1961

**FEBRUARY** Warhol purchases a Jasper Johns drawing, *Light Bulb* (1958, private collection), from the Leo Castelli Gallery for $450, which he pays in installments. This year, he also purchases six Frank Stella paintings, three Johns lithographs, an Ellsworth Kelly watercolor, a Ray Johnson collage, and a painted shirt by Jim Dine.


**MAY** Warhol is rejected by the Leo Castelli Gallery, reportedly for his artworks’ similarity to those of Roy Lichtenstein, whom Castelli is already showing.

**1962**

**MAY** Warhol is featured in *Time* magazine alongside Roy Lichtenstein, Wayne Thiebaud, and James Rosenquist in the first mass-media article on American Pop, despite never having shown his Pop work in a gallery. The article mentions that he is working on a series of “portraits” of Campbell’s Soup cans and includes a photo of him — the only picture of an artist in the story — eating soup.

By November, the artist and critic John Coplans can remark that the soup cans are “now famous.”

Henry Hopkins, writing in *Artforum*, is bemused but positive overall: “To those of us who grew up during the cream-colored thirties . . . this show has peculiar significance . . . Warhol obviously doesn’t want to give us much to cling to in the way of sweet handling, preferring instead the hard commercial surface of his philosophical cronies . . . However, based on formal arrangements, intellectual and emotional response, one finds favorites. Mine is *Onion*.”

**Warhol pictured in “The Slice-of-Cake School,” Time, May 11, 1962.**

**MAY TO JULY** Twenty of Warhol’s paintings are consigned to the Martha Jackson Gallery in New York. Reporting a negative reaction to his work, she cancels a planned solo exhibition for December. Jackson never exhibits them, but ten are sold and the remaining ten returned to Warhol.

**JULY** He has his first solo show of Pop paintings in a gallery, at the Ferus Gallery in Los Angeles, where his paintings 32 *Campbell’s Soup Cans* are displayed on a ledge along the wall. Though Ferus’s Irving Blum advises Warhol to set a “low price level during initial exposure,” a gallery down the street nevertheless counters with real soup cans, offering two for 33¢. The *Los Angeles Times* is nonplussed and puts forth the antipodal interpretive possibilities that will loom over Warhol for decades to come: “This young ‘artist’ is either a soft-headed fool or a hard-headed charlatan.” Blum soon acquires the entire set.

This timeline surveys some of the most notable moments in Warhol’s critical and popular fortunes during his lifetime and beyond. By no means intended as an exhaustive account of the artist’s influence, this selective chronology offers a broad overview of Warhol’s cultural ubiquity and suggests the impossibility of a complete telling given the singular breadth of his impact and staying power. From the art world to the world of commerce, from the physical world to the world of ideas, and from politics to popular entertainment, widespread interest in Warhol has lasted for more than fifty years and his hold on us has shown no signs of flagging.

**THE WARHOL EFFECT**

**A TIMELINE**

**REBECCA LOWERY**

This timeline surveys some of the most notable moments in Warhol’s critical and popular fortunes during his lifetime and beyond. By no means intended as an exhaustive account of the artist’s influence, this selective chronology offers a broad overview of Warhol’s cultural ubiquity and suggests the impossibility of a complete telling given the singular breadth of his impact and staying power. From the art world to the world of commerce, from the physical world to the world of ideas, and from politics to popular entertainment, widespread interest in Warhol has lasted for more than fifty years and his hold on us has shown no signs of flagging.
NOVEMBER Warhol has the first solo gallery show of his Pop paintings in New York, at the Stable Gallery. The show features Marilyn and Elvis paintings, among others, and sells out. Gene Swenson disagrees with the notion of Warhol as social critic (“He never uses satire”), arguing instead that Warhol “simply likes the people he paints” and that his work is “full of good will and a large natural talent.”

Old-guard critics tend to decry the show; for example, Dore Ashton writes, “The air of banality is suffocating.” In contrast, the formalist critic Michael Fried is surprisingly “moved by Warhol’s beautiful, vulgar, heart-breaking icons of Marilyn Monroe.” He finds Warhol to be the “most spectacular” of the Pop artists and his work to be “brilliant” technically, with “passages of fine, sharp painting,” yet suggests that the contemporary nature of the subject matter may render Warhol unintelligible and thus obsolete in the future.

DECEMBER The Museum of Modern Art (MoMA) accepts architect Philip Johnson’s donation of Gold Marilyn Monroe (1962) (p. 56) to its permanent collection.

1963

JANUARY Donald Judd is unimpressed with Warhol’s exhibition at the Stable Gallery. Writing in Arts Magazine, he notes, “It seems that the salient metaphysical question lately is ‘Why does Andy Warhol paint Campbell Soup cans?’ The only available answer is ‘Why not?’ The subject matter is a cause for both blame and excessive praise. . . . The novelty and absurdity of the repeated images of Marilyn Monroe . . . and the Coca-Cola bottles is not great.”

MARCH–JUNE The curator Lawrence Alloway includes Warhol in “Six Painters and the Object” at the Solomon R. Guggenheim Museum, alongside artists such as Roy Lichtenstein and James Rosenquist. The show travels to seven additional venues across the country. Reviewing the exhibition for Vogue, Aline Saarinen savages Warhol (“the pop-art kid” whose “face . . . you expect to see smeared with jam from an after-school sandwich”), seeing in his personal and artistic lack of affect “weak ways of seeing and feeling.” Time agrees that Warhol is childlike, stating that his work “can be excruciatingly monotonous, [and] the apparently senseless repetition does have the jangling effect of the syllabic babbling of an infant — not Dada, but dadadadadada.”


In contrast, ironic commentary on American mass culture is precisely what some other observers discern. The New York Times sees Warhol as a satirist and says that the “New Realists” show “marks the entrance of artists into social criticism.” Another critic later writes that the “deep, dark secret of Pop art is that it is anti-popular with a vengeance.”

Warhol consigns six paintings and six drawings to the Ileana Sonnabend Gallery in Paris. She exhibits three of them the following May in a group show of American Pop art.
Warhol also designs the cover of the fourth issue of *C: A Journal of Poetry*, which was edited by the poet Ted Berrigan (see p. 78). The cover features Malanga posed with the esteemed poet and critic Edwin Denby, on whose work the issue was focused. It is the first known instance of Warhol having a silkscreen made from a Polaroid image. On the back cover, the men kiss, which created a minor scandal when the issue was released.22

The dapper Irving Blum of Los Angeles’s Ferus Gallery, the first gallery to show Warhol’s Pop paintings (see July 1962), wears a shirt emblazoned with a detail from the artist’s *Troy Donahue* series in a full-page ad in *Artforum*, September 1963.

**OCTOBER** Three paintings by Warhol are included in a group show of American Pop at the Institute of Contemporary Art, London.

**NOVEMBER** Gene Swenson interviews Warhol in *ARThive*. Though heavily edited, the interview demonstrates Warhol’s preternatural ability to make trenchant yet impenetrable statements, which would come to define his public persona: “I think everybody should be a machine. I think everybody should like everybody.”23

President Kennedy is assassinated in Dallas on November 22. Warhol begins his *Jackie* series shortly thereafter.

**JANUARY** Warhol moves with Malanga to 231 East 47th Street, which would soon become the first Factory, home to his “superstars.” Warhol instructs his assistant Billy Name (Linich) to decorate it with mirrors, aluminum paint, and foil, or “silver.” Warhol exhibits his *Death and Disaster* series at Ileana Sonnabend’s gallery in Paris, marking his first solo European show. The critic Alain Jouffroy writes rapturously in the catalogue, encapsulating the existentially inflected reaction to Warhol in France: “In front of these pictures we are stripped, cleansed, purified as though through contact with a natural element: the sea, fire, a glacial wind. . . . The paintings become the sacred scenes of a godless world.”25

*Sleep* debuts at the Gramercy Arts Theatre. Running for four nights, it losses $382.05.23

**APRIL** The Thirteen Most Wanted Men, Warhol’s response to a commission for the World’s Fair in New York, is installed on the front of the New York State pavilion. Governor Nelson Rockefeller almost immediately orders it removed, perhaps in fear that it will offend his Italian-American constituents.23

On April 21, Warhol’s second show at the Stable Gallery opens. He opts to fill the gallery with Brillo, Heinz, Campbell’s, and Del Monte boxes. Inspired by the Brillo boxes, the philosopher Arthur C. Danto decides to develop a philosophy of art. His first essay on the subject describes the boxes as a “whole new class of artworks” that calls into question the very distinction between art and life.24

In *Arts Magazine*, Sidney Tillim agrees that Warhol is exploring the limits of art, but thinks there are darker implications. For him, the show is “an ideological tour de force . . . [of] essential nihilism . . . an instant of sublime but compulsive negation.”23

Marcel Duchamp soon voices his own bid for Warhol as a conceptual artist: “If you take a Campbell’s soup can and repeat it fifty times, you are not interested in the retinal image. What interests you is the concept that wants to put fifty Campbell’s soup cans on a canvas.”23

Barbara Rose advances the idea of Warhol as cipher: “I don’t know if it’s art, but as pure expression of the zeitgeist Warhol is without equal. That he draws such rancorous responses has more to do with the ugliness of the spirit of the times than it has to do with Warhol, who allows himself passively to be the instrument of its expression.”23

**MAY** Campbell’s product marketing manager sends Warhol several cases of tomato soup, remarking that the company admires his work and that it has “evoked a great deal of interest here . . . for obvious reasons.” Warhol follows up by asking Name to see if the company will buy a group of *Campbell’s Tomato Juice* boxes. The company politely declines.26

**JULY** Warhol films almost seven hours of a stationary view of the Empire State Building from an office in the Time-Life Building. The result is *Empire*, which is premiered in March 1965 and projected in slow motion to extend the footage to just over eight hours.

**SUMMER** Warhol wins the Independent Film Award from *Film Culture Magazine*.

**SEPTEMBER** At the Factory, the renegade artist Dorothy Podber, a friend of Name’s, shoots a pistol at a stack of *Marilyn* paintings. The bullet goes straight through Monroe’s forehead.23

Warhol at “The American Supermarket,” an exhibition at Paul Bianchini’s Upper East Side gallery. Visitors to the show buy autographed soup cans for $6 each.
NOVEMBER Calvin Tomkins writes of Warhol’s *Campbell’s Soup* paintings in *Life*: “Repeated over and over again in numbing sequence, their effect is decidedly hostile. Warhol may, in fact, be painting the archetypal 20th Century nightmare.”

NOVEMBER–DECEMBER Warhol’s exhibition of *Flowers* at the Leo Castelli Gallery sells out. *Newsweek* covers the opening, describing him as “the Peter Pan of the current art scene,” “a legend of pop art,” and “Saint Andrew.” For Thomas Hess, “Warhol is the brightest of Pop artists” and his achievement is to make “empty metaphysical vessels that are continually being filled with real money, which is an undeniable triumph, sociologically.”

Photographer Patricia Caulfield later sues Warhol for using her photograph as the source for the series.

Warhol appears for the first time on a magazine cover, the December 1964 issue of *Artforum*. Rather than featuring an artwork by Warhol, however, the magazine uses a 1963 photograph of him by Dennis Hopper, suggesting Warhol’s already iconic status. The image is also repeated in a grid reminiscent of Warhol’s serial compositions, pointing to the emergence of a recognizably “Warholian” style.

In the same month, Warhol’s reputation as a maker of stars begins to take shape with the publication of Tom Wolfe’s article “The Girl of the Year,” about Warhol’s first superstar, Baby Jane Holzer, whom another critic called “his first major creation in the medium of Pop people.”

