andrew Warhol, quickly learned the queer necessity of subtext and never forgot it. Soon, he and his Pop Art companions were the first 'fine artists' to engage in concerted ways with issues of identity, gender and his sexuality in strikingly modern ways.

In essence, camp is a some irreverent attitude one that shades into the subversive by first resisting, then after taking back and repurposing. For Pop artists like Andy Warhol it was precisely this camp's changing sensibility or persona that kept generated their kitschy images and objects, and made space for reinventing the body itself. At a time when camp was essentially a synonym for gay, Sontag declared 'being' and identity as a fluid and liberatory performance.



Precisely because of its deliberately self-conscious and ironic complexity, Pop Art can be anything to anyone, which is part of its distinctly enduring appeal. Like the best of modern art, it holds up a mirror to its audience. But it shouldn't be forgotten that within its very historical, political and cultural context, Pop Art was deeply radical and its legacy profound.

Whether or not anyone's noticed, Pop Art, and Andy Warhol, turned the mainstream queer. He changed the queer space for many designers





TASTE THE FEELING



Coca-Cola Bottles art was created the year that Andy Warhol developed his to pioneering silkscreening technique, which allowed him to produce his paintings through a mechanical process that paralleled his use of mass culture subjects.

In his deadpan and ironic way, Warhol at once criticized and glorified the consumerist idols and surface values of America's media, saturated postwar culture.

"A Coke is a Coke," he later explained, "and no amount of money can get you a better Coke than the one the bum on the corner is drinking." Andy Warhol used the famous Coca-Cola bottle as a powerful and thoughtful symbol to represent the cultural consistency in America especially amongst the youth. He placed the Coke bottle alongside contrasting elements like celebrity, disaster, and everyday scenes.

Green Coca-Cola Bottles completely took over as a mainstream item and had converted it into a piece of art. Warhol's piece utilized a silkscreening technique, which mechanized some aspects of the painting but featured individualized "unevenness" across the painting.

The painting engenders an optimistic message for the American public, described in Warhol's own words: "What's grand about this country is that America started the tradition where the richest consumers buy essentially the same thing as the poorest... you can know that the President drinks Coke, Liz Taylor drinks Coke, and, just think, you can drink Coke, too. A Coke is a Coke, and no amount of money can get you a better Coke."

According to a friend of Warhol's, he began to focus on pop art paintings of Coca-Cola bottles and asked for critique on them. "It wasn't until he did the series of Coke bottles and got the feedback, that he found his genre."

Warhol also famously had created Coca-Cola, which sold in 2013 for \$57.3 million at Christie's. Throughout his career, he created 15 artworks related to Coca-Cola, according to the corporation. Warhol famously noted that Coca-Cola was one of America's great equalizers.

Similar to his Campbell's Soup prints, Warhol's inclusion of Coca-Cola in his films extended to this exploration of commercial repetition in American life. He used the bottle in his films as a kind of visual punctuation, drawing full attention to the complete standardization of consumer culture. In his really famous film "Empire," Warhol challenged the traditional boundary between "high art" and mass culture. Highlighting celebration and subversion.





THE VELVET UNDERGROUND



Andy Warhol

09



PRODUCTION



The Velvet Underground's relationship with Warhol began in late 1965 and evolved into the band's incorporation in his multi-sensory productions, Warhol, Up-Tight, and Exploding Plastic Inevitable. Stepping into his role as producer, Warhol also secured studio time to record their first album at Scepter Studios in New York City.

In April 1966, the Velvet Underground recorded their songs unsigned to a record label and without executive oversight which allowed them greater creative freedom. As Warhol encouraged the band to stay true to their sound, the battered studio provided the home to the Velvet Underground's first professional recording session. Although an acetate version, which was made from these master tapes, was released for the 45th anniversary of the album, it is of a different sonic quality.

Warhol considered himself a founder of the band but also spoke of himself as a "sponsor" of the band that played daily in his fashionable Factory. The Factory was Warhol's studio but so much more. It was a hotbed of artistic experimentation, sixties pop stars, vamping models waiting to be discovered, weird poets trapped in the moment, sex shows including homosexuals (illegal in those days), all of them enjoying the best drugs 1960s Manhattan had to offer.

Patrons ranged from Hollywood stars like Edie Sedgewick and Marilyn Monroe and wealthy New York society to people living on the street. When he discovered The Velvets, Warhol was already recognized as one of the fathers of Pop Art and the godfather of any avant-garde New Yorker with an original artistic bone in their bodies. He would subsequently be credited for experimental rock music, founding Interview Magazine, authoring numerous books, and one of the very first famous people in the US to live openly as a homosexual. Constantly carrying the burden of a plethora of projects in his back pocket, Warhol made time for the band when fellow filmmaker Barbara Rubin introduced them.

Soon The Velvets were the blue moon in Warhol's orbit. He took over as their manager and booked gigs they never would otherwise.

Warhol's first act was to incorporate a second woman into the group: German model, actress, drug fiend, and artist in her own right...the pecunious Nico. The act was redubbed The Velvet Underground and Nico. VU was already unusual for their female drummer, Mo Tucker. Nico brought a gloomy, austere quality to their songs. She sexualized the band in a way Mo Tucker, the picture of androgyny, simply could not.



11

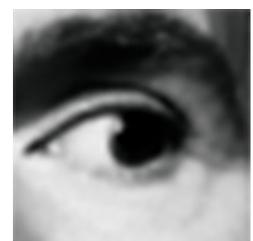
ANDY



WARHOL



Edited & Compiled by Ved



Sources

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.History Oasis
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