

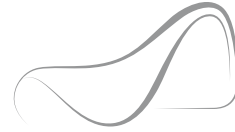


Andy Warhol

life, death and beauty



HEYDAR ALIYEV
FOUNDATION



HEYDAR ALIYEV
CENTER

Andarhos

life, death and beauty

BAKU - 2013

Azerbaijan is recognized for its ancient history and deeply-rooted traditions. With its unique cultural diversity, the country has succeeded in bridging Western and Oriental civilizations, and linking the past with modernity. Along with its centuries-old traditions, today's Azerbaijan is open to modern art as well.

In Baku alone, heritage sites and historic buildings such as the Ismailiyye Palace, the Maiden Tower, the Gobustan rock carvings, and the Royal Palace of the Shirvanshahs share the landscape with ultra-modern landmarks like the Heydar Aliyev Center, the Flame Towers or the Crystal Hall. It is this multifaceted image and liberal spirit that has turned Baku into a hub for art and a recognized venue for artists.

In recent years, Baku has been a host to a number of international conferences, festivals, and contests. Now the city makes itself known through another extraordinary event. For the first time in Azerbaijan, the Heydar Aliyev Center is hosting an exhibition of the works of Andy Warhol, an iconic figure in the history of modern art.

In addition to its mission of preserving historic traditions and cultural heritage, the Heydar Aliyev Center is also keen to support projects related to modern art, thereby bringing civilizations together, promoting Azerbaijani culture throughout the world, and presenting the achievements of world civilization in Azerbaijan.

From this point of view, *Andy Warhol: Life, Death and Beauty* exhibition presented at the Heydar Aliyev Center is a very important step in the further promotion of modern art.

Once again, I would like to present my most heartfelt compliments to all art fans on this accomplishment, and I deeply hope you will cherish fond memories of this event in the years to come.



Leyla Aliyeva
Vice-President,
The Heydar Aliyev
Foundation

The Andy Warhol Museum, the largest and most comprehensive single-artist museum in the United States, is pleased to present *Andy Warhol: Life, Death and Beauty* at the Heydar Aliyev Center in Baku, Azerbaijan. We are thrilled to introduce Andy Warhol's artwork to the people of Azerbaijan for the first time in history. This comprehensive exhibition features over 100 artworks created by Warhol, including paintings, drawings, prints, photographs, and television episodes from The Warhol Museum's collection featuring Warhol's influential portraits of Jackie Kennedy, Marilyn Monroe, Mao, and a large selection of Self-Portraits.

We hope visitors to the exhibition will enjoy learning about Warhol's impact on popular culture and his vision of the American dream. Visitors will walk away knowing not only more about Warhol himself, but also Pop Art, avant-garde film and American celebrity culture.

The Andy Warhol Museum has an extensive traveling exhibitions program, loaning Warhol's artwork to museums around the world. Since 1996, exhibitions organized or co-organized by The Warhol have been seen by over 10 million people in 25 states and 40 countries. We are thrilled to extend Warhol's legacy to the halls of the beautiful Heydar Aliyev Center in Azerbaijan.



Eric Shiner

Director,
The Andy Warhol
Museum



What Andy Warhol wanted was to communicate, to make art as popular as possible, to fascinate the rich and the stars, as well as the common people.

Warhol boosted the productivity of his linguistic innovations, blended the immediate and the implied language of communication, the high and low level of interpretation, which is why communicating, for him, was an existential, aesthetic, and ideological strategy. Indeed, it was so successful that it made him the most celebrated artist of the twentieth century.

In an age marked by rapid changes and passing fads, the art of Andy Warhol has survived the season of pop: after more than fifty years, it is still present in many forms of communication and creative expression, especially in one of the most widespread and depersonalized advertisements, which offers its iconographies as if they have just been conceived. If the primacy and velocity of the idea is the spirit of the twentieth century, Warhol was a brilliant idea maker who not only gave life to an art rich in aesthetic innovations, formal or conceptual but also he radically transformed the relationship between art and society.

Yesterday as today he still has followers causing a succession of quotes, exchanges, and mutual parallels and allusions that are still timely. It is no coincidence that many artists as of today see him as a point of reference and say they are indebted to his art.

It has been a great honour for me to conceive the Warhol exhibition in the beautiful Heydar Aliyev Center in Baku, which will be more and more a landmark in the art world and make the amazing Baku a crossroad of international culture.

This is also an opportunity to thank once again the Andy Warhol Museum for having participated at the project; without its support this exhibition would not have been possible. My thanks also go to the team of the Heydar Aliyev Center and the Heydar Aliyev Foundation.

Gianni Mercurio

Curator of the
Andy Warhol exhibition





the people of pop

Andy Warhol, he who not only managed to transform a mere can into a work of art but also launched the pop movement in modern art, even today he is viewed as a modern art phenomenon so far unsurpassed. His works are watched and adored all over the world with never fading interest.

Andy Warhol represents one of the most complex artistic personalities of the entire post-war period. An eclectic character, from his beginnings, Andy Warhol was considered an emblem of American culture of the 1960s and 1970s.

He was a painter, commercial artist, illustrator, sculpture, film producer, video artist, advertising director, television producer, television actor, cinema actor, model, novelist, philosopher, playwright, magazine director and editor, lecturer, graphic designer, agent for stars, photographer, music producer and manager of pop stars: a host of New York society, but above all, a great communicator.

At the dawn of the 1960s, Warhol's declaration "*The reason I'm painting this way is that I want to be a machine*" not only manifested artistic intentions but

also was the expression of projects and strategies which aimed at realising one of his principal desires: the corruption of the art of images with the art of communication, transforming his own name into something which is both a symbol and a logo of the spirit of the time, a brand which knows how to be recognizable not only in within the artistic universe but also in the most unexpected situations.

However, why, in a century characterised by the speed of changes and ephemeral fashions, did Andy Warhol's art survive the pop season? To what is such longevity due? And why is he considered an emblem of the second half of the 20th century?

A reply is that if the supremacy and speed of the idea is "the spirit of the century" of the 20th century, then Warhol was an idea maker of a great genius, who not only gave life to an art rich in aesthetic, formal or conceptual innovations but also sought to cause a radical transformation in the relationship between art and society; with his thoughts and inventions, he determined a new way of positioning himself with regard to life as well.