1965

JANUARY Warhol designs the cover for *Time* magazine’s January 29, 1965, issue titled “Today’s Teen-Agers.” *Life* notes that Warhol “is as successful these days with his movies as he was when he was painting giant Campbell’s soup cans. . . . Now august museums like the Metropolitan and the Carnegie are running special screenings of his and other underground filmmakers’ work.” The article goes on to deem them “a droll [joke], but not very.”

FEBRUARY Philip Leider in *Artforum* describes “the electric influence [of] Warhol, as a personality and as an artist” and “the virtual idolatry with which [Warhol] is regarded by a younger generation of painters” and filmmakers.

Underscoring the point, an eighteen-year-old John Waters responds to *Life* magazine’s critique of underground cinema: “Sirs: It is bad enough when your magazine lambastes Flaming Creatures, Andy Warhol’s films and the underground movie industry in general—BUT when you start picking on Candy, that is too much! Some people are content to read Edna Ferber and see My Fair Lady all their lives—but some are able to experiment and try something new. Obviously not you.” The letter is signed “John S. Waters Jr., Lutherville, Md.”

MARCH Warhol’s films (including *Henry Geldzahler* [1964], left, and Robert Indiana in *Eat* [1964], right) are the set dressing for a fashion spread in the March 19, 1965, issue of *Life*: “Underground Clothes: Bizarre Styles to Match Avant-Garde Film.”

APRIL Warhol hosts the Fifty Most Beautiful party at the Factory on April 25. The varied, star-studded group of guests includes Judy Garland, Tennessee Williams, William S. Burroughs, Montgomery Clift, and Rudolf Nureyev.

MAY Warhol’s exhibition of *Flowers* opens at Ileana Sonnabend’s gallery in Paris. Peter Schjeldahl later writes that it is one of two experiences that inspired him to become an art critic. John Ashbery reports in the *Paris Herald Tribune* that Warhol is a sensation in Paris, “causing the biggest transatlantic fuss since Oscar Wilde brought culture to Buffalo.”

At this time, Warhol announces he’s given up painting in order to focus on his films.

JUNE Warhol has by now been largely canonized as the leader of Pop. Basic Books ratifies the reputation by throwing the launch party for John Rublowsky’s *Pop Art* (the first book on the subject) at Warhol’s studio. Of the artists in this movement, Rublowsky writes, Warhol is in some ways “the most daring.” Books by Lucy Lippard (*Pop Art*) and Mario Amaya (*Pop Art and After*) follow in 1966.


LOWERY

THE WARHOL EFFECT: A TIMELINE

253
The Metropolitan Museum of Art acquires its first works by Warhol, the screenprint *Birmingham Race Riot* (1964) and the painting *Mona Lisa* (1963, p. 108).

**JULY** Warhol’s first exhibition in South America opens at the Galería Rubbers in Buenos Aires, where the following month a thirty-minute version of his *Thirteen Most Beautiful Women* is shown as part of the film festival “New American Cinema.” He also exhibits at the Jerrold Morris International Gallery in Toronto, although Morris has to return *Brillo* and *Campbell’s Soup* boxes to the United States without showing them when it is deemed by customs officials that they are not art and thus subject to import taxes.

**AUGUST** The Factory has become a place of revelry and fascination. The Sunday magazine of the *New York Herald Tribune* publishes a lengthy feature on its culture, activities, and denizens.44

*Time* magazine features Warhol and Edie Sedgwick, “the magic names” of the current social circuit, in its “Modern Living” section. The article incisively, if cynically, describes their mutually beneficial relationship: “Edie and Andy opened doors for each other—she the doors to the Park Avenue patrons of his paintings, he the doors to the world of art and the cinema where she hopes to make her way.”45

**SEPTEMBER** Warhol premieres his first videotapes at a party in an unused train tunnel under the Waldorf-Astoria Hotel on September 29, having been given a Norelco video recorder by *Tape Recording* magazine to promote the company’s new portable video equipment. The party takes place five days before Nam June Paik shows his video art for the first time at New York’s Café Au Go Go.46

**OCTOBER** Warhol and Sedgwick arrive at his first solo museum exhibition, held at the Institute of Contemporary Art at the University of Pennsylvania, to such pandemonium that the director has to remove most of the art from the walls and devise an escape route to allow Warhol and Sedgwick to leave without being torn apart by the crowd.

**1966**

**FEBRUARY** Andy Warhol, *Up-Tight*, a multimedia precursor to *The Exploding Plastic Inevitable* (see April 1966), has a weeklong run at the Film-Makers’ Cinematheque on West 41st Street. Critics are completely bewildered, but the show is packed. The *New York Post* writes that Warhol, “king of the put-on, bring-down, nothing movie, has here thrown together some meaningless stuff well calculated to reflect not only a meaningless world but an audience so mindless that it can sit still and take it and come back for more.”48

Warhol puts an ad in the *Village Voice* reading, “I’ll endorse with my name any of the following: clothing, AC-DC, cigarettes, small tapes, sound equipment, ROCK ‘N ROLL RECORDS, anything, film, and film equipment, Food, Helium, Whips, MONEY!! love and kisses ANDY WARHOL, EL 5-9941.”49 Several people take him up on the ad.

**MARCH** Barbara Feldon of *Get Smart* appears in a fashion spread cover story by Warhol for *TV Guide*, March 5–11, 1966.

**APRIL** With top billing, Warhol premieres *The Exploding Plastic Inevitable* at the Open Stage, an experimental performance venue on the top floor of the social hall Polski Dom Narodowy (Polish National Home), commonly known as the “Dom,” on Saint Mark’s Place in New York. The multimedia show features the Velvet Underground and takes in $18,000 in its first week.51 Warhol and the Velvet Underground take the show on the road over the summer, performing in Los Angeles, San Francisco, Chicago, Detroit, Columbus, Cleveland, Cincinnati, Philadelphia, Boston, Provincetown, and Providence.

At the Leo Castelli Gallery, Warhol shows *Cow Wallpaper* and *Silver Clouds*. For Robert Pincus-Witten in *Artforum*, the show is “an embarrassment,” exposing “the hypocritical position [that art and life are one] he has suicidally forced upon himself.”52 The show travels throughout the United States, often coinciding with performances of *The Exploding Plastic Inevitable*.

**AUGUST** Warhol as cultural referent has taken root. *Life*, echoing Harold Rosenberg (see October 1962), likens a Paris fashion show to “Warhol’s soup cans, a joke with no punch line.”53
Warhol’s films and the lifestyle they supposedly depict, now more exposed than ever with the Midtown release of *The Chelsea Girls*, also garner critical opprobrium. “It has come time,” writes one commentator in the *New York Times*, “to wag a warning finger at Andy Warhol and his underground friends and tell them politely but firmly that they are pushing a reckless thing too far . . . Heaven knows, there are more than homosexuals and dope addicts and washed-out women in this world!”44 “There is a place for this sort of thing, and it is definitely underground,” says *Time*. “Like in a sewer.”46 Similarly, a reviewer of *The Exploding Plastic Inevitable* clucks that the spectacle represents “‘The Flowers of Evil’ in full bloom.”47

**1967**

**JANUARY** An essay in *Time* describes the new culture of the art world: “Most collectors today are not just satisfied with buying art, they want to buy a piece of the artist as well,” grumbles one dissenter. “They want to belong to the art world, go see dirty movies at night at Andy Warhol’s apartment. And Warhol in turn becomes a feature of gossip columns and a fixture at society’s tables.”48 Peter Benchley (who later wrote *Jaws*) had recently made a similar observation, noting, “Pop art . . . turns both creator and collector alike into members of a new pop society. When Andy Warhol sits Ethel Scull . . . in front of an arcade photo machine and snaps away, the result may be art but it also puts Mrs. Scull on the society page.”49

**OCTOBER** In the catalogue for Warhol’s solo exhibition at the Institute of Contemporary Art, Boston (October 1–November 6), Alan Solomon writes, “[Warhol] is, I believe, the first art celebrity since *even life*—Seldom has the tedium of daily life been so invigoratingly treated. . . .” He concludes with a prediction: “In a time of radical essays against modern traditions, he has made significant gestures, becoming responsible in part for the very redefinition of the role of the artist. Whether some of us like it or not, he will probably turn out to be one of the most influential artists of his generation.”50 In *Art International*, another prediction is made: “[Warhol] may well join with the forces of Mad Ave. for money.”51

**DECEMBER** *The Chelsea Girls*, which had premiered at the Film-Makers’ Cinematheque in September, is the first underground film to be shown in a commercial theater, New York’s Cinema Rendezvous on West 57th Street.52 The *New York Times* sneers, “Seldom has the tedium of daily life—ever life among the wicked—been documented so faithfully,” yet later calls it “the masterpiece of the Baudelairean Cinema.”53 *Time* deems it a “very dirty and very dull peep show,” but *Newsweek* says it is a “fascinating and significant movie event.”54 Audiences flock to the film, and it grosses more than $500,000 over its cost of $1,500 in its first two years.55 After many delays, *The Velvet Underground & Nico*, the band’s debut album on Verve, is released with its iconic Warhol-designed peeling banana cover. The record is heavily promoted as an Andy Warhol project.

**MAY** *The Chelsea Girls* premiers in Paris, after officials rule against the film’s showing at the Cannes Film Festival. The artist and critic Jean-Jacques Lebel leads a walkout in the middle of the screening.56

**JUNE** Leading formalist critic Clement Greenberg mentions Warhol by name for the first time, in an essay for *Vogue* titled “Where Is the Avant-Garde?” He points out that artists like Warhol have become celebrities and argues that Pop art is merely a “Novelty art,” at best “rather easy stuff, familiar and reassuring under all the ostensibly challenging novelties of staging.”57 But by this time, Pop has essentially been declared over. The art press has observed that “pop art . . . seems to have defeated itself,” and the mainstream media has called Pop “past its peak.”58

**SPRING** John Sandberg argues that Pop has its origins in the art of the past, drawing on both European and American sources. For Sandberg, the “same reliance on the flowing, biomorphic shape” that was present in Jackson Pollock’s work also “characterizes” Warhol’s.59
This continues a thread of “traditionalist” criticism that has run concurrent with the huckster/naïf debate since at least 1963, when Irving Sandler claimed that works by Warhol and other Pop artists were “based on the abstractions of those younger artists who are exploring the expressive possibilities of pure color. . . . But . . . the New Realists have subverted their ends. . . . They are debased abstractions—a retrogressive realism in a new guise.” The following year, Donald Judd asserted that “at heart, [Warhol is] an Expressionist.” And comparing the “certain tenderness” of the Jackie series to the Flowers, Thomas Hess had written in 1965 that Warhol “had better keep these lapses into 18th-century impulse under control, or he might turn into a human artist.”

AUGUST Warhol is included in a pinup photo spread in Esquire themed after the “world’s great directors,” alongside auteurs such as Michelangelo Antonioni and Alfred Hitchcock.

SEPTEMBER Warhol is included in the ninth São Paulo Bienal. This year he also has shows in Cologne, Hamburg, Paris, and Montreal, in addition to numerous exhibitions in the United States. Warhol hires the actor Allen Midgette to impersonate him on a college lecture tour. Midgette visits campuses in upstate New York, Utah, Montana, and Oregon before he is found out.

DECEMBER Inspired by Truman Capote’s Black and White Ball, Esquire runs a feature on the redefinition of the party from 1956 to 1966. “The Emergence of Andy Warhol” is identified as one of four “things that shook the party world” in this time period.

JANUARY / FEBRUARY The Factory moves to its second incarnation, the sixth floor of 33 Union Square West.

FEBRUARY Warhol’s “Homosexual Action Movies” make the cover of the gossip rag Confidential. His films are as polarizing as ever. For the Los Angeles Free Press critic Gene Youngblood, Nude Restaurant is “a great and profoundly moving film, a distillation of everything that was ever valid and revolutionary and magical in Warhol’s non-art,” while the “strobecuts” of I, a Man are an invention “of major importance in film form.” Meanwhile, the New York Times bemoans I, a Man’s “dogged tone of waste and ennui” and labels Bike Boy “another of [Warhol’s] super-bores.”

Warhol’s first European retrospective opens at Stockholm’s Moderna Museet. The catalogue features hundreds of Billy Name’s and Stephen Shore’s photographs of life at the Factory and beyond. The show travels to the Stedelijk Museum in Amsterdam, the Kunsthalle in Bern, and the Kunstnernes Hus in Oslo. Later in the year, Warhol is included in Documenta 4, in Kassel.

MARCH The Merce Cunningham dance piece RainForest debuts at the Buffalo Festival of the Arts; the set is designed by Warhol and features his Silver Clouds (p. 134).

JUNE On June 4, the day after Valerie Solanas shoots Warhol in the chest, the New York Times and the New York tabloids Daily News and New York Post all feature the incident in front-page headlines. For the Times, he is “the artist who brought a bewildering new dimension to American pop culture.” The Daily News describes him as a “Pop Art Movie Man” and the “darling of the avant-garde set.” Some rush to blame Warhol, who nearly died, for his own shooting—and even for the assassination of Robert Kennedy the following day. Time says, “Americans who deplore crime and disorder might consider the case of Andy Warhol, who for years has celebrated every form of licentiousness . . . He surrounded himself with freakily named people . . . playing games of lust, perversion, drug addiction and brutality before his crotchety cameras. Last week one of his grotesque bit players made the game quite real.” The managing editor of Life, shunting a planned Warhol cover story for the Kennedy story, reportedly blamed Warhol for “having injected so much craziness into American society that it was leading to the killing of the country’s political heroes.” And an internal memo by Time’s art critic, Piri Halasz, claimed that Warhol’s “art and life-style . . . helped to create the atmosphere that made the Kennedy shooting.”
**1969**

**JANUARY** Warhol is named one of Life’s “Winners of ’68” for surviving “after a kooky feminist tried to zap him with her .32.”

**MAY** Esquire features one of the earliest and most egregious examples of the phenomenon of Warhol as a stage-setting quantity. An article that otherwise has nothing to do with him, Elenore Lester’s “The Final Decline and Total Collapse of the American Avant-Garde,” is illustrated on the front cover by a photocollage of Warhol drowning in a soup can by the legendary art director George Lois. Her introductory text describes popular acceptance of avant-garde culture as being “hell for people trying to stay ahead, like Andy Warhol. The accompanying article is largely about avant-garde theater groups active in the late 1960s and does not make a single mention of Warhol — although a portfolio of his photographs of some of these groups runs alongside the article.

**SEPTMBER** Warhol’s Campbell’s Soup Cans (1961–62) adorn the cover of the Pasadena Art Museum’s *Serial Imagery* exhibition catalogue. The show’s curator, John Coplans, surmises: “Perhaps no single image in the second half of the Twentieth Century is so daring in concept and so beautiful in appearance as Warhol’s helium-filled Series of floating aluminum pillows. . . . In their form they represent the most perfect visual analogy of a continuum the human mind has conceived: identical, manufactured objects remorselessly stamped out by a machine, which when filled with gas and clustered within a space, become more organic in their relationship than the interweaving strands of a Pollock painting.”

**OCTOBER** Warhol produces his first television ad, a sixty-second spot for the “Underground Sundae” at Schrafft’s, a popular restaurant chain. Table cards at the restaurants read, “Did you see the Andy Warhol Sundae on TV? Try the Original at Schrafft’s.”

**NOVEMBER 1** Undercover FBI agents attend a screening of Lonesome Cowboys at the San Francisco International Film Festival on the suspicion that Warhol is involved in the interstate transportation of obscene material. Prosecutors decline to charge Warhol with any crimes.

**DECEMBER** a. Warhol’s “tape novel,” is released. It is pilloried by critics. Time headlines its review “ZZZZZZZZ” while the New York Review of Books, using it as an occasion to consider Warhol’s oeuvre as a whole, claims that “a Warhol work reminds one of those plights in science fiction where an interplanetary germ or some amorphous plant life invades human consciousness and everything sloppy and slight takes over.”

**1970**

**JULY** Blue Movie premieres at the Andy Warhol Garrick Theatre, a rented space in Greenwich Village, which is promptly raided by city police, who seize the print. A criminal court rules it hard-core pornography and fines the theater manager $250.

**FALL** Warhol launches *Interview* magazine.

**OCTOBER** “Raid the Icebox 1” opens in Houston. Warhol is invited to curate the show from the Rhode Island School of Design Museum of Art’s permanent collection. He chooses many objects that the public never sees, such as an entire cabinet full of antique footwear, damaged paintings, and works undergoing restoration.

**DECEMBER** Warhol epitomizes the art of the 1960s, according to Life’s retrospective issue on the decade, with his “simultaneously mordant affirmations and biting parodies of the inane materialism of our age.” Barbara Rose later writes, “the images he leaves will be the permanent record of America in the sixties.”

**ALSO THIS YEAR** Alongside heavyweight boxer Sonny Liston, Warhol stars in his first ad campaign, for Braniff Airlines, which runs in both print and television formats. (Braniff Airlines ad, 1969. Collection of The Andy Warhol Museum, Pittsburgh, 2001.9a–b)
October  Trash opens at the mainstream Cinema II in New York, going on to gross a reported $3 million worldwide. Rolling Stone calls it “a masterpiece, and the Best Movie of the Year.” Liz Smith, writing in Cosmopolitan, counsels her readers that the film “proves that Warhol is one of the most moral prophets of our time. . . . Trash is hard to take, but hold your nose and swallow. It is important—as meaningful to our moment as hell was to the Middle Ages.”

In the same year, Flesh opens in Germany, where it becomes one of the five highest-grossing films of the year.

Also this Year French theorist Jean Baudrillard discusses Pop art at length in The Consumer Society: Myths and Structures. He concludes that Pop cannot be an “art of the commonplace,” as it claims, since everyday elements cannot remain commonplace when they are decontextualized within the culturally elevated realm of art. For Baudrillard, Warhol’s “approach is the most radical” of the Pop artists, yet he “is also the one who best epitomizes the theoretical contradictions” of Pop’s ostensible “ordinariness.” Baudrillard continues this line of thought in 1972’s For a Critique of the Political Economy of the Sign, arguing that claims for a radical break with the traditions of art in Warhol’s use of everyday themes or serial repetition are “either very naïve or in very bad faith,” since “art can neither be absorbed into the everyday. . . . nor grasp the everyday as such” and “there is no greater affectation for art than for it to pose as mechanical.”

In the essay “Theatrum Philosophicum,” Michel Foucault, following Gilles Deleuze (see 1968), also considers Warhol. For Foucault, Warhol’s “canned foods, senseless accidents, and . . . advertising smiles” provide a liberating space of “stupidity” (an alternative to the stultifying “intelligence” of normative thought) through which we are able to escape the Deleuzian prison of linguistic and cultural categories. He writes, “In concentrating on [Warhol’s] boundless monotony, we find the sudden illumination of multiplicity itself.”


March As anticipation builds over Warhol’s upcoming retrospective (which is shown in Pasadena, Chicago, Eindhoven, Paris, London, and finally in New York at the Whitney Museum of American Art in spring 1971), many writers seek to assess his legacy and standing. In a profile for Vogue, John Perreault notes that Warhol “is the most famous artist in America. For millions, [he] is the artist personified.”

Warhol’s Rain Machine is installed at Expo ’70, the world’s fair in Osaka, Japan. The work was developed as part of the Los Angeles County Museum of Art’s “Art and Technology” program, which was an experiment in pairing artists with high-tech corporations.

April Warhol is parodied in MAD magazine, April 1970. The magazine taunts, “Who else could turn out so much junk and have it hailed as ‘art?’”

May Big Torn Campbell’s Soup Can (Vegetable Beef) (1962, Kunsthaus, Zurich) sells for $60,000 at the Parke-Bernet auction house in New York, setting the sales record for a living American artist and creating a boom in Warhol’s prices.

John Perreault’s cover story for ARTnews, “Andy Warhol, This Is Your Life,” is a kind of companion piece to his profile of Warhol in the March issue of Vogue, pointing to the artist’s bifurcated cultural status. Trenchantly, Warhol tells Perreault that “you could just quote your other article and correct the mistakes and nobody would know the difference because people who read ARTnews don’t read Vogue.”

July The young German art historian Rainer Crone publishes the first major study of Warhol, Andy Warhol, which appraises the artist in neo-Marxist terms. Later this year, a second monograph is published, John Coplans’s Andy Warhol, which includes contributions by Jonas Mekas and Calvin Tomkins. In it, Tomkins suggests that in the 1960s Warhol “made visible what was happening in some part to us all.”

Crone next publishes, with Wilfried Wiegand, Die revolutionäre Ästhetik Andy Warhol in Kunst und Film.
1971

**FEBRUARY** Warhol’s Pasadena retrospective opens at the Tate Gallery, London. Warhol attends with an entourage that includes Joe Dallesandro and Jane Forth; the group is welcomed with a reception at the House of Commons. Warhol makes the covers of both art publications such as *Art and Artists* and popular magazines like *Time Out*. For Gregory Battcock in *Art and Artists*, Warhol “has revealed the hypocrisy of the social system and the absurdity of its culture.”

*Trash* premieres in Munich, going on to become Germany’s second-highest-grossing film of the year. The city’s largest newspaper, *Abendzeitung*, presents Paul Morrissey and Joe Dallesandro with awards for best film and star of the year. Star Joe Dallesandro is photographed by Annie Leibovitz for the April 15, 1971, cover of *Rolling Stone*.

**APRIL** The Rolling Stones’ *Sticky Fingers* is released, with its iconic zippered artwork by Warhol.

**MAY** Warhol’s retrospective opens at the Whitney. A number of writers pan the show. In response, Harold Rosenberg writes an article in the *New Yorker* titled “Art’s Other Self,” arguing that Warhol represents art’s “deformation and loss of identity.” He states, “In demonstrating that art today is a commodity of the art market, comparable to the commodities of other specialized markets, Warhol has liquidated the century-old tension between the serious artist and the majority culture.”

For John Canaday in the *New York Times*, the show is evidence that “the products of [Warhol’s] minor talent have been manipulated to create a major reputation. . . . Whatever Andy Warhol might have been under other circumstances, he . . . became a major figure during the nineteen-sixties . . . [and] one of the strongest influences across the land. . . . That it could happen legitimizes Andy Warhol under the premise that an artist is an expression of his time even if his time was only a decade, and even if he expressed the worst of it.”

With perhaps the greatest equanimity, Mary Josephson writes in *Art in America* that Warhol has been “ill-served” by a “dialectic of excessive acceptance and excessive rejection.” Following Barbara Rose (see April 1964), she suggests Warhol himself as a medium, something “we can only know . . . through what is done with it . . . Anything can be done through him, but nothing defines him.”

Similarly, John Perreault writes, “What most people don’t know . . . is how much [Warhol] is respected by younger artists, often totally different in their outward styles. He is, like a cow, whatever you need. To minimal people, he is minimal. To publicity art people, he is publicity. . . . He is the smartest man I have ever met.”

With “Warhol as Illustrator: Early Manipulations of the Mundane,” Joseph Masheck is one of the first writers to consider Warhol’s pre-Pop art. His article is precipitated by the exhibition “Andy Warhol: The Early Work, 1947–1959” at Gotham Book Mart.

**DECEMBER** David Bowie (who had seen the London production of *Pork*) releases the album *Hunky Dory*, which features the song “Andy Warhol” the chorus of which goes, “Andy Warhol looks a scream/ Hang him on my wall/ Andy Warhol, silver screen/ Can’t tell them apart at all.”