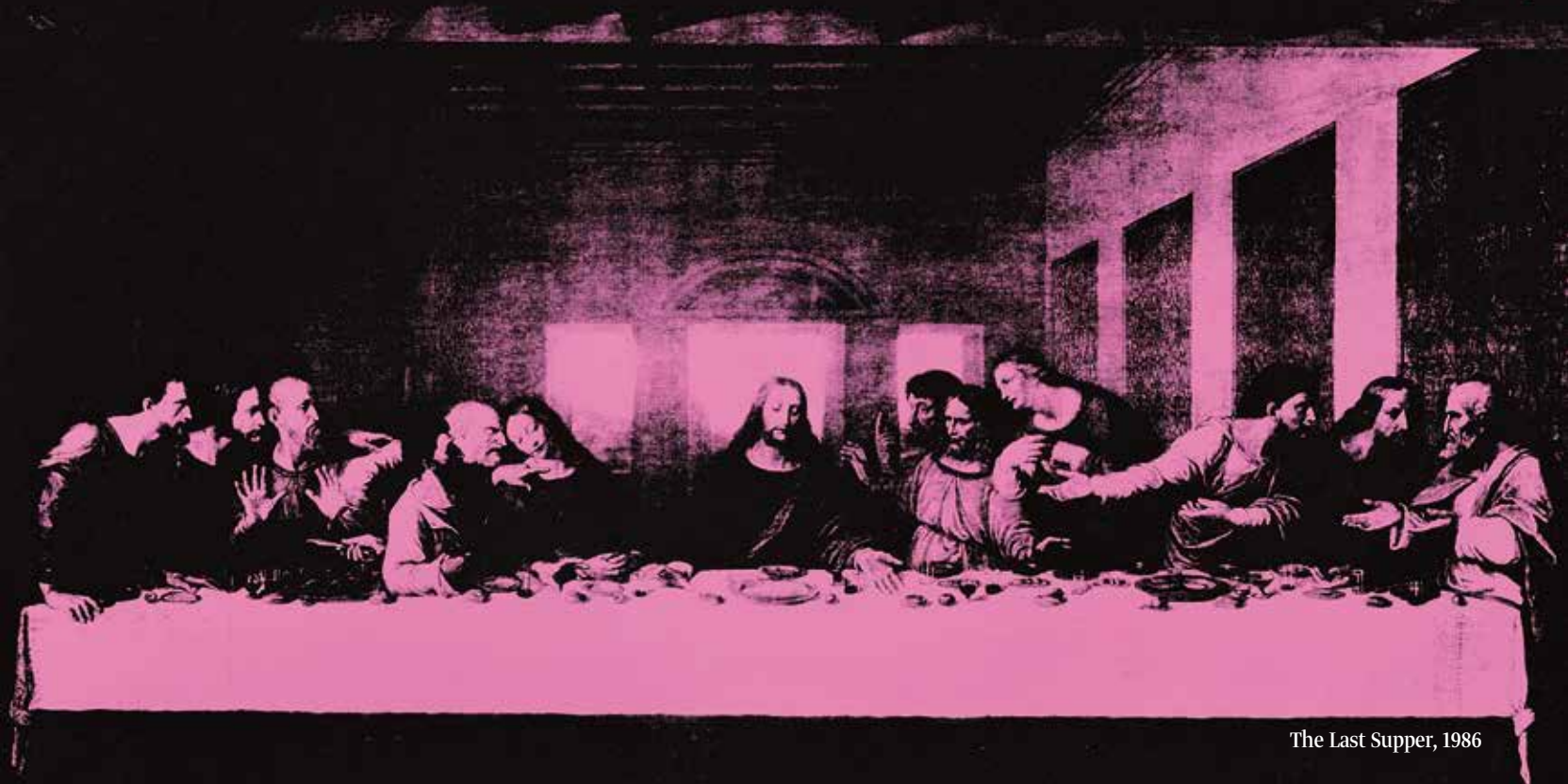
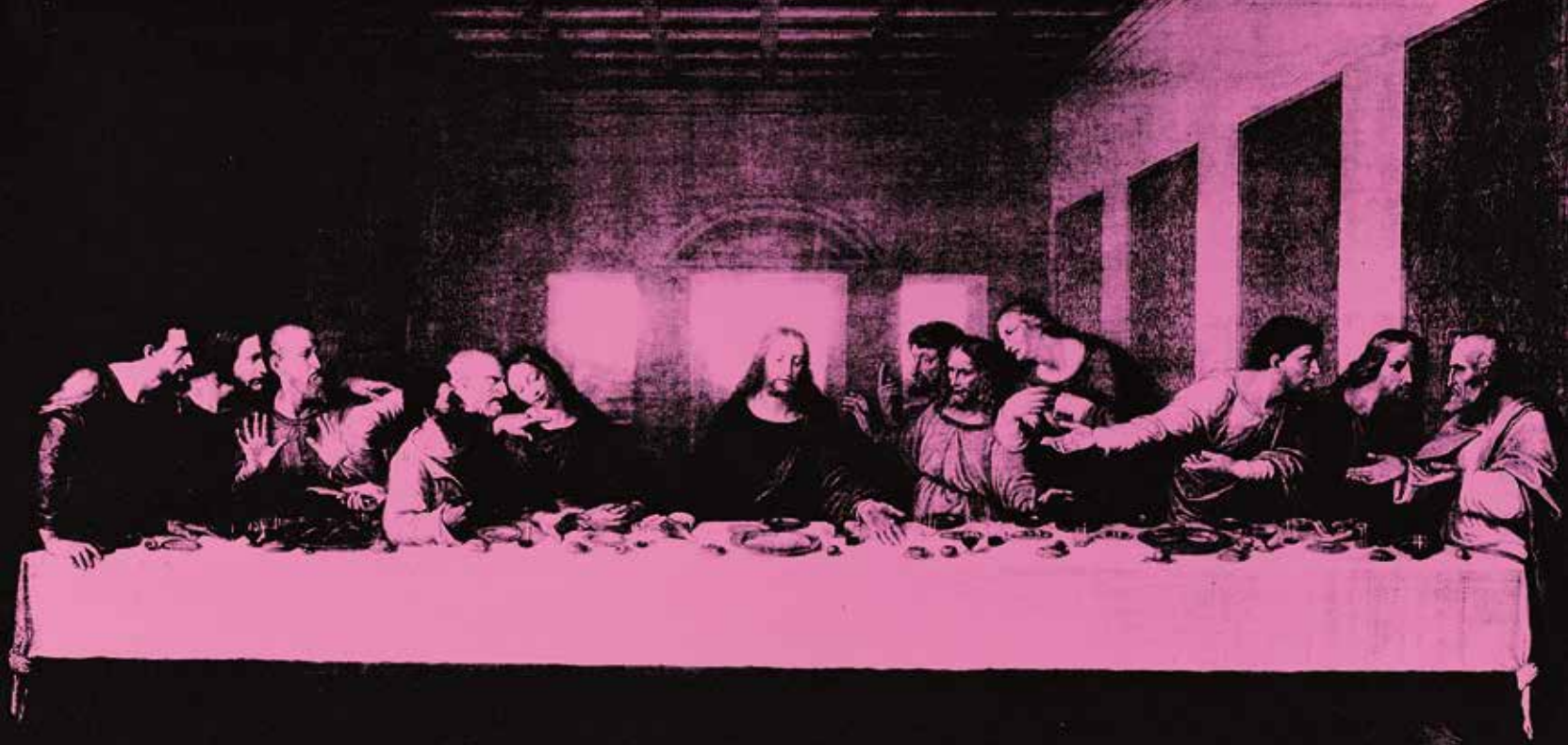
life, death and beauty

Behind the façade of images and the surface of the painting, Warhol affirms an aesthetic based on the relationship between life, art, and death. The search for happiness through fame, success, money, and appearance, if only for 15 minutes, are some of the concepts which form the foundations of the existential ethics of an Andy Warhol who appears to have anticipated tensions and attitudes broadly assimilated into the contemporary society.

Warhol gathers the modifications of society during the 1980s and the drift induced by its very strong aestheticisation, the salient aspects of which are the cult of the body, an obsession with fame and dependency on the media. Warhol senses intuitively how much all of this is pervaded by a sense and fear of death which the individual seeks to exorcise in this way.

Considered by many as the bard of consumerism, if not actually the upholder of false values linked to the star system, in reality Warhol never failed to express profound religious sentiments, skilfully encrypted in his works but easily recognisable in a unitary vision of his entire output. Two years before his death, Warhol began working on what is perhaps the most complex work of his life, *The Last Supper*. This was not merely a simple revisiting in a postmodern key, as is the case of other works by him in the Renaissance paintings series, Botticelli's *Venus* and the same Leonardo (*Annunciation*), so much as the final result of an intimate journey, which has its roots in a remote link with a sense of spirituality, starting from his education in infancy and early youth.

Henry Geldzahler, who was the first curator of contemporary art at the Metropolitan Museum and a friend of Warhol from 1960 until his death, maintained: *"There were at least three Andy Warhols and confusing them has led to evaluations of his works which are apparently contradictory"*.



The Last Supper, 1498

Warhol selects his own testimonials in the universe of images on which American popular culture feeds: from a pantheon of stars of mythical features to the brands of the leading consumer products, to familiar objects in the daily life of the average American like floral motif wallpaper: the pop icon becomes the opening for access to the spirit of the age.

Warhol's icons constitute a sensual symbol of celebrity counterposed to the real life, in particular, the female ones: Marilyn, who committed suicide in 1962, and Jackie Kennedy portrayed splendidly like cinema stars against a red background (*Red Jackie*), to which the serial image taken from the newspapers during the funeral of the assassinated President Kennedy forms a tragic counterpoint, "the first media overdose" of his generation.

In this way, Marilyn Monroe, an effigy repeated several times since 1962, always starting from the same image drawn from the film *Niagara*, which the artist began to execute shortly after the tragic demise of the actress, was transformed into one of his best known icons. Over the following decades, other famous characters were portrayed by Warhol, but the most significant icons were Lenin, executed in 1986, very few years before the collapse of the Soviet Union, who, as is known, was embalmed and exposed to the veneration of the people in his mausoleum in Red Square in Moscow, and Mao, the Chinese statesman, present with his own image in the *Little Red Book*, read by millions of individuals, became popular in the United States following the opening of China to the United States, as a function of its anti-Soviet attitude, at the end of the 1970s.