1972

**JANUARY** Ten years after “The New Realists” at Sidney Janis, Hilton Kramer is still incensed by the show. “Not since the Pyrrhic victories of the Pre-Raphaelites in Victorian England had the taste and standards of the professional art world been so radically debased [as by the New Realists],” he writes. "Although the Pop movement itself is moribund, it is worth recalling its enormous negative influence on the art scene. . . . We are still living with the consequences of that influence, which transformed a large part of the art scene into a branch of show business.”
March  Following the suicide of Andrea Feldman, the *Esquire* article "Andy's Children: They Die Young" explores the pervasive shadow of death that hangs over Warhol's entourage, casting Warhol as a spider who "listens and condones" as "America's kids run away and wander into [his] studio . . . and become unlike themselves to be like him." Superstar Viva had suggested Warhol's vampiric and addictive influence six years earlier in *New York* magazine, musing, "Sometimes though when I think about Andy, I think he is just like Satan. He just gets you and you can't get away. . . . He has such a hold on all of us. But I love it when they talk about Andy and Viva."  

April  The circulation of *Interview* magazine (see Fall 1969), which is "creeping onto the lacquered coffee tables of international trend followers," is up to 74,000.  

May  Arts, May 1974, features an installation of the *Mao* wallpaper on its cover. For Gregory Battcock, the *Mao* series furthers Warhol's ability to predict and shape new directions in contemporary art. In this case, Battcock writes, the new trends signaled by the *Mao* paintings are a return to Abstract Expressionist gesture and "functionalism" (as reflected by the wallpaper).  

July  After two months playing in eight American cities, the critically reviled, X-rated 3-D film *Flesh for Frankenstein* by Warhol and Paul Morrissey has earned more than $1 million at the box office.
**LOWERY THE WARHOL EFFECT: A TIMELINE**

**MAY** Warhol receives an invitation to the White House, for a dinner in honor of the shah of Iran. The meeting eventually results in commissions to paint the shah and his wife, Empress Farah Pahlavi, and twin sister, Princess Ashraf Pahlavi. Warhol later records in his diary, “On TV I got a big mention when Barbara Walters interviewed the empress of Iran. In with the other art they did a big close up on my Mick print and Barbara said, ‘And surprisingly they have a painting of rock star Mick Jagger by Andy Warhol,’ and the empress said, ‘I like to keep modern.’”

**AUGUST** A retrospective opens at the Baltimore Museum of Art. The critic Robert Hughes begins what will be a years-long jeremiad against Warhol with an essay in *Time* titled “King of the Banal.” He disparages the artist’s success with “café society portraits” and dismisses his reputation as a social critic as wishful thinking. “The alienation of the artist,” he writes, “no longer exists for Warhol: his ideal society has crystallized round him and learned to love his entropy.”

**SEPTEMBER** *The Philosophy of Andy Warhol (From A to B and Back Again)* is released to generally favorable reviews. The *New York Times* calls it “fresh and illuminating” and posits Warhol’s blankness as a Swiftian proposal in the face of an over-saturated media world. Similarly, for Jack Kroll, Warhol is “a terror-stricken comic moralist, much like Nathanael West, and parts of his new book sounds like West’s ‘Miss Lonelyhearts.’” It isn’t the first time Warhol has been thus compared; at the time of his shooting, *Time* darkly compared him to “some Nathanael West hero . . . the blond guru of a nightmare world.”

**OCTOBER** *The Driver’s Seat,* a truly bizarre Italian thriller in which Warhol guest stars as an English lord opposite Elizabeth Taylor, is released in the United States. The *New York Times* later reports that the movie “sank like a stone.”

**JANUARY–FEBRUARY** Warhol’s memorial portraits of his mother, Julia Warhola, appear on the cover of *Art in America*, January–February 1975. In this issue, David Bourdon is one of the first critics to write sympathetically about Warhol’s 1970s portraits, calling them “society icons” and a body of work in which “Warhol’s art and social life have meshed indissolubly.”

**NOVEMBER** *Blood for Dracula,* the “sequel” to *Flesh for Frankenstein,* is released in the United States. By 1977 the films had also been released in Germany, France, the Netherlands, Sweden, Norway, and Italy. (U.K. poster for *Blood for Dracula,* 1975)

**MARCH** In advance of the publication of *The Philosophy of Andy Warhol (From A to B and Back Again),* *New York* magazine publishes an excerpt that promises to reveal “Secrets of My Life” in its March 31, 1975, issue.

**SUMMER** Warhol moves his studio and offices north from 33 Union Square West to 860 Broadway. Concurrently, he begins his *Time Capsules,* which by the time of his death will consist of 612 containers holding tens of thousands of archival objects and hundreds of works of art.

**OCTOBER** Warhol travels to Japan for a retrospective of his 1960s paintings at the Daimaru department store in Tokyo — his first solo show in Japan. He also creates a suite of screenprints, many of which are based on Japanese ikebana floral arrangements.

**1975**
1976

MAY Annie Leibovitz includes Warhol in a group of seven master photographers in a photo-essay for *Rolling Stone*. He is in the company of Richard Avedon, Ansel Adams, and Henri Cartier-Bresson.134

AUGUST *New York Times Magazine* commissions Warhol for a cover portrait of Jimmy Carter, the Democratic presidential candidate. Warhol later agrees, at the request of the Democratic National Committee, to create an edition of 100 prints of the portrait to be sold to raise campaign funds. Fred Hughes, Warhol’s business manager, is optimistic about the commission: “I’ll get the art world intellectuals and the liberals in the press off our backs about this Iran thing.”132

SEPTEMBER A critic writes, seemingly without irony, “Warhol has a strong claim to being the leading portraitist of our era if only on the basis of the number of portraits executed, the notables included, and the development of an entirely new type of portraiture.”132

SEPTEMBER “Andy Warhol’s Folk and Funk,” presenting Warhol’s personal collection of folk art, opens at the American Folk Art Museum, New York.

1977

JANUARY Warhol shows his *Hammer and Sickle* series at the Leo Castelli Gallery, the first major display of new work in New York since the 1960s. The work receives generally favorable notices. The *New York Times*, though noting that the artist would turn fifty that year, also returns to the old motif of Warhol as little boy (“spreading the color as a schoolboy spreads jam on his first day at summer camp”).132

AUGUST *High Times* interviews Warhol, calling him “America’s greatest artist.” In the interview, Warhol demonstrates his continued familiarity with the art of the day: “I think Chris Burden is terrific. I really do. I went to the gallery, and he was up in the ceiling, so I didn’t meet him, but I saw him.” As his favorite women artists, he lists “Lynda Benglis, Alice Neel, Louise Nevelson.”135

Hollywood continues to shut Warhol out. Though he reports in *High Times* that he has been hired to play the art teacher in the movie *Grease*, the role is quickly nixed. Coproducer Allan Carr later recounts, “One of the studio executives said, ‘We’ll give you everything you want, but I will not have that man in my movie.’ It was some kind of personal vendetta.”136

SEPTEMBER “Andy Warhol’s Folk and Funk,” presenting Warhol’s personal collection of folk art, opens at the American Folk Art Museum, New York.

FEBRUARY Warhol, in a *National Lampoon* T-shirt, presides over the humor magazine’s contents page, February 1976, as the patron saint of an issue containing the art-world spoof “ARTynews.” In a nod to Pop art, the page’s design exaggerates the Ben-Day dot pattern. A retrospective of Warhol’s drawings opens in Stuttgart and travels to six venues in Europe.

APRIL Warhol completes a five-panel series of portraits of Golda Meir at the suggestion of the Israel Museum in Jerusalem. The museum acquires two panels of the former Israeli prime minister, whom Warhol, in typical fashion, deems “great.”139

Warhol arrives at work one day to find a masking-tape portrait of him by art students Chip Duyck, Jon Kasal, and Jody Elbaum on the street in front of Union Square.
1978

MAY  KunsthauZürich opens a retrospective of Warhol's art; he creates new self-portrait wallpaper for the exhibition.

JUNE  The experimental collective Squat Theatre presents an original production, Andy Warhol's Last Love, in its storefront theater at 256 West 23rd Street, on the same block as the Chelsea Hotel. The play concerns the accidental meeting between Warhol and the notorious Baader Meinhof Group co-founder Ulrike Meinhof.

AUGUST  The fashion designer Halston throws Warhol a fiftieth birthday party at Studio 54, where he is feted with a silver garbage can filled with cash.

1979

JANUARY  Warhol displays his Shadow series at Heiner Friedrich Gallery in New York. The works are a commission by Friedrich’s Lone Star Foundation (now Dia Art Foundation), which purchases 102 of them, keeping them together as a group. Soon after, the British collector Charles Saatchi begins putting together a collection of Warhols, catalyzing another rise in his prices.

MAY  Warhol meets the legendary German artist Joseph Beuys at Hans Mayer’s gallery in Düsseldorf. They remain in close contact, and Warhol executes a series of portraits of Beuys in 1980, as well as posters for the German Green political party. According to Heiner Bastian, “Beuys admired Andy a lot. He thought he was a real revolutionary artist without probably understanding it in the correct way; he had this kind of intuitive feeling that he was saying more about society in a political sense than many other artists who made direct political statements. But Andy never understood what Beuys was doing.”

1980

FEBRUARY  Mary Harron, who later directed the film I Shot Andy Warhol, argues in Melody Maker, “Andy Warhol is one of the great unacknowledged influences on pop music. He influenced it in a very specific way, by fostering the Velvet Underground. But his influence spreads beyond that — you see it everywhere, but it’s hard to define. It’s a matter of style and attitude. Not only did Warhol leave his mark on Roxy Music, David Bowie, the Ramones, Talking Heads and every other New York art rock group, but he helped make them possible.”

MARCH  The book POPism: The Warhol ‘60s, by Warhol and Pat Hackett, is released but does not make a huge splash. The Boston Globe calls it “gossipy and alive, one of the best things you’ll ever read about those crazy eight years — Warhol says the ‘60s ended in 1968. It’s a Pop history in wraparound sunglasses and it reads like a dream.” Newsweek calls it a “calculated narrative” with “little use for pathos or consequence.”

MAY  Warhol’s Reversals and Retrospectives are shown in Europe, at the Galerie Bischofberger in Zurich and later at the Galerie Daniel Templon in Paris and the Museum moderner Kunst in Vienna. They receive little attention in the United States but are hailed in Italy’s Flash Art as “important new paintings . . . both old and new, epic and banal.”

Art investment adviser (and future gallerist and director of the Museum of Contemporary Art [MOCA] in Los Angeles) Jeffrey Deitch writes admiringly of the “Warhol Product” in Art in America. It is one of the first suggestions that capitalism is a medium for Warhol and inaugurates a decade — marked also by a boom in the art market — in which considerations of the relationship of the artist to money and power are brought to the forefront. Deitch observes, “Hans Haacke, Christo and Warhol are among the few [artists] who have been able to engage economic realities,” and that Warhol is not only “totally in synch with the social and economic currents of Post-Eisenhower America; he has actually helped to create them.”

Susan Anton, Sylvester Stallone, and Warhol at the Whitney’s opening reception, November 20, 1979.

The critics are not kind to the show. In Time, Robert Hughes calls the portrait work “autistic cake icing . . . It can hardly be said to exist within the sphere of aesthetic debate.” In the New York Times, Hilton Kramer complains, “In that vast cultural space where the world of art and the world of the gossip columns meet, Mr. Warhol can do no wrong. And he has likewise swept the world of the academic art historians quite off their feet, too,’ despite “the debased and brutalized feeling that characterizes every element of this style.”
In the same issue, reflecting on the overwhelmingly negative reviews of “Portraits of the 70s” at the Whitney, Peter Schjeldahl surmises that, although critics like Hughes and Kramer do not say so outright, they are motivated by resentment of the rich and of Warhol’s untroubled acceptance of them as his patrons: “The complaining tone of Warhol’s detractors in the great media organs of the middle class seems to me the tone of exactly this resentment.” Schjeldahl is also one of the first to bring Warhol’s working class upbringing to bear on an interpretation of his art, arguing that it is by dint of his “enthusiastic worm’s-eye view of the commodity and celebrity culture” that, unlike artists from tonier backgrounds, he is able to present consumer goods and social luminaries without being “distanced, even debilitated by middle-class irony.”

**AUGUST** Warhol’s black-and-white photographs are exhibited at the Ludwig Museum, Cologne, and the Stedelijk Museum, Amsterdam.

**ALSO THIS YEAR** French theorist Roland Barthes considers Pop’s relationship with art in a catalogue essay for the exhibition “Pop Art” at the Palazzo Grassi, Venice. Barthes, in agreement with Jean Baudrillard (see 1970), writes, “However much pop art has depersonalized the world, platitudinized objects, dehumanized images, replaced traditional craftsmanship of the canvas by machinery, some ‘subject’ remains.” For Barthes, this means that Pop cannot escape art, because art is created the moment the viewer (who is the “subject”) confronts something — with Pop, an image — that is neither a thing nor the meaning of the thing but rather its own fact. In the case of Warhol, Barthes notes, the viewer always brings to bear some perspective (desire, delight, boredom) on “Marilyn, Liz, Elvis” — whose repeated visages take on the facticity of “eternal identity.”

Warhol begins producing the interview program *Andy Warhol’s TV* for Manhattan Cable, on which it airs until 1982. Underground heroes such as Debbie Harry and Jim Carroll, stars such as Steven Spielberg and Liza Minnelli, and unlikely personalities such as Senator Daniel Patrick Moynihan (father of Warhol’s cohost Maura Moynihan) are among the many notable guests. It is Warhol’s second extended foray into television programming after 1979’s *Fashion*, a ten-part series that followed trends in clothing and makeup. *Andy Warhol’s TV* runs for twenty-seven episodes, at times featuring up to thirty guests in a single episode.

**SEPTEMBER** Warhol appears in an ad for Sony Beta tapes, which uses a *Marilyn* print to demonstrate the tapes’ ability to capture “brilliant color and delicate shading.” He also designed an ad for the Sony Walkman that was never used — and dutifully promoted the “really terrific” gadget in a March interview with BBC’s Radio 4, saying that it allowed him to listen to opera while painting. In May, he touted its chic, telling the *Washington Post*, “We just got back from Paris and everybody’s wearing them.”

**OCTOBER** Warhol appears in three episodes of *Saturday Night Live* in pre-taped segments. In the October 18 episode hosted by Susan Saint James, he discusses makeup and death, presciently noting, “Death means a lot of money, honey. Death can really make you look like a star.”
**1982**

**FEBRUARY** Robert Hughes savages the “supply-side aesthetics” of Warhol’s work in the February 18, 1982, issue of *New York Review of Books*, writing, “It scarcely matters what Warhol paints; for his clientele, only the signature is fully visible. The factory runs, its stream of products is not interrupted, the market dictates its logic.” The cover and story feature a singularly unflattering caricature by David Levine that has Warhol outfitted as Dopey from Disney’s *Snow White and the Seven Dwarfs.*

**APRIL** Thomas Lawson, writing in *Artforum*, echoes the sentiment. He argues that Warhol’s *Dollar Signs* reach a craven new low, finally revealing the true vacuity of his art: “Warhol’s work has always been empty but now it seems empty-headed. . . . [Its] nothingness has now developed into something banal, unfortunately proving right all those critics who always hated Pop Art.”

**SEPTEMBER** Warhol creates a poster for Rainer Werner Fassbinder’s *Querelle* at the director’s request.

**OCTOBER** Federal agents seize forty cases of fake Château Mouton Rothschild and arrest three people in connection with the scheme. The enterprising criminals had been selling a fraudulent 1975 vintage, which bears a Warhol-designed label. They had forged their bottles by commissioning wallpaper made from Warhol’s original label, which they selected out of nearly forty artist-designed labels—by heavyweights such as Pablo Picasso and Joan Miró—in the château’s history. It is the latest in a rich history of Warhol forgeries.

**DECEMBER** Warhol has a cameo as himself in the movie *Tootsie*. He is seen here with star Dustin Hoffman in a promotional shot. By the end of the year, Warhol has traveled to Bonn, Berlin, Paris, Zurich, and China.

**1983**

**APRIL** The American Museum of Natural History in New York exhibits Warhol’s editioned print portfolio *Endangered Species*. Warhol gifts many of the prints to charities concerned with the preservation of the natural environment.

**JUNE** Andy Warhol’s *TV* moves to Madison Square Garden Cable in New York. *New York* magazine describes it as “evidence of how the sly, fey provocations of camp have become as tame and sweet as after-dinner mints.”
SEPTEMBER  Collaborations by Warhol, Francesco Clemente, and Jean-Michel Basquiat are shown at Zurich’s Bishofberger Gallery. The paintings and drawings on display are the result of a collaborative process whereby each individual artist began several works, which were then passed among the three, each responding freely to the others’ successive contributions.

Also This Year  Warhol appears in a 1983 Christian Dior ad that runs in publications such as Vogue. This was part of a popular serial ad campaign that featured “The Diors: Oliver, the Mouth, and the Wizard” and followed the luxe, fictional trio’s globetrotting and omnisexual adventures.

Carter Ratcliff asserts that Warhol is “one of the most influential artists of the last two decades. In America and Europe, his version of Pop has provided numerous younger artists with starting points for their own, often highly successful careers. . . . More than any other artist of the post-war period, Warhol has reinvented the premises of the artistic enterprise.”


February  British musician Morrissey uses a cropped still of Joe Dallesandro in Flesh for the cover of the eponymous debut album by the Smiths. The band’s April 1987 single “Sheila Take a Bow” features a still of Candy Darling in 1971’s Women in Revolt.


April  Artist Mike Bidlo (see p. 219) stages his full-floor re-creation of Warhol’s silver Factory of the 1960s at P.S. 1 in Long Island City, New York. Bidlo is dressed as Warhol, and he signs his own name to the screenprints of Marilyn Monroe that visitors are encouraged to make.

May  Warhol complains in his diary about MoMA: “And they have just one thing of mine, the little Marilyn. I just hate that. That bothers me.” However, after the artist’s death in 1987, MoMA is the first museum to organize a major retrospective.

Summer  Craig Owens, writing in Art in America, argues that the lately celebrated “bohemian” East Village art scene is “not an alternative to, but a miniature replica of, the contemporary art market.” Owens contends that Warhol’s Factory set a critical precedent for the “marketability of the alluring avant-garde pose,” and that it marks the first moment when the role of the avant-garde “in the mechanisms of the cultural economy” became visible.

September  Collaborations by Warhol, Francesco Clemente, and Jean-Michel Basquiat are shown at Zurich’s Bishofberger Gallery. The paintings and drawings on display are the result of a collaborative process whereby each individual artist began several works, which were then passed among the three, each responding freely to the others’ successive contributions.
**November** Though the popular press is intrigued by Warhol’s friendship with Jean-Michel Basquiat, critics begin accusing Warhol of diluting the “nitty-gritty hip-hop and the jagged power” of the younger artist’s work. Nicolas Moufarrege writes that his paintings now seem “fresh out of the Factory. . . . Warhol’s formula is clear, but it doesn’t work here.” Later, reviewing their collaborative works at the Tony Shafrazi Gallery in New York, the *New York Times* states that Basquiat has been reduced to “an art world mascot.”

**December** Warhol’s studio completes its final move, to an extensively renovated former Con Edison substation on Madison Avenue between East 32nd and 33rd Streets.

**Also this year** The New Museum of Contemporary Art publishes the seminal anthology *Art After Modernism: Rethinking Representation*, which is billed as “a comprehensive survey of the most provocative directions taken by recent art and criticism.” Underscoring Warhol’s ill repute in the art world of the 1980s is his representation in the compendium by Robert Hughes’s scathing essay, “The Rise of Andy Warhol” (see February 1982).

**1985**

In 1985, perhaps the year of Warhol’s most complete commercial saturation, he creates the *Absolut Vodka* paintings that were used in “Absolut Warhol” advertisements, the first in the famous artist-created series. Campbell’s Soup asks Warhol to commemorate its new line of soup-in-a-box with a series of paintings. Warhol also appears in a television commercial for Diet Coke and as a guest star in the 200th episode of the television program *The Love Boat*, during which a character enthuses, “I just want to say how honored I am that you chose my wife to be the subject of your portrait.”


Echoing Harold Rosenberg’s 1962 assessment of Pop as “advertising art advertising itself as art that hates advertising,” the abstract painter Jeremy Gilbert-Rolfe writes that Warhol’s art would have the viewer “believe that it is in fact adopting a critical posture towards that to which it has actually surrendered.”

**March** In a cover story for *Artforum*, Carter Ratcliff writes, “The aura of the ‘80s Warhol sheds a bright light on the barrier of privilege we hoped would always separate the art world from fashion, entertainment, and everything else art flirts with. . . . To trace Warhol’s progress is to see along the way a future in which our culture won’t contain sanctuaries for privileged images of the self or of art.” Ratcliff suggests that, in this sense, the value of Warhol’s work in the 1980s may be to make us “conscious of our own impoverishment. . . . [and to] remember that we have a natural right to more.”

**May** *People* magazine exclaims, “Famous Artists Are the Top Draw at Area, New York’s Super Nightclub.” Warhol, along with artists such as Jean-Michel Basquiat, Larry Rivers, and Alex Katz, has been invited to take part in an artists’ redecoration of the nightclub, “an art show many museum directors would hang themselves to have.” Warhol contributes *Invisible Sculpture*, an empty white pedestal next to which he occasionally poses, to the show.

**December** Warhol’s studio completes its final move, to an extensively renovated former Con Edison substation on Madison Avenue between East 32nd and 33rd Streets.

**Also this year** The New Museum of Contemporary Art publishes the seminal anthology *Art After Modernism: Rethinking Representation*, which is billed as “a comprehensive survey of the most provocative directions taken by recent art and criticism.” Underscoring Warhol’s ill repute in the art world of the 1980s is his representation in the compendium by Robert Hughes’s scathing essay, “The Rise of Andy Warhol” (see February 1982).
1986

**DECEMBER** In the introduction to the catalogue for the Los Angeles showing of the soup boxes commissioned by Campbell’s, Martin S. Blinder asks, “Ironic? Perhaps. Historic? Most definitely: for this turnabout by one of America’s largest corporations is indicative of the effect that contemporary art has had on western society over the past 25 years. And, it is also a testimonial to the power and the ability of one particular artist, Andy Warhol, to affect all our lives on a daily basis.”

For others, however, the soup boxes represent yet another low in the artist’s crass commercialism. Irving Blum, one of the artist’s most important early supporters and the first person to exhibit—and own—32 Campbell’s Soup Cans (1962), says the works have “hurt Warhol in the world of art.”

*Interview*’s circulation is up to 180,000, with 1,177 ad pages.

1987

**JANUARY** Warhol travels to Milan for an exhibition of his Last Supper paintings. Bob Colacello later quotes the Italian editor of *Interview* as saying the opening was “the biggest event that ever happened in Milano. They were expecting five or six hundred people, but there were five or six thousand. One paper said ten thousand.”

**FEBRUARY** Shortly after returning from Milan, Warhol grits his teeth through extreme pain to model clothes with Miles Davis at the Tunnel nightclub on Tuesday, February 17. By Saturday, he is at New York Hospital having his gallbladder removed. He dies unexpectedly at 5:30 AM on Sunday, February 22.