iconimages

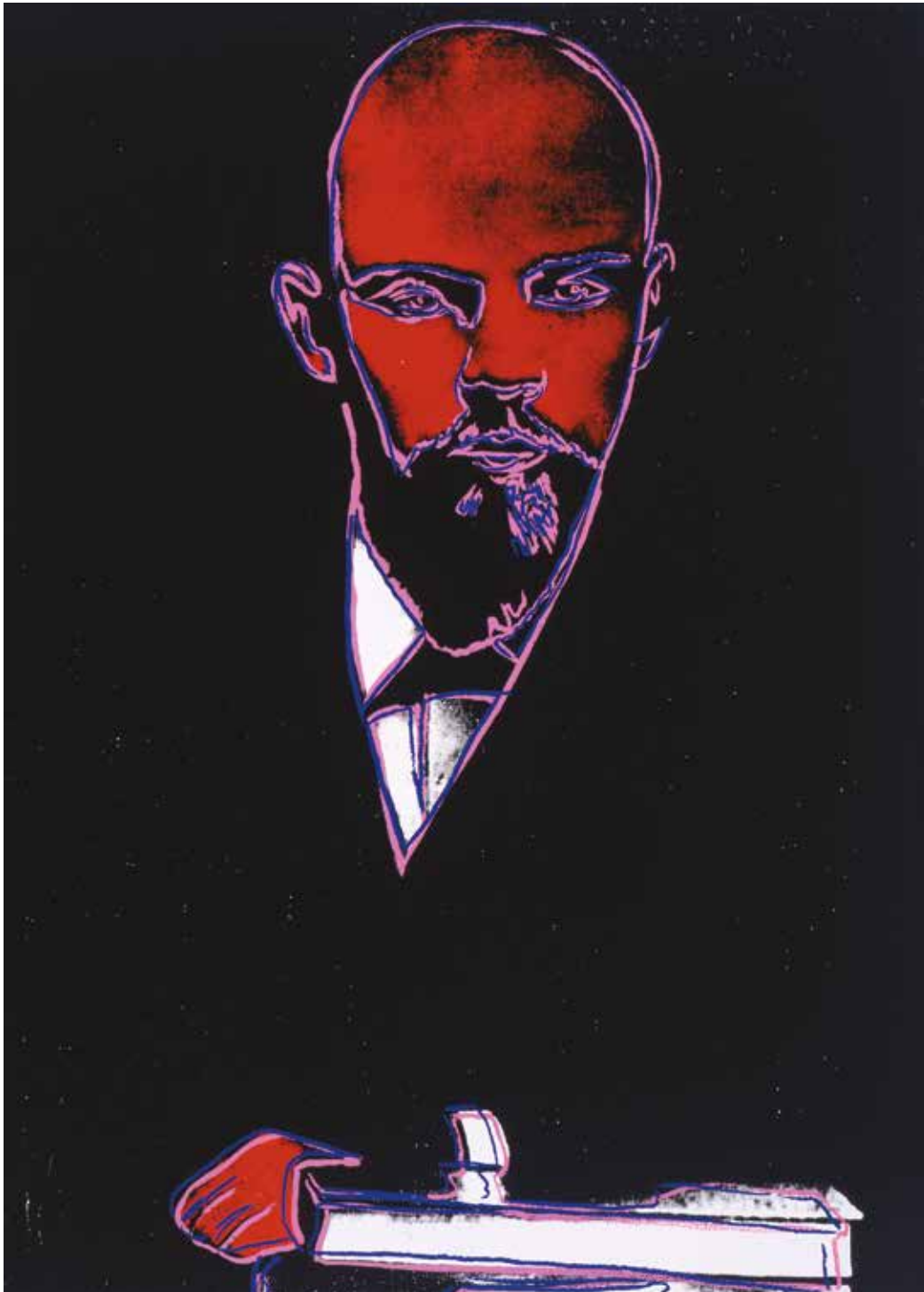




Sonuncu şam yemayı, 1986



Eighteen Multi-colored Marylins, Reversal Series (detail) 1979-1986



Lenin, ca. 1986



Mao, 1973



Red Jackie, 1964



Jackie, 1964



Hammer and Sickle, 1976



Dollar Sign, 1981



Judy Garland and Liza Minnelli, ca. 1979

portraits

“Whenever people and civilizations get degenerated and materialistic, they always point their outward beauty and riches and say that if what they were doing was bad, they wouldn’t be doing so well, being so rich and beautiful (...)

But beauty and riches couldn’t have anything to do with how good you are, because think of all the beauties who get cancer. And a lot of murderers are good-looking, so that settles it”.

During the 1970s and 1980s, actors, directors, writers, artists, characters from the worlds of finance and industry and the stars of the international jet set, who were perhaps unaware of the reflections of the artist and wished to halt time, queued up for a portrait by Warhol, who was defined by Robert Rosenblum as the “court painter of the 1970s”.

From a Polaroid was born the interminable series of commissioned portraits. Warhol intervened frequently on the final image, printed in several versions by his assistants using the silkscreen technique, making up the lips and eyes with brushstrokes of colour, since “what makes a portrait attractive is how colour is used”. In the portrait of Lana Turner, commissioned from him by the producers of the Love Boat series to celebrate the participation of the actress and which was requested with a short deadline, Warhol was obliged to use a recent photograph and hence, as he recounted in his Diaries, to transform the face of a 60-year-old woman into the portrait of one of 25. Ultimately, aware of the precariousness of the earthly things, Andy offered immortality cheaply and in this way, his subjects underwent a physical and symbolic design operation.

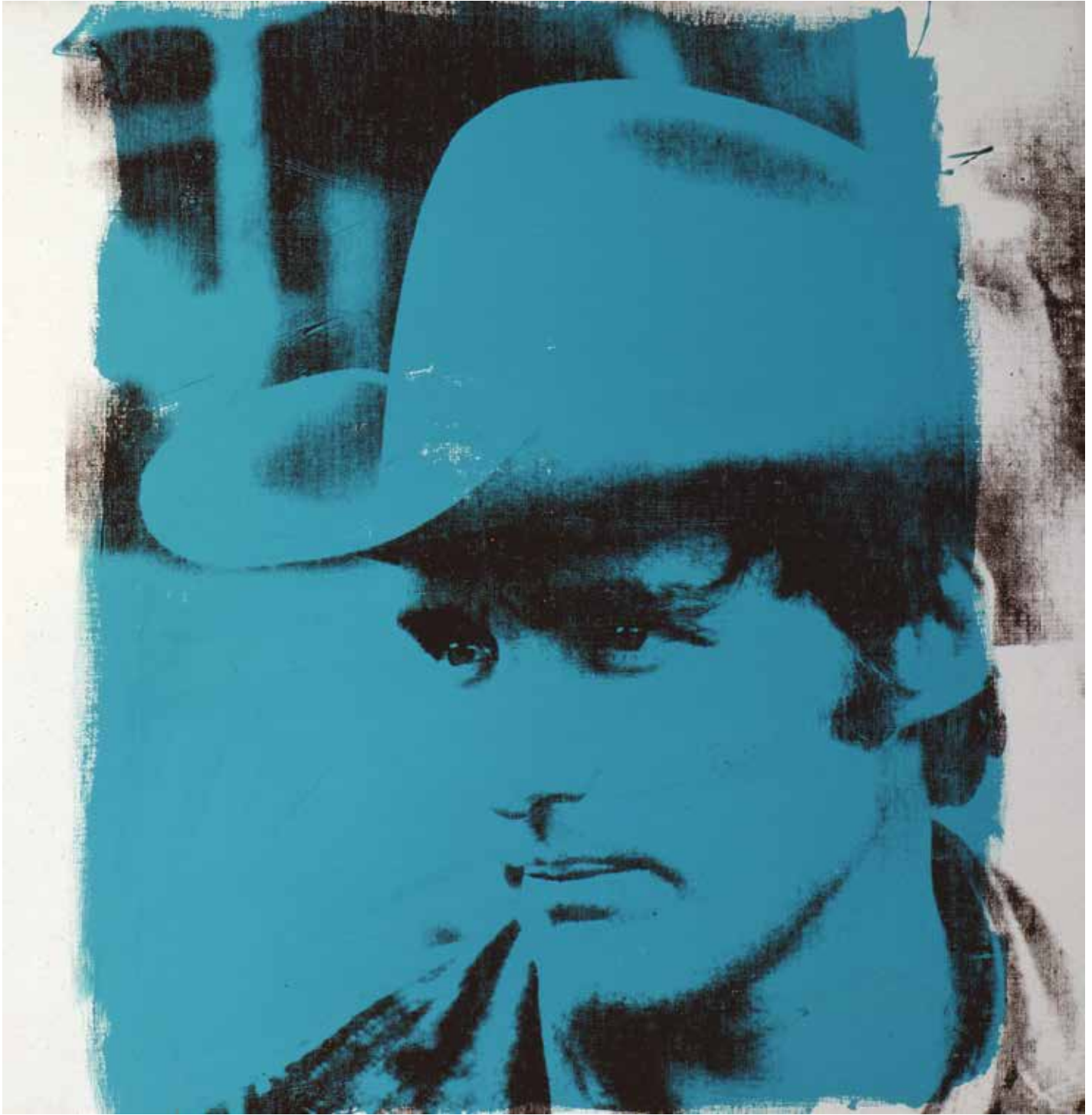
“Death can make you look like a star, every body says ‘did you see the makeup? It’s beautiful’. They also talk about the flowers, but mostly about the makeup. And if you are famous, people line up to see you for days. I lined up to see Judy Garland... Death can make you look like a star, but if your make-up is wrong, everything is wrong (...) so you should know if your make-up looks good when you are dead”.