The New York Times writes that his “keenest talents were for attracting publicity, for uttering the unforgetable quote and for finding the single visual image that would most shock and endure. That his art could attract and maintain the public interest made him among the most influential and widely emulated artists of his time.” On the topic of influence, the Los Angeles Times reports that Warhol was “increasingly irrelevant in the art world until the recent rise of Post-Modernist art. As Marcel Duchamp acted as a guru to Warhol’s generation, he himself came to be regarded as an archetypal role model by younger artists. . . . Recent art that sees a lack of originality as a virtue is often aesthetically traceable to Warhol.”

New York magazine runs a cover feature that praises the way “Warhol blurred the traditional distinctions and encouraged the young photographers and artists he hired to break boundaries, too. The result was a graphics explosion that helped revive New York as the world capital of hard-edged style.” The article also points out Warhol’s influence in filmmaking, especially on young directors like Jim Jarmusch, and on music, crediting him with creating the milieu that spawned punk rock. The influential rock critic Ellen Willis writes that Warhol’s example “helped to free me from rules about what to take seriously that I didn’t even know I was obeying.”

April The New Yorker reports that Warhol’s memorial Mass at St. Patrick’s Cathedral in New York “had the character of a state funeral, with people coming from as far away as Los Angeles and Milan to attend. There were so many celebrities among the more than 2,000 mourners that traffic on Fifth Avenue was disrupted by spectators and photographers trying to get a glimpse of them. No other twentieth-century artist—not even Picasso—could have drawn this sort of crowd, and it is difficult to think of any other public personality who could have done so, either.”

May In Art in America, art historian Thomas Crow argues that careful attention to Warhol’s subject matter, especially in his work through 1964, reveals an artist deeply interested in “the open sores of American political life.” In Crow’s view, the typical explanations of Warhol’s artistic stance—exploitation or naïve regurgitation—gloss over the visual evidence of the early work, which hewed “to an all-but-buried tradition of truth-telling in American commercial culture” and inspired the countercultural experiments of “an international underground soon to be overground.”

1988

January D. Keith Mano writes that Warhol was “the most influential American artist of our time.” Mano also claims that Warhol was “probably—who can say for sure?—the biggest joke ever played on New York liberals by a capitalist conservative.”

The exhibition “The Films of Andy Warhol” opens at the Whitney, publicly launching the Andy Warhol Film Project, a collaboration between the Whitney and MoMA that aims to catalogue, preserve, and release Warhol’s entire film collection. The project was approved by Warhol himself, who gave all of his original films to MoMA in 1984.

May Margo Hornblower reports in Time magazine that Sotheby’s ten-day auction of Warhol’s collection of furniture, jewelry, art, and kitsch was called “the garage sale of the century,” attracting more than 45,000 people in its first week.
Other observers have subsequently noted the perspicacity of Warhol’s eye, notably in his collections of Art Deco and Native American objects. The sale raises more than $25 million for the Andy Warhol Foundation.

**DECEMBER** Two movies, *Beaches* and *Working Girl* (above), feature antagonistic and/or self-involved characters who have Warhol-style portraits of themselves prominently on display in their homes. For Hollywood, this has become the go-to visual shorthand for a combination of worldly success and overinflated ego. (Still from *Working Girl*, 1988)

**1989**

**JANUARY** Jean Baudrillard has significantly changed his original thinking on Warhol and the effective “everydayness” of his images (see 1970). He says, “Warhol is art stripped bare by anti-art even... drawing its irony... from the banal extravaganza of the commodity... It is useless to be inspired by Warhol. After him, the objects speak for themselves, like Duchamp’s bride, once she is stripped.”

**FEBRUARY** MoMA opens a full-scale Warhol retrospective curated by Kynaston McShine. Opinions remain strongly divided, as Sanford Schwartz reports in the *Atlantic*: “[Warhol’s] place in American art and culture is so enormous and fuzzy — there are so many claims for what he did, or failed to do, or symbolized — that he’s like a din in your head.” Later in the year, *Art International* has Carter Ratcliff and Dore Ashton write “Pro and Contra” opinions, respectively, on the artist. Bradley Bloch, writing in the *New Leader*, observes that although Warhol by and large created “enjoyable yet uninventive second-rate art... [his] influence has been so strong that Picasso and even Pollock today appear to be distant, chthonic gods.”

**SPRING** October publishes Thierry de Duve and Rosalind Krauss’s “Andy Warhol, or The Machine Perfected.” Though he has been regularly mentioned in passing as an influence on other artists since the esteemed art theory and criticism journal’s founding in 1976, this is the publication’s first sustained consideration of Warhol.


Simon Doonan gives the windows of Barneys New York department store a Warhol theme (the first of many to come in subsequent years).

**APRIL** Arthur C. Danto argues, “the greatest contribution to [twentieth-century art] history was made by Andy Warhol, to my mind the nearest thing to a philosophical genius the history of art has produced. It was Warhol himself who revealed as merely accidental most of the things his predecessors supposed essential to art, and who carried the discussion as far as it could go without passing over into pure philosophy.”

**MAY** *Shot Red Marilyn* (1964) sells at Christie’s New York for $4.07 million, tripling the previous high paid for a Warhol.

**JUNE** *The Andy Warhol Diaries* is released to a mix of fascination and derision. The *New York Times* calls it “monumentally tedious” and “terrifying.” It is also a national bestseller. *National Lampoon* publishes a spoof that purports to reveal unpublished portions of the manuscript (“Just then the phone rang and it was Truman Capote inviting me to Henry Kissinger’s party for Carlos the Jackal. Who is Carlos the Jackal? He must be somebody. It sounded great.”)

**DECEMBER** *The Advocate* publishes an article criticizing the “de-gaying” of Warhol in criticism and culture, specifically calling out MoMA’s retrospective (see February 1989). Robin Hardy argues, “The booming Warhol industry and the critical reassessment that places him in the first ranks of 20th-century art... succeed in stripping away Warhol’s identity as a gay man... In the retrospective catalog, a biographical videotape at MoMA, and sundry reviews and books, Warhol’s Catholic upbringing is credited with profoundly influencing his aesthetic. A gay sensibility is never mentioned.”

**1990**

Three years after Warhol’s death, British sketch comedians Dawn French and Jennifer Saunders lampoon the continued sycophancy of his Factory cohorts for their series on the BBC. Playing aging Superstars “Ultra” and “Viva,” they squabble over who starred in *Sleep*, who had the soup idea first, and which one understood Andy best.

**APRIL** Lou Reed and John Cale release *Songs for Drella*, their concept album about Warhol, who was referred to as Drella in the Factory years. In “Smalltown,” Reed sings, “When you’re growing up in a small town / Bad skin, bad eyes — gay and fatty / People look at you funny.” The music critic Robert Christgau writes that the album makes “an argument worth hearing: Andy Warhol was a hard-working genius — a great artist, if you will — betrayed by hangers-on who no matter what carping philistines say gave a lot less to him than he did to them.”

**JUNE** Warhol’s MoMA retrospective opens at the Centre Pompidou in Paris. Critics say the exhibition is “one of those that should not be missed under any circumstances. It is an absolute success.” Warhol is featured on the covers of magazines throughout the city, from *L’Amateur d’Art* and *Libération* to a four-cover special edition of *Elle* (France), suggesting the level of anticipation that had been building in Paris.
1991

**FEBRUARY** The documentary *Superstar: The Life and Times of Andy Warhol* is released. This year, Warhol also appears for the first time as a character in a movie, the Italian film *Suffocating Heat*. He is played by Allen Midgette, who was his impersonator during the 1967 college tour (see September 1967). The same year, cult actor Crispin Glover plays Warhol in Oliver Stone’s *The Doors* (March). Warhol is later portrayed by Jared Harris (*I Shot Andy Warhol*, 1996), David Bowie (*Basquiat*, 1996), and Guy Pearce (*Factory Girl*, 2006), among others.

**MAY** Acclaimed novelist Don DeLillo releases *Mao II*, which is titled after Warhol’s *Mao* series. Michiko Kakutani finds it to be an apt choice, writing in the *New York Times*, “With his nihilistic repudiation of originality, his fascination with the bright shiny surfaces of contemporary consumer culture and his determined pursuit of publicity, Warhol himself seems like the embodiment of Mr. DeLillo’s bleak vision of an America perched on the brink of apocalypse and self-destruction.”

“It is the shot from Valerie Solanas’ gun,” Annette Michelson claims in *October*, “that marks the boundary” between Warhol’s “prelapsarian” period of 1960–68 and the “Business Art” that followed. This concept of a bifurcated, early equals good/late equals bad Warhol has been advanced many times over the years. Peter Schjeldahl has maintained that Warhol was a great painter, but just for “a short while, roughly 1962–64,” while Robert Hughes has nostalgically looked back to “1962 [to] 1966, when his soup cans and other baleful icons of American glut and repetition could be taken quite seriously as art.” This assessment — along with the notion that the attempt on Warhol’s life was the decisive turning point in his career — continues its currency. In 2011, the *Economist* reported, “Most now agree... that the shooting marked the start of a steady decline in the quality of Warhol’s work... He slowly ground to an aesthetic halt.”

**SPRING** Gianni Versace’s *Evening Dress* (spring/summer 1991), based on Warhol’s print series *Marilyn Monroe* (1967) and *Rebel Without a Cause* (*James Dean*) (1985), is the latest high-fashion take on Warhol’s work. It follows Warhol-based designs by Halston and Stephen Sprouse, as well as Warhol’s own fashion experiments of the 1960s and 1970s. (The Metropolitan Museum of Art, New York, Gift of Gianni Versace, 1993. 1993.52.4)

**SEPTEMBER** John Warhola, Andy’s brother, founds the Andy Warhol Family Museum of Modern Art (later Andy Warhol Museum of Modern Art) in Medzilaborce, Slovakia, near the village where their parents were born.
1992

**JANUARY** On the topic of the Persian Gulf War, John Shy, a professor of history at the University of Michigan, tells the *New York Times*, “This seems to be the Andy Warhol war. A quarter-hour of fame and maximum attention and, in retrospect, horrendous losses of life on the other side, but remarkably trivial in its consequences otherwise.”

A *New York* cover story continues to cover the disputes over Warhol’s estate, reporting that some observers believe that many items of value have gone missing, “in particular, Warhol’s favorite diamond ring . . . a piece known to have belonged to him when he died. It wasn’t in the Sotheby’s sale; it has never surfaced.”

**AUGUST** Reviewing a show of serial and sequential photography at New York’s International Center of Photography, Vicki Goldberg in the *New York Times* claims Warhol originated this trend, “Like just about everything else in contemporary life.”

**DECEMBER** Carol Vogel reports on the ongoing financial struggles of the Andy Warhol Foundation for the Visual Arts, whose cash assets have declined by $5 million since the previous fiscal year, and on the fights between the foundation and Fred Hughes, executor of Warhol’s estate, on one side, and Edward Hayes, the lawyer for the estate, on the other. Hayes predicts, “At the present rate, [the foundation] will be unable to continue within three years.”

Art historian Kenneth E. Silver publishes one of the first scholarly considerations of Warhol as a queer artist, “Modes of Disclosure: The Construction of Gay Identity and the Rise of Pop Art.” This becomes an important aspect of Warhol studies over the decade, in works such as the anthology *Pop Out: Queer Warhol.*

Artist Deborah Kass later says, “I find Andy so fascinating because he was the first queer artist — I mean queer in the political sense we mean queer. While some of his homosexual contemporaries were into coding and veiling and obscuring, Andy really made pictures about what it was like being a queer guy in the ‘50s.”

1993

**JANUARY** Thomas Armstrong, former director of the Whitney, is named director of the planned Andy Warhol Museum in Pittsburgh, a joint effort by the Andy Warhol Foundation, the Carnegie Institute, and Dia Center for the Arts.