Liza Minnelli, 1979



Joseph Beuys, 1980



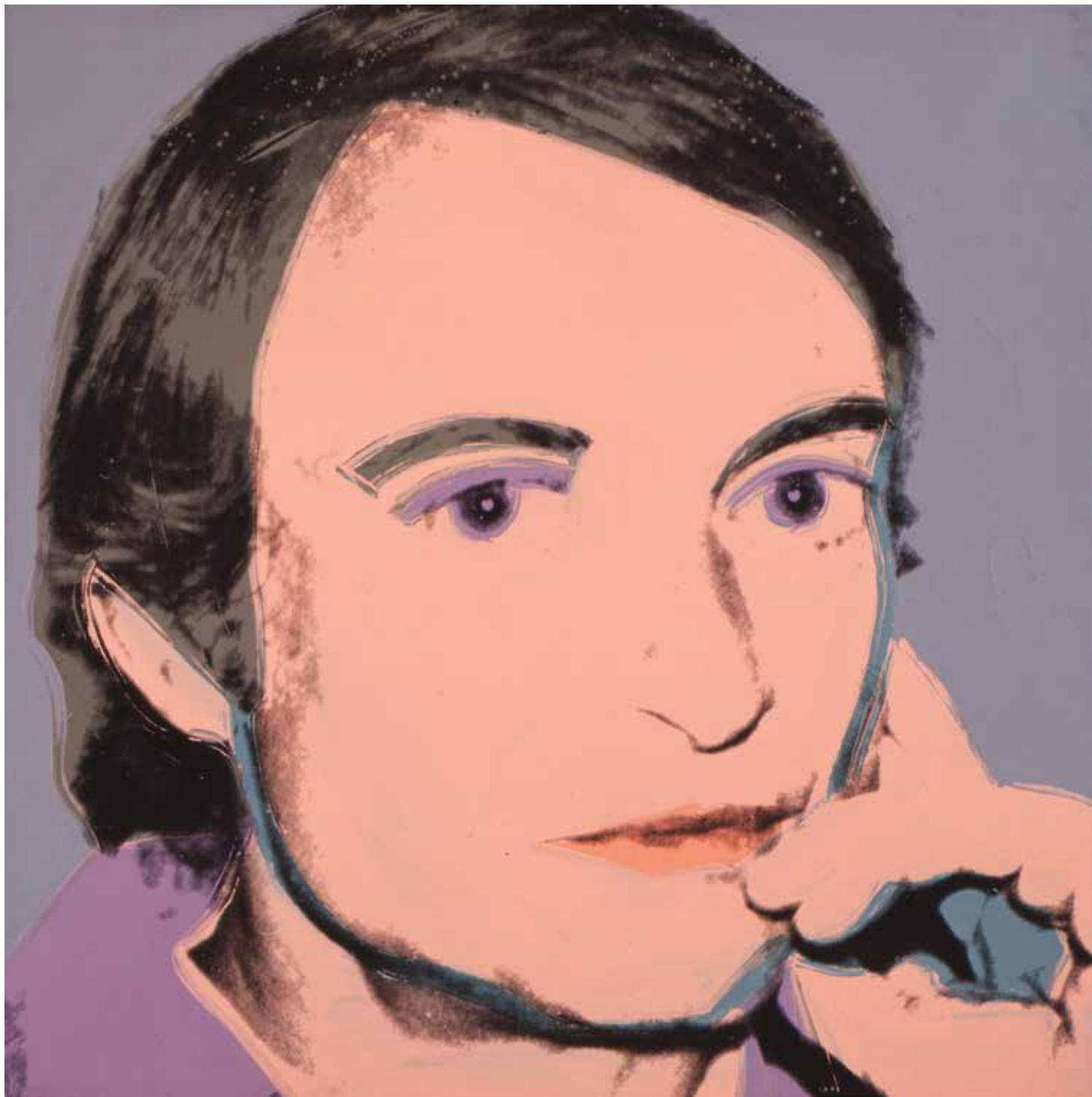
Dennis Hopper, 1971



Lana Turner, 1985



Philip's Skull (Cat Scan), ca. 1985



Roy Lichtenstein, 1976

self-portraits

“Day after day I look in the mirror and I still see something – a new pimple. If the pimple on my upper right cheek is gone, a new one turns up on my lower left cheek, on my jawline (...) The albino-chalk skin. Parchmentlike. Reptilian. Almost blue (...) The knobby knees. The roadmap of scars. The long bony arms, so white they look bleached. The arresting hands. The pinhead eyes. The banana ears.... The graying lips. The shaggy silver-white hair, soft and metallic. The cords of the neck standing out around the big Adam’s apple. It’s all there, B. Nothing is missing, I’m everything my scrapbook says I am”. With these words drawn from The Philosophy of Andy Warhol, the artist traced a bloodcurdling literary self-portrait. Warhol executed self-portraits throughout his life, and the self-portrait occupies a central position among all of his works. *“I asked Ivan (Karp, first Leo Castelli Gallery director – note) for ideas, too, and at a certain point he said, “You know, people want to see you. Your looks are responsible for a certain part of your fame – they feed the imagination.” That’s how I came to do the first Self-Portraits.”* from POPism.

Self-portraits should constitute a kind of a mirror of

the soul for an artist which reveals qualities and attitudes that are not always evident. In his very first self-portraits, executed by working on the image obtained from a public passport photo device, Warhol relied on a machine to represent himself in order to be sure of removing any introspective purpose. Some self-portraits displayed in the exhibition visibly depart from this outline; in these, Warhol inserts narrative elements to catch us off guard: the action suffered in strangulation and above all, his image placed alongside a skull. The practice of portraiture and selfportraiture culminates in what, in the words of the artist himself, constitutes the portrait par excellence: the skull, the most faithful and impersonal representation of all possible portraits, the portrait of the whole of humanity, the image of an ineluctable memento mori. Andy Warhol became disembodied in 1987, but he remained and still remains the most ambitious, prolific and powerful artist in the world. Each artist is immortal in his or her own way, but Andy Warhol became a kind of Olympian divinity, a God in the sense given by Ezra Pound, “an eternal state of mind”.



Self-Portrait, 1978



Self-Portrait, 1978



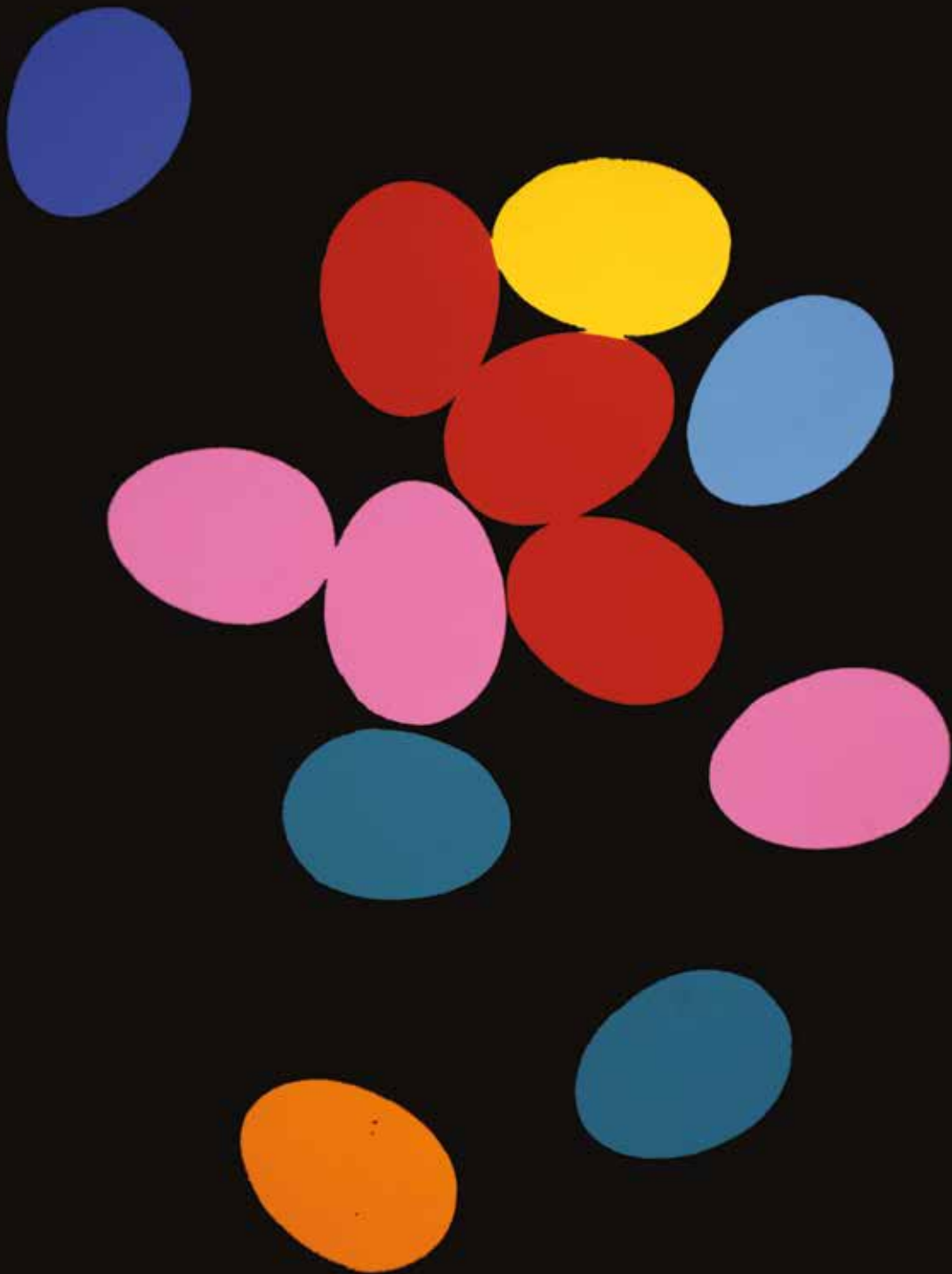
Self-Portrait, 1986

“I would like to recall an aspect of his character which he hid from everyone except his most intimate friends: his spiritual side. But this existed and it is the key to the artist’s psyche” with the shocking words, the art critic John Richardson began his eulogy at Warhol’s funeral in 1987.

Warhol’s entire oeuvre appears clearer if we examine his religious education and his cultural roots which permeated his existence, from different viewpoints, contributing to making him the fascinating and contradictory figure with whom we are familiar.

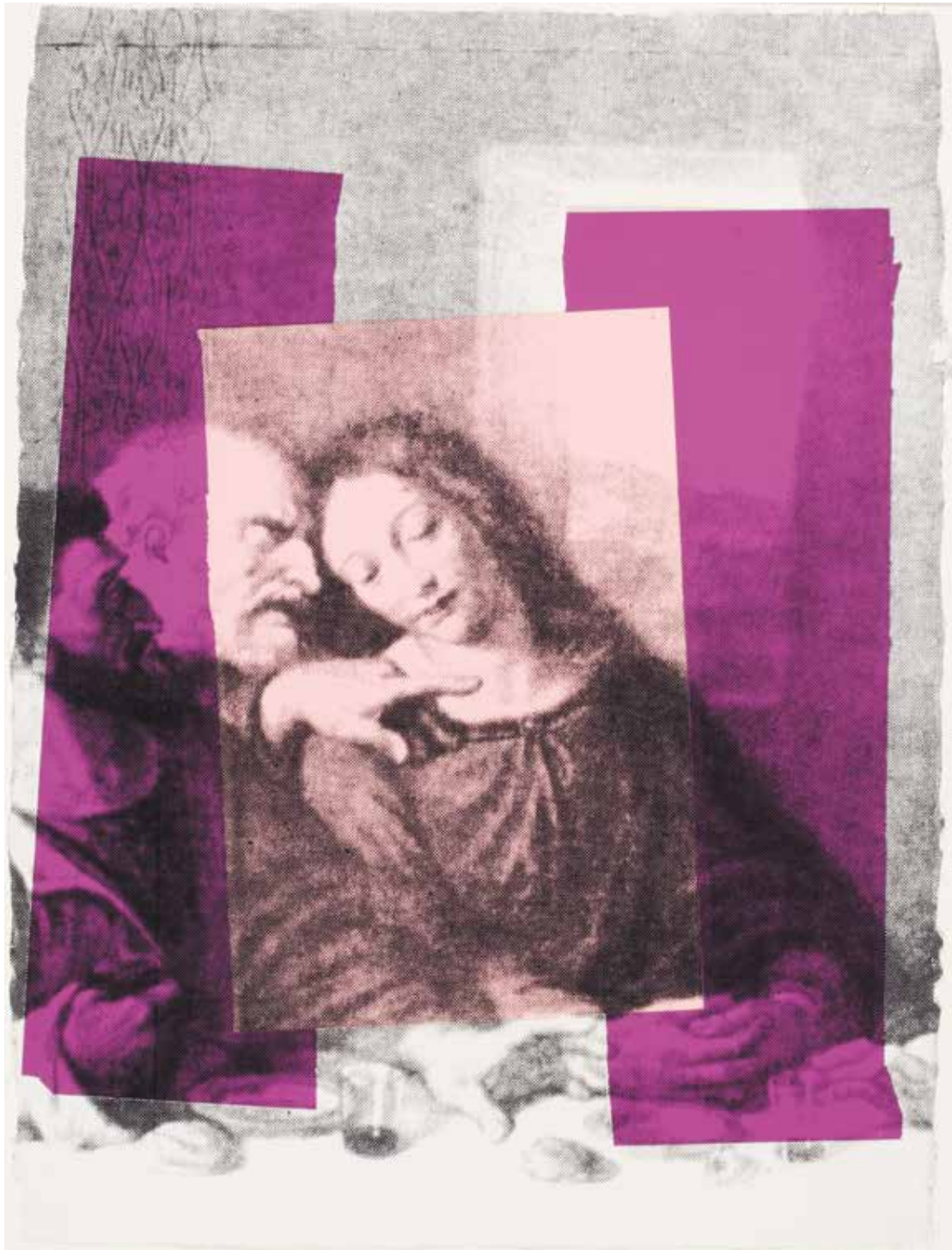
No work was studied by him and reproduced in hundreds of variants, which still remain uncounted, like *The Last Supper*, a cycle on which he began to work two years prior to his death, making Warhol the American artist who by far has dealt most of all with the theme of religion. And it is not by chance that the New York artist concluded his artistic journey by producing *a cycle of deeply religious* paintings. Clearly, the banal post-operative complication which would lead to Andy’s death may not have been foreseeable. What is certain, however, is that in what is objectively the end of his life, the artist knowingly relived his religious passion in *the Last Supper*, transforming the subject into his theme for reflection and perhaps his tribute to the salvation of his own soul.

religion





Cross, 1981-1982



The Last Supper (Detail), 1495-1498



Madonna and Child, n.d.



The Last Supper, 1495



Male Hands Praying, 1950s



Suicide, 1963

death

Death was probably the principal theme which tinged Warhol's work. This was dealt with in his works as far back as 1962, being physically present in *the Car Crash* or *Suicide* paintings, while in *Electric Chair* it hovers hidden in the monochrome void. This is also true of *Tunafish Disaster*, in the series which alludes to a news story concerning women who died of poisoning from cans of rotten tuna.

He said that in these works (road accidents, suicides, food poisoning, and electric chairs) he wanted to present "the death in America". In mechanically transferred images of death drawn from images of photojournalism, Warhol evokes not only and not so much the represented fact but what lies behind these: the collective anguish of the interior world, the memento mori. Warhol encountered death as a child, when he lost his father, with his brother recalling that "*he was in despair and was incapable of looking at the coffin*", but his personal memento mori was incarnated in the person of Valerie Solanas, the woman who, in trying to kill him, inflicted a serious gunshot wound.

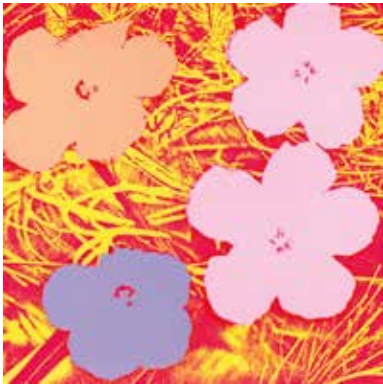
The works *Guns* and *Knives* are linked to that atmosphere of violence which permeates daily life. Andy, once again an interpreter of his own times, merely represented an armed America, where owning a weapon is a right sanctioned by the Constitution. In 1981, following a new death threat, Warhol decided to purchase bullet-proof clothes and discovered that his fear was the same as that of millions of Americans: in the same year, after the assassination attempt on President Reagan, sales of weapons skyrocketed and a few days later, the news was announced that even the Pope had suffered an assassination attempt.