**MAY** Fred Hughes puts ten Warhol paintings up for auction at Sotheby’s New York; only two find buyers. *Old Telephone (I)* (1961) sells for $552,500, while *Portrait of Princess Diana* (1982) sells for $57,500.

The next night at Christie’s, none of the four Warhols up for auction sells. Carol Vogel reports that the disastrous auction results have “created a domino effect in the entire Warhol market,” and quotes Irving Blum, who says Warhol has “always suffered fits and starts, but now he’s been leveled in the most terrifying way.”

**JULY** The Andy Warhol Foundation values the Warhol estate at $220 million, notably less than the $600–700 million estimated by Edward Hayes, former lawyer for the estate. Christie’s provides appraisal services to the foundation, later having to defend its appraisals in court during a lawsuit brought by Hayes.

**AUGUST** Warhol is noted for undermining traditionally masculine tropes: the Whitney includes one of his *Piss Paintings* in its show “Abject Art,” as part of the section called “Unmaking Modernist Masculinity.” Frank Rich had recently pointed out the conspicuous presence of *The Andy Warhol Diaries* on the shelf of the protagonist of the film *A Few Good Men,* there to signal his “anti-machismo” character.

This aspect of Warhol seems to have had a liberating effect on some artists following in his high-society footsteps, who are able to be more open about their sexuality. The *New York Times* profiles the painter Ross Bleckner, remarking, “Not since Andy Warhol, it seems, has a painter been such a significant presence on the New York social scene,” and noting that he has recently landed on *Newsweek*’s list of “gay power brokers.”

**DECEMBER** The video for Madonna’s “Deeper and Deeper” is, in part, an homage to Warhol’s films. It features a Joe Dallesandro look-alike dancing in his underwear, as well as a cameo by Udo Kier, star of *Flesh for Frankenstein* and *Blood for Dracula.*

1994

**MARCH** “The Films of Andy Warhol, Part II” opens at the Whitney, presenting fourteen films recently restored by MoMA as part of the Andy Warhol Film Project (see April 1988).

**APRIL** A Manhattan court rules that the Andy Warhol estate is worth more than four times what the foundation claims. Valued by Christie’s at $95 million, the art in the estate was actually worth nearly $391 million when the foundation received it in 1991, according to the judge. The total estate is valued at nearly $510 million.

**MAY** The Andy Warhol Museum opens in Pittsburgh. The largest single-artist museum in the United States, its collection includes more than 8,000 works in all media, from Warhol’s earliest work in the 1940s to the latest in the 1980s. Visitors number 25,000 during its opening weekend. The art critic Roberta Smith praises the museum’s “warts-and-all” approach, while the conservative writer Roger Kimball says, “A museum dedicated to Warhol is a monument to facetiousness.”

**AUGUST** The media theorist Douglas Rushkoff describes Generation X, the post-baby-boom generation: “Taking their cue from postmodern artists like Andy Warhol, GenXers examine and re-examine the images from the media that formed their own world-views and do so with humor.”

**NOVEMBER** The art world is relieved, after 1993’s dismal sales, to see Warhol “again catapulted to the top of the art market.” At Christie’s New York, *Shot Red Marilyn* (1964) — which had established the previous sales record for the artist, selling for $4.07 million in 1989 — sells for $3.6 million, well above its estimate. “It’s the recognition we were waiting for,” says Doris Ammann, the sister of Warhol collector Thomas Ammann.

**ALSO THIS YEAR** Alternative rock group the Dandy Warhols is formed in Portland, Oregon.
1995

JANUARY Jean Baudrillard continues his reappraisal of Warhol (see 1970 and January 1989). He takes Arthur C. Danto’s argument about Warhol’s exploration of the limits of art one step further, arguing that Warhol ended the avant-garde. According to Baudrillard, Warhol “liberates us from art” through his “annihilation of the artist and the creative act.”

APRIL The Warhol Museum hosts a three-day conference, “Warhol’s Worlds.” Among the fifteen presenters are the cultural critic Christopher Hitchens; Richard Martin, curator of the Costume Institute of The Metropolitan Museum of Art; the art historian Hal Foster; and Warhol superstar Mary Woronov. In 1997 the British Film Institute publishes the papers as *Who Is Andy Warhol?*

MAY The Warhol Foundation establishes a separate corporation, the Andy Warhol Authentication Board, which is made up of Warhol associates and independent scholars.

OCTOBER The “Dionysian loft parties” thrown by Internet entrepreneur Josh Harris, the “Andy Warhol of Silicon Alley, New York’s new-media mecca,” are described as “the Warhol Factory of 1995.” Says Harris, “Maybe our goal is to beat Andy Warhol, to be bigger or better than him.”

1996

APRIL “Andy Warhol 1956–1986: Mirror of His Time,” the first major traveling exhibition organized by the Andy Warhol Museum, opens at the new Museum of Contemporary Art in Tokyo. More than 125,000 people visit the exhibition, with 7,000 attending on the last day alone. The exhibition also travels to the Fukuoka Art Museum in Fukuoka and the Hyogo Prefectural Museum of Modern Art in Kobe.

MAY The director of the Grey Art Gallery at New York University, Tom Sokolowski, is named director of The Andy Warhol Museum, succeeding Tom Armstrong.

Mary Harron’s *I Shot Andy Warhol*, which focuses on Valerie Solanas and her relationship to Warhol, is released. Reviewing the film, Stephen Holden (who sat for a Warhol *Screen Test* in the 1960s) remarks, “It took 25 years for the rest of the world to catch on to what Warhol already understood about fame. . . . Nowadays, on any morning you can flip from channel to channel and find the descendants of Warhol’s ‘superstars’ getting naked, going crazy and ripping open their lives for Jerry Springer . . . and any number of other talk-show ringmasters.”

AUGUST New York’s Gershwin Hotel begins a tradition of throwing Warhol a birthday party every year. Former Warhol superstars regularly attend the fete.

Julian Schnabel’s *Basquiat* is released, starring David Bowie as Warhol. Janet Maslin writes, “On the evidence of this and ‘I Shot Andy Warhol’ . . . Warhol becomes a tremendous scene-stealer in any downtown drama that is name-dropping enough to make him a character.”

OCTOBER MoMA acquires 32 Campbell’s Soup Cans (1962) from dealer Irving Blum for $15 million (see July 1962).

1997

MAY The art writer Philippe Trétiack argues, “There will always be a pre- and a post-Warhol and that post-Warhol period is having difficulty establishing itself.”

NOVEMBER “The fashion world is having a Warhol moment,” reports the *Chicago Tribune*. “Ten years after the death of the artist, the ideas and images—and not least, the cult of celebrity—that he cultivated were all very much in evidence as New York’s Spring 1998 fashion week got under way last weekend.”

The Whitney opens “The Warhol Look/Glamour Style Fashion,” organized by the Warhol Museum. The fashion writer Suzy Menkes praises the show’s celebration of Warhol’s “role as Svengali and showman in 20th century fashion,” while art critic Holland Cotter pans the show, writing that the “Warhol Lite” treatment does not adequately capture his importance, since he “remains one of the most provocative American artists of the postwar years” and “his influence on contemporary art and thinking has been immense and continues to grow.”

Windows at several department stores throughout Manhattan are given a Warhol theme. The exhibition travels to Toronto, London, Marseille, Sydney, Perth, Auckland, and Pittsburgh.
The Warhol Foundation announces plans to divide its collection of Warhol's film, video, and television work among four institutions: The Andy Warhol Museum, MoMA, the Museum of Television and Radio, and the UCLA Film and Television Archive. A New York Times editorial responds that the gifts "will insure the steady re-estimation of a figure who needs no retrospective. The culture we live in is retrospective enough for Andy Warhol."

**1999**

**APRIL** Warhol appears as a character on *The Simpsons* in an episode called "Mom and Pop Art."

**MAY** "Andy Warhol Photography" opens at the Hamburg Kunsthalle. The exhibition draws extensively on the artist's personal archive and demonstrates Warhol's reliance on photography to create his art and his persona. It is also shown in Pittsburgh and at the International Center of Photography, New York.

**SUMMER** Building on earlier work by Simon Watney (see April 1988), Douglas Crimp, in “Getting the Warhol We Deserve,” mounts a defense of cultural studies. Responding to a 1996 issue of *October* in which numerous art historians defended the field against the expanded scope of "visual culture," Crimp points out that to consider an artist like Warhol solely from an art-historical perspective is to overlook key cultural elements that are integral to both the artist and the art, notably queer culture of the 1960s and 1970s.

**JULY** To commemorate the Israel Museum's fiftieth anniversary, an international group of donors gives the museum Warhol's *Ten Portraits of Jews in the Twentieth Century* screenprint series.

**AUGUST** The magazine impresario Jason Binn says that his publishing role model is Warhol — and that he gives himself a curfew, "just like Andy did."

Warhol’s house at 57 East 66th Street is commemorated with a plaque by the Historic Landmarks Preservation Center.

**SEPTEMBER** The experimental theater director Anne Bogart presents *Culture of Desire*, in which Warhol must descend into hell to atone for the ills of the consumer society he helped to create.

**1998**

**MAY** *Shot Orange Marilyn* (1964) fetches $17.3 million at Sotheby's New York, quadrupling Warhol's previous record high (see May 1989). The selling price is nearly triple the high estimate of $6 million and is met with animated applause in the salesroom.

**JUNE** Warhol makes *Time* magazine’s list of the 100 most influential people of the twentieth century. Steven Henry Madoff writes, “For the last quarter of the century, and in the 11 years since his death, Warhol has floated over the art world like a slightly sinister saint. Scads of artists have grown bold from his example. . . . The best-known of them . . . epitomize the Post-Warhol Effect: whole careers can now be spun from a clutch of industrial knock-offs and icons of calculated sensationalism.”

**ALSO THIS YEAR** Chanel uses Warhol's *Chanel No. 5* from the 1985 *Ads* series in a Paris campaign for the perfume's seventy-fifth anniversary and the tenth anniversary of the artist's death.

**2000**

**JANUARY** The United States Information Agency (a now-defunct agency dedicated to "promoting diplomacy") sponsors the exhibition tour of "Andy Warhol", a major retrospective, throughout Asia and Eastern Europe. Ninety works by the artist are seen in fourteen cities, from Almaty to Saint Petersburg to Prague, through May 2002.

**MAY** Peter Schjeldahl calls for a reconsideration of Warhol, writing that his works, “when you step right up and look at them, are nakedly beautiful, unstinting, and grand. Perhaps including himself, he notes, “The number of smart people who have outsmarted themselves while presuming to explain Warhol would overflow a stadium.”
2001

FEBRUARY Warhol is number eight on the first annual Forbes list of the highest-earning dead celebrities, with his estate earnings of $8 million in 2000. He outranks icons such as Marilyn Monroe, Frank Sinatra, and James Dean. He drops off the list from 2002 to 2004.

SEPTEMBER The Art Bulletin, the journal of the College Art Association (the principal professional association for art historians in the United States), publishes its first article on Warhol, Blake Stimson’s “Andy Warhol’s Red Beard.”

OCTOBER The largest Warhol retrospective to date, curated by Heiner Bastian, opens at Berlin’s Neue Nationalgalerie. Nearly 200,000 people visit the exhibition, which is named exhibition of the year by the German wing of the International Association of Art Critics.

2002

FEBRUARY The Berlin Warhol retrospective (see October 2001) opens at the Tate Modern in London. Jonathan Jones writes in the Guardian Weekend, “It now looks as though [Warhol] will be remembered as the most important artist of the second half of the 20th century,” arguing that we are at the end of an “American era defined visually by Warhol and recorded by him more precisely than by any novelist or film-maker.”

MARCH Reviewing the retrospective at the Tate, Peter Schjeldahl dismisses the claims for Warhol as social critic: “[He] simply made use of his childhood as a working-class sissy who had been weaned on movie magazines and tabloids.”