Skull, 1976



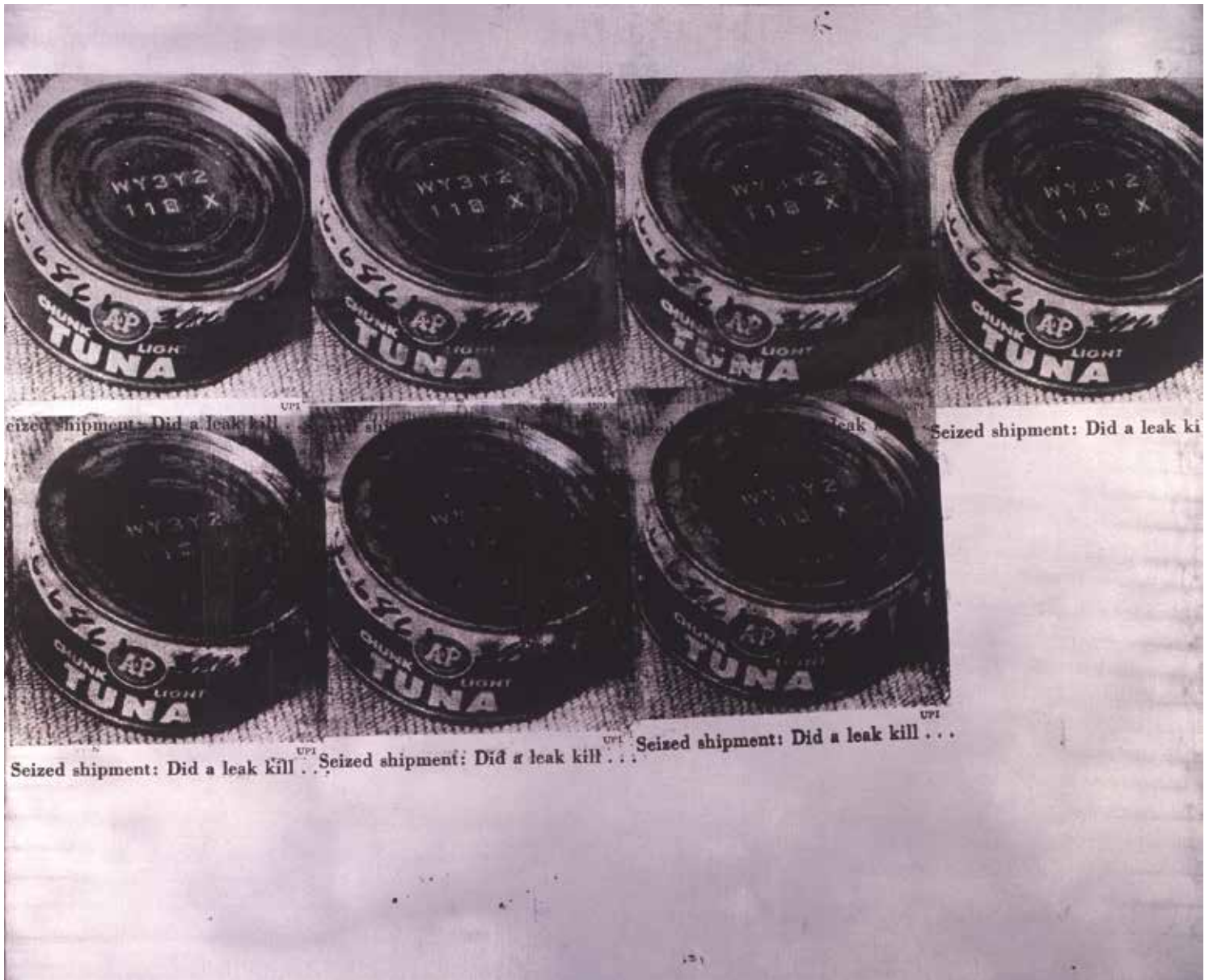
Flowers, 1964-1965





Knives, 1981-1982







Dead Stop, ca. 1954



Details of Renaissance Paintings (Sandro Botticelli, Birth of Venus, 1482), 1984



vanishing

The last decade of the artist began with works denoting sophisticated chromatic research and an unusual formal elegance for Warhol, as in the series *Endangered Species*, which, with the revisiting of the history of art in Botticelli's *Venus* and Leonardo's *Annunciation*, carries on a dialogue with the postmodern phenomenon of those years. The choice by Warhol of re-proposing one of his interpretations of a number of masterworks of classic art, including Botticelli's *Spring* or Leonardo's *Annunciation*, nevertheless, reveals a particular attention to how much there is in the works of the great masters which is "immortal", which makes them contemporary, stripping the flesh from the bones or even dismembering them and into which he inserts contemporary symbols, revitalising and desacralizing them at the same time. In the mid-1980s, he experimented with a new form of abstraction, with *the Camouflage* paintings, in which true camouflage (grey - green) simultaneously evokes an item of casual clothing and a military symbol, to then be desecrated in the polychrome version as a theatrical symbol of the USA, the Statue of Liberty.

In almost a premonition of fate, in order to close the circle, Warhol returned to his works on advertising with the Late Advertising series, where the drawing in black and white recalls the imperfection of his first works and with the Advertising series such as Ronald Reagan, the actor who would soon become President, who served as a model for the first drip dry travel shirt, or James Dean, framed by a text in Japanese, which itself advertises Rebel without a Cause. After more than twenty years, Andy took up the theme of advertising again, but while the majority of the images created by Andy throughout his career advertised someone or something, these works were directly concerned with the underlying world of Advertising itself.



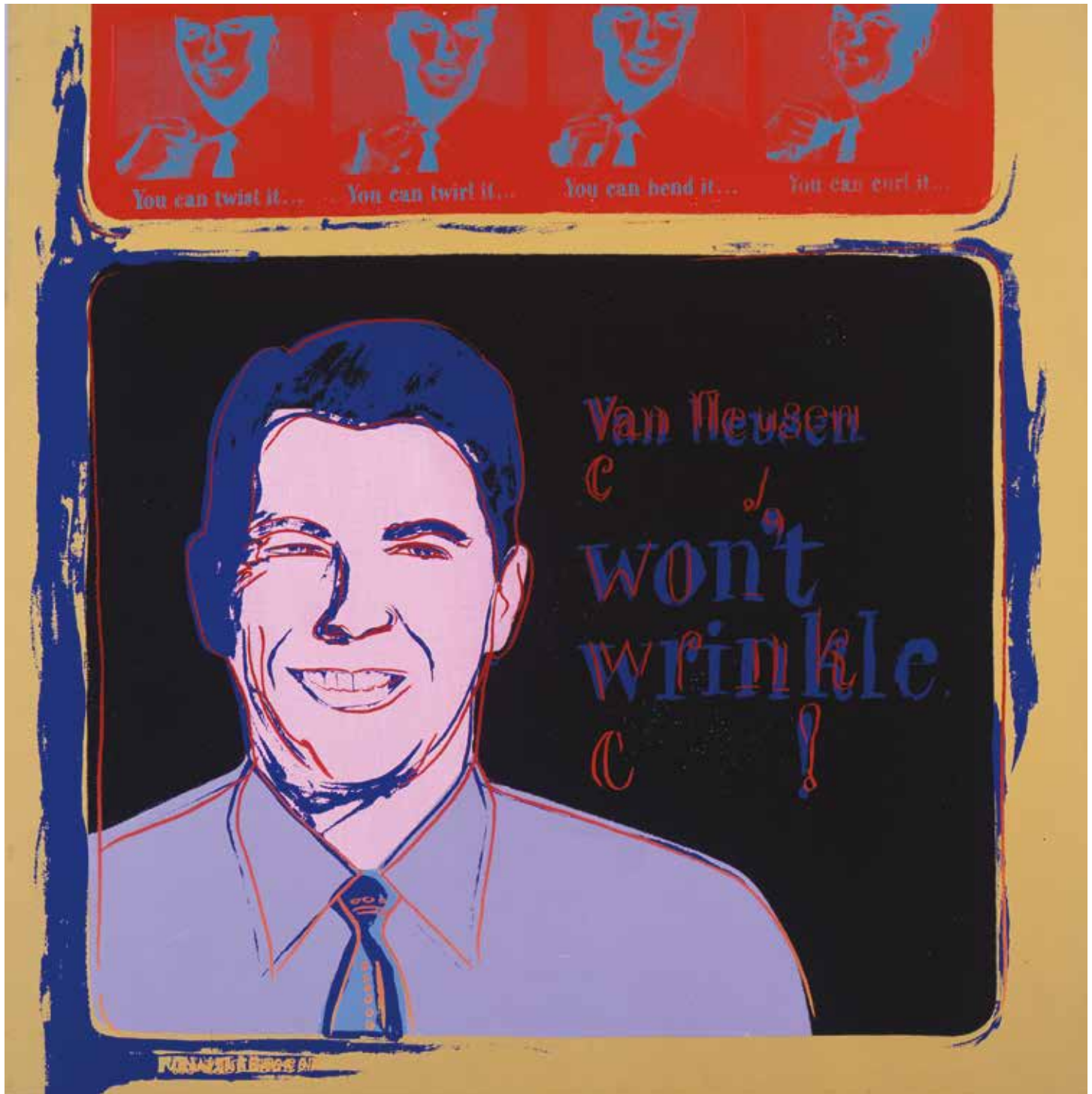
Details of Renaissance Paintings (Leonardo da Vinci, *The Annunciation*, 1472) , 1984