SEPTEMBER Philip Leider, a founding editor of Artforum, says in an interview that there has been a lack of quality and content in art since 1973, when “all the good people walked away: the better critics, the better artists. The void got filled with Warholism. . . About the only thing I get, in all this art that I don’t get, is the sense that it all goes back to Warhol.”

2003

MAY The Berlin retrospective opens in Los Angeles at MOCA. The Los Angeles Times reports on the long-standing resentment of many of Warhol’s actors and calls the retrospective a “bittersweet treat, like an old uncle you forgot you disliked — and then remembered why.”

Echoing the Advocate’s criticism of MoMA’s 1989 retrospective (see December 1989), Holland Cotter, in the New York Times, says the show “misrepresents” Warhol by ignoring his sexuality and the way he “put gay identity . . . at the very center of his work.” Cotter also makes this decisive pronouncement: “Andy Warhol was the most important artist of the second half of the 20th century. . . . His influence was profound. Gerhard Richter, among many other artists, would not exist without him. . . . Warhol’s work gets more astonishing every time out: more prescient, beautiful, radical, expansive, incisive.”

OCTOBER In a BusinessWeek interview, Amy Cappellazzo, head of Christie’s Contemporary Art Department in New York, argues that Warhol outranks Picasso as the twentieth century’s most important artist, based on his enormous influence. “Every 18-year-old artist in art school right now is desperately trying to figure out how to get out of Warhol’s shadow,” she notes.

SEPTEMBER National Public Radio reports that Takashi Murakami is being “touted as Japan’s Andy Warhol.”

“The Berlin retrospective . . . opens at the Museum für Moderne Kunst in Frankfurt. It presents all of the approximately 4,000 individual objects held in just fifteen of Warhol’s 612 Time Capsules (see Summer 1974). In selecting it as one of the best exhibitions of the year, Artforum critic Daniel Birnbaum states, “I couldn’t stop poring over all the letters and postcards and stuff Warhol collected. For an artist who likened his mind to a tape recorder equipped only with an erase button, this is a strangely Proustian project.”

NOVEMBER The scholar Michael Rush writes that Warhol’s 1965 portable video-camera footage, which he showed at a party in a train tunnel beneath the Waldorf-Astoria Hotel (see September 1965), was likely “the first artist videotape to be shown in public . . . [and] one of the first examples of what has developed into video installation art, now ubiquitous in the art world.”
2004

OCTOBER  Apple releases the iMac G5. The computer comes packaged with a photo-taking application called PhotoBooth, which features a “Warhol effect” filter. This option is an out-of-the-box version of an effect that has been a popular DIY technique among designers for years.

SEPTEMBER  A four-hour, two-part Ric Burns documentary about Warhol airs on PBS. Quotes from Warhol are narrated by Jeff Koons.

The artist Glenn Ligon (see p. 66) draws from the Warhol Museum's collection to curate “Have Another Piece: ‘Just a little piece……smaller smaller,’” which opens in Pittsburgh. The exhibition examines Warhol's identity and sexuality through dozens of artworks and hundreds of archival items; its title is borrowed from Warhol's book The Philosophy of Andy Warhol.

2005

APRIL  ELLEgirl features a fashion guide to emulating the style of Warhol, the “Pop Icon” who predates MTV and American Idol.

JULY  Ralph Rugoff, curator at London’s Hayward Gallery, argues that the best-selling, critically reviled “Painter of Light” Thomas Kinkade is a direct heir to Warhol: “In very different ways, each artist has rejected that central Modernist myth that proclaims business and art to be unrelated pursuits. . . . If Warhol stands as the radical pioneer in this revolution, Kinkade’s enterprise represents the fulfillment of several of Andy’s dearest dreams”[214]

2006


APRIL  The first volume of The Films of Andy Warhol Catalogue Raisonné, by the film scholar Callie Angell, is published. The volume, a product of the Andy Warhol Film Project (see April 1988 and March 1994), covers his Screen Test films. It is the first catalogue raisonné to be produced for a filmmaker.


NOVEMBER  Hong Kong real-estate magnate Joseph Lau buys Mao (1972) at Christie’s New York for $17.4 million, setting the new record for Warhol.

Also this year, Campbell’s Soup produces limited-edition Warhol cans.
2007

**JANUARY**  *New York* magazine’s January 7, 2007, cover features a story on “Warhol’s Children,” the up-and-coming artists Ryan McGinley, Dash Snow, and Dan Colen, who are “trying to jump-start a Warholian moment.”

**FEBRUARY**  *New York* reports, “Twenty years after his death, Andy Warhol refuses to fade away . . . he just gets bigger and bigger . . . Today, he still seems present at the mass party, half-there behind every new craze from Paris Hilton to reality TV.”

Bemoaning the venality and absurd permissiveness of the contemporary art world — which, he reports, is exemplified by the “clowns” profiled in *New York’s* January 7 issue — Jed Perl writes in the *New Republic* that Warhol “is the Moses who first saw the Promised Land of laissez-faire aesthetics . . . the evil prophet of the profit motive.”

**MARCH**  Artprice reports that Warhol is 2006’s “unquestioned star of the New York contemporary arts sales,” with forty-three works having sold for more than $1 million each. He is number two on the list of top-selling artists for the third year in a row, with nearly $200 million in total sales worldwide.

**MAY**  *Green Car Crash (Green Burning Car I)* (1963, Collection of Philip Niarchos) sells at Christie’s New York for $71.7 million, by far the most ever paid for a Warhol. It is also the second-highest price ever paid for any postwar work after Mark Rothko’s *White Center (Yellow, Pink and Lavender on Rose)* (1950, Al-Thani Family Collection, Qatar), which sold for $72.8 million at Sotheby’s the night before. Warhol’s sales this evening total $136.7 million, the highest figure a contemporary artist has ever realized.

**OCTOBER**  The Stedelijk Museum in Amsterdam opens “Andy Warhol: Other Voices, Other Rooms.” Borrowing the title of Truman Capote’s novel, the show is focused on Warhol’s work outside the practice of painting: film, television, books, graphic design, publishing, and other forms of production.

**DECEMBER**  “Andy Warhol” opens at the Gallery of Modern Art, Brisbane, Australia. With more than 300 works, it is the largest and most comprehensive Warhol exhibition ever seen in Australia and attracts more than 230,000 visitors.

2008

**MARCH**  Artprice reports that Warhol has surpassed Picasso in total sales for 2007, taking the number one spot for the first time, with $420 million in global sales.

**AUGUST**  Martini & Rossi and *Interview* magazine throw Warhol an eightieth birthday party at New York’s New Museum. The fete celebrates Martini & Rossi’s new ad campaign, which features Warhol’s 1950s illustrations for the brand.


**OCTOBER**  *Eight Elvises* (1963) sells for more than $100 million in a private sale brokered by the art consultant Philippe Ségalot. Only four other artists — Picasso, Pollock, Willem de Kooning, and Gustav Klimt — have met this benchmark.

**NOVEMBER**  The hotel heiress and socialite Paris Hilton (see p. 69) wears herself, Warhol style.

2009

MARCH As the largest Warhol exhibition to focus on Warhol's portraiture, "Le grand monde d’Andy Warhol," opens at the Grand Palais in Paris, the Guardian’s Jonathan Jones blames Warhol for "the shallowness of modern mass culture. . . . We’re Warhol’s ugly brood. . . . The Modern world has screwed itself and art led the way." The show’s visitors include Iran’s Empress Farah Pahlavi (see May 1975).

APRIL An ad for Britain’s Daily Telegraph positions Warhol as one of the great success stories of the later twentieth century, alongside John Lennon and Bill Clinton.

JUNE “Andy Warhol, Mr. America,” the largest Warhol exhibition to tour South America, opens in Bogotá, Colombia. The 150 works in the show are also presented in Buenos Aires and São Paulo.

SEPTEMBER Madonna’s third greatest-hits album, Celebration, styles the pop icon as Warhol’s Marilyn Monroe. It is a design by Mr. Brainwash (see January 2010).

NOVEMBER The Economist reports, “The Warhol market is considered the bellwether of post-war and contemporary art. . . . Since 2002 Warhol has consistently been one of the three most traded artists.”

2010

JANUARY Banksy’s Exit Through the Gift Shop premieres at the Sundance Film Festival. It follows Thierry Guetta, a French immigrant in Los Angeles whose obsessive interest in graffiti art propels him to begin his own career as a street artist. Adopting the name Mr. Brainwash, Guetta espouses a Warholian aesthetic and workshoplike production style, going on to achieve enormous success.

SEPTEMBER “Andy Warhol: The Early Sixties, Paintings and Drawings 1961–1964” opens at the Kunstmuseum Basel, touting itself as the first exhibition ever to address the artist’s transition from commercial to fine-art work.

In the Financial Times, David Pilling coins the term “Andy Warhol politics” to describe a situation in which Japan is facing the prospect of electing its third prime minister within the span of a year. In this political system, “everybody gets to spend 15 minutes as prime minister.”

OCTOBER Dom Pérignon releases a limited-edition Warhol-inspired bottle by the Design Laboratory at Central Saint Martins College of Art and Design in London. It is the first time the company has produced an alternate to its signature label. The marketing campaign touts Dom as the only thing Andy drank at Studio 54.

According to art market research firm ArtTactic Ltd., Warhol paintings account for 17 percent of all contemporary-art auction sales in 2010. By contrast, the combined sales of Jeff Koons and Damien Hirst make up 3.1 percent of the market.

"...We’re Warhol’s ugly brood...The Modern world has screwed itself and art led the way."
2011

**FEBRUARY** Kate Middleton is featured in a Warhol-style portrait on the cover of the UK’s *Tatler* in advance of her April 2011 nuptials to Prince William.

**MARCH** The Public Art Fund unveils Rob Pruitt’s sculpture of Warhol, *The Andy Monument*, down the street from the second Factory and in front of Warhol’s third office, on New York’s Union Square.

**APRIL** The value of Warhol’s paintings has gone up by more than thirty times. Felix Salmon reports that his estate, “valued at some $220 million when he died, would be worth some $7 billion today.”

**MAY** A new record for a Warhol self-portrait is set at Christie’s New York, where his 1963–64 *Self Portrait* goes for $38.5 million.

**JULY** Following a 2009 run at the Yale Repertory Theatre, “Pop!” — a musical about Warhol and the Factory — premiers at the Studio Theatre in Washington, D.C.

**2012**

**FEBRUARY** Twenty-five years to the minute after Warhol’s death, Jim Sharman, the cowriter and director of the cult classic *The Rocky Horror Picture Show*, releases *Andy X*, an online musical conceived as a “cinematic séance” with the artist. In a payment scheme also inspired by the artist and his milieu, the more Facebook friends a person has, the less he or she pays for access.

**MARCH** “Andy Warhol: 15 Minutes Eternal” opens at the ArtScience Museum in Singapore, beginning an Asian tour that travels to Hong Kong, Beijing, Shanghai, and Tokyo. The exhibition includes more than 400 artworks and 300 archival objects.

**SEPTEMBER** Designer Tommy Hilfiger shows his spring 2012 collection, “Pop Prep,” at New York Fashion Week. The collection is inspired by the Pop palette and includes fabrics that pay direct homage to Warhol’s *Camouflage* series. Hilfiger says, “When I moved to New York in the 70s, I had the opportunity to meet Andy Warhol and become influenced by all of his talent, and I’m using that influence and that inspiration in my work today.”

**OCTOBER** After years of legal battles and controversy over its methods, the Warhol Foundation announces that it is dissolving the Art Authentication Board.

**WINTER** The Economist, surveying the astronomical appetite for Warhol in the contemporary art market, sniffs, “In time . . . the idea that [Warhol] is a greater artist than Robert Rauschenberg or Jackson Pollock will be seen as the absurdity that it is.”