Etruscan Figures (The Tomb of the Lioness, Tarquinia), ca. 480-470 BCE



Rebel Without a Cause (James Dean), 1985



RONALD REAGAN

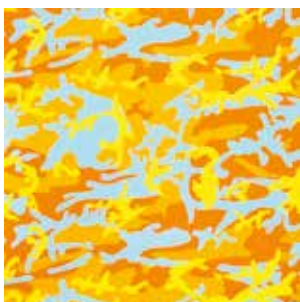
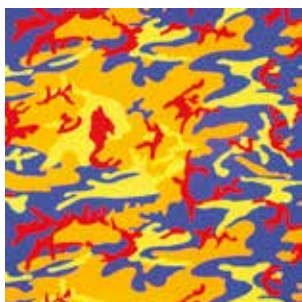
Ronald Reagan, 1985



Statue of Liberty, 1980s

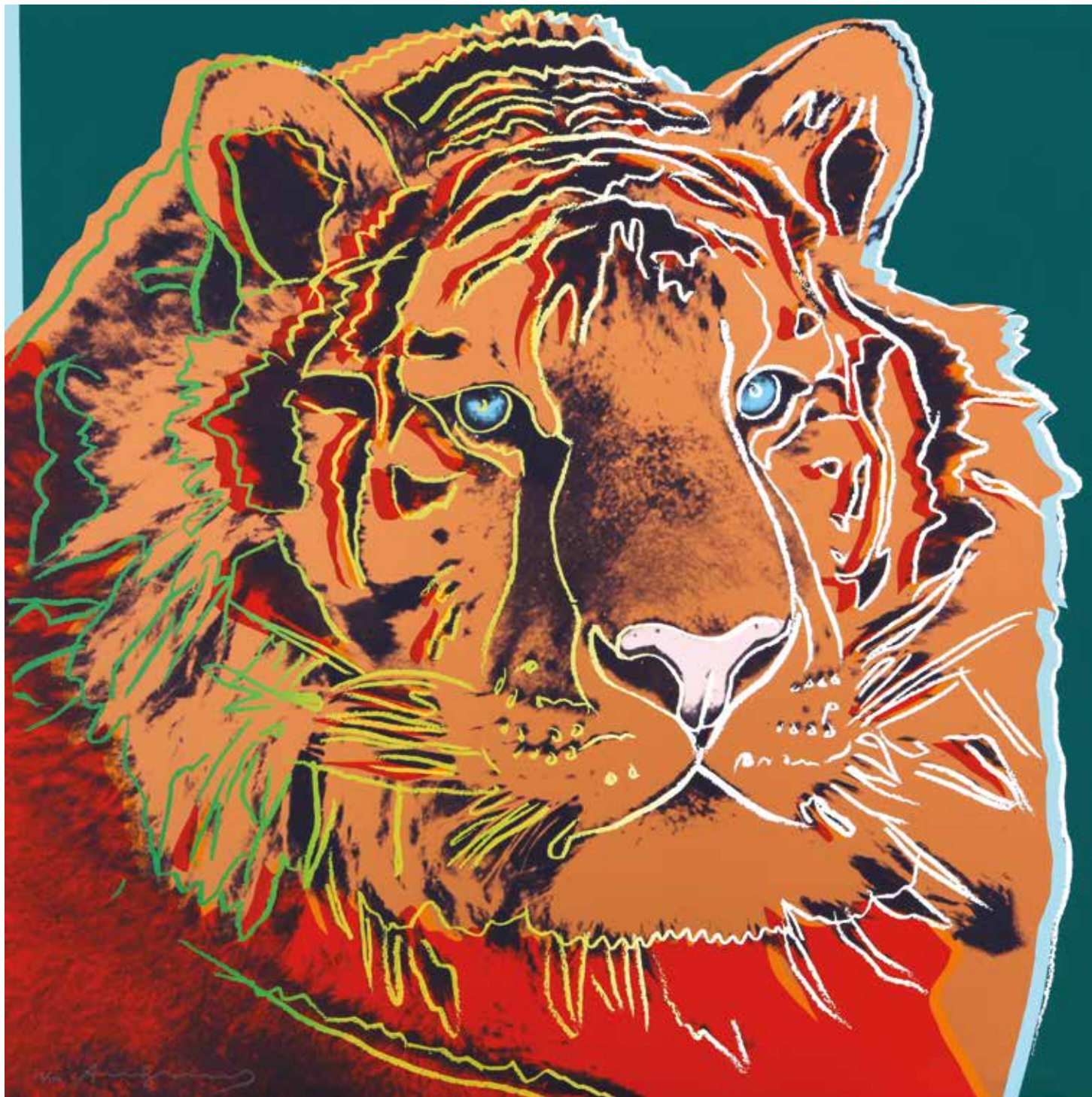


Statue of Liberty, 1986





Silver Clouds [Warhol Museum Series], 1994, Reprint 1994



Endangered Species, 1983, Siberian Tiger



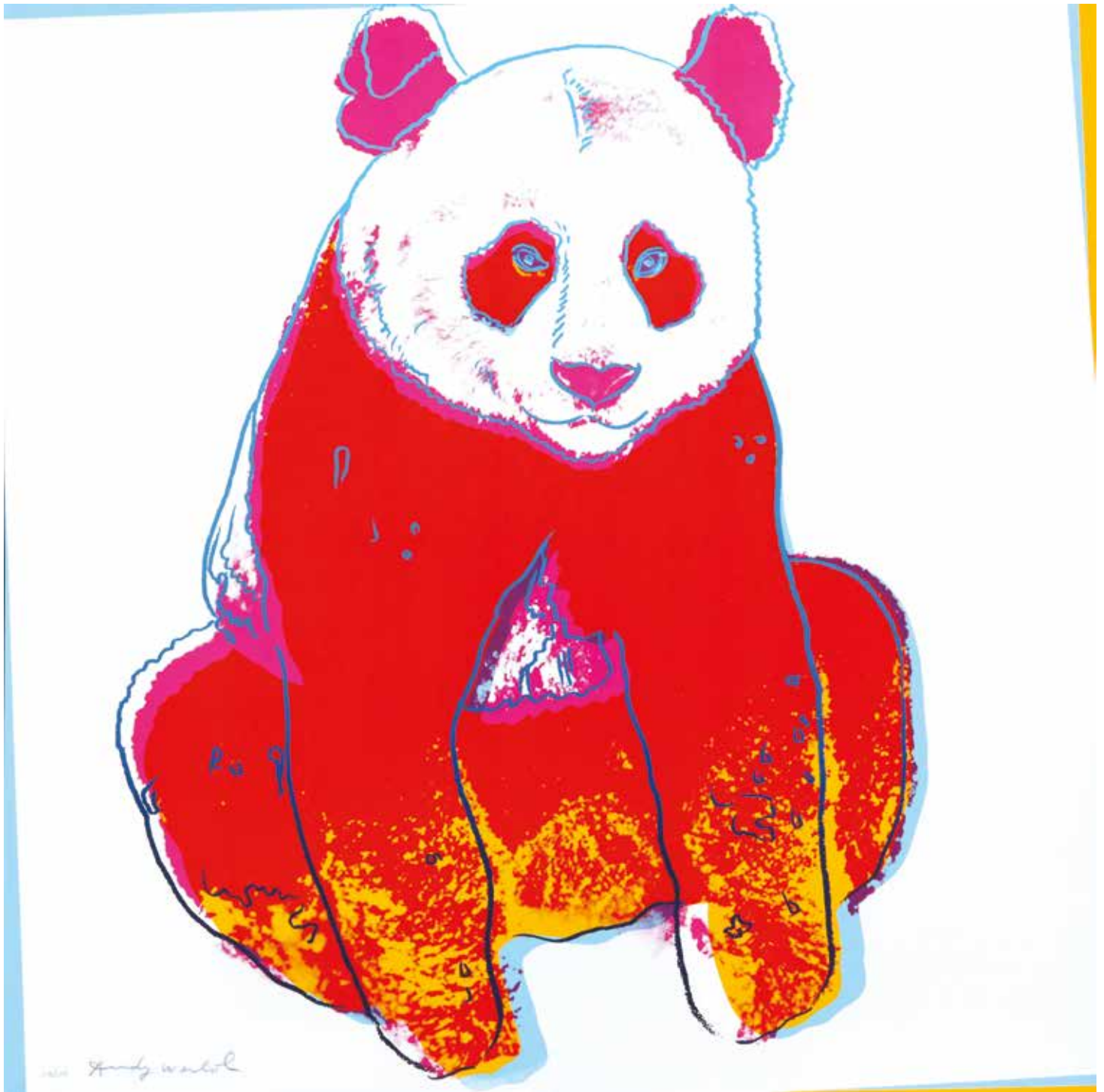
Endangered Species, 1983, Black Rhinoceros



Endangered Species, 1983, Bighorn Ram



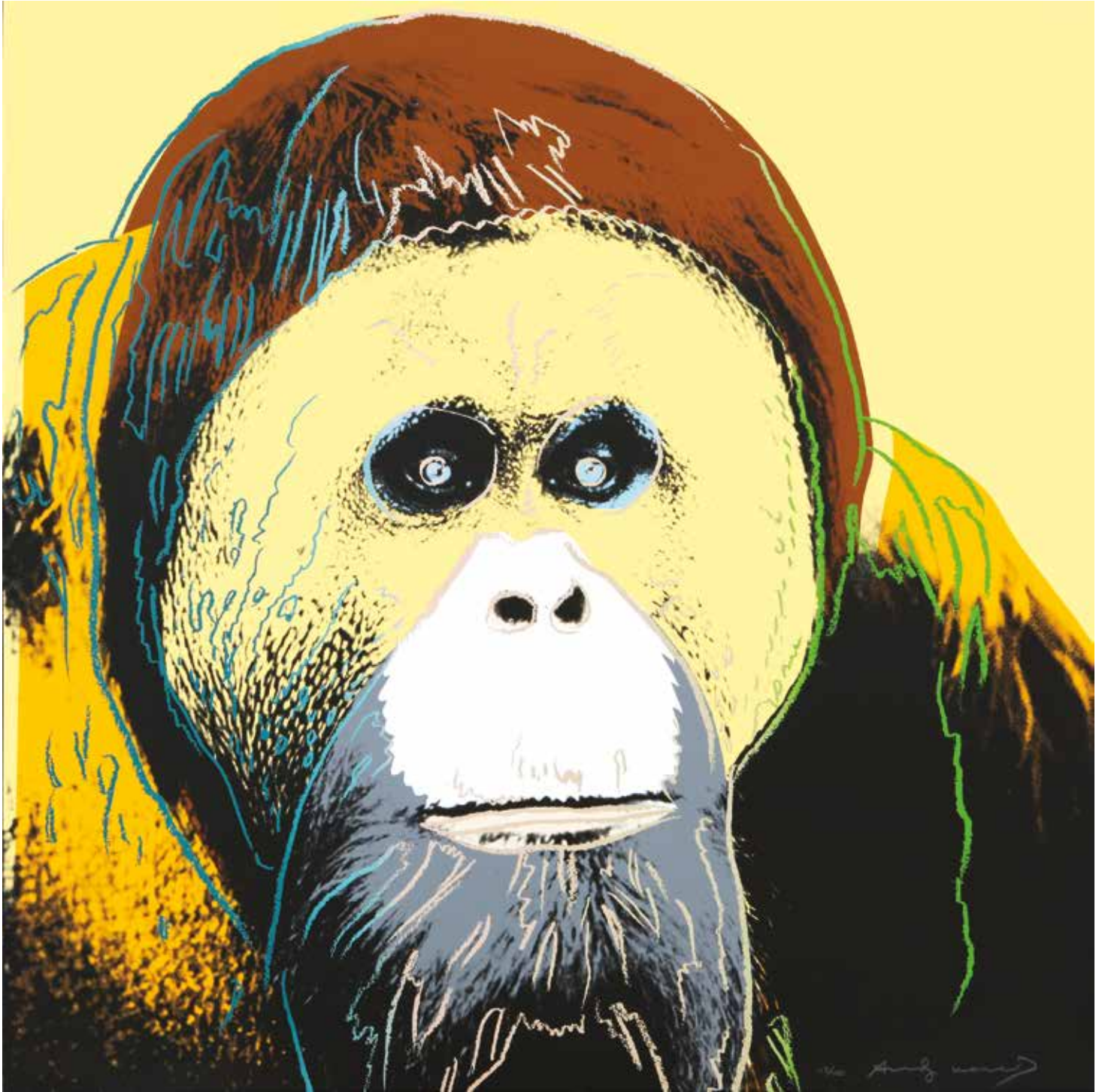
Endangered Species, 1983, Pine Barrens Tree Frog



Endangered Species, 1983, Giant Panda



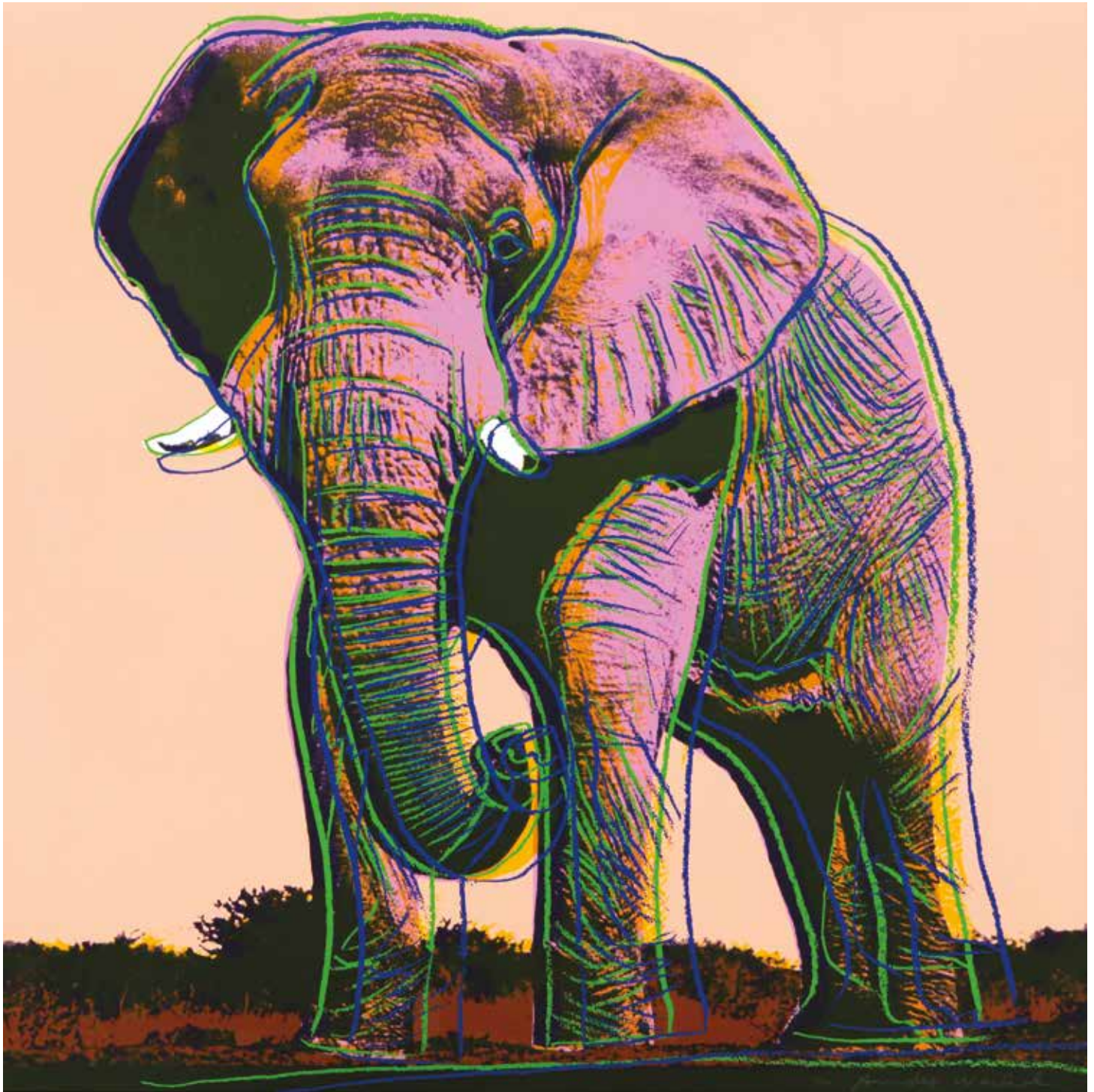
Endangered Species, 1983, San Francisco Silver Spot



Endangered Species, 1983, Orangutan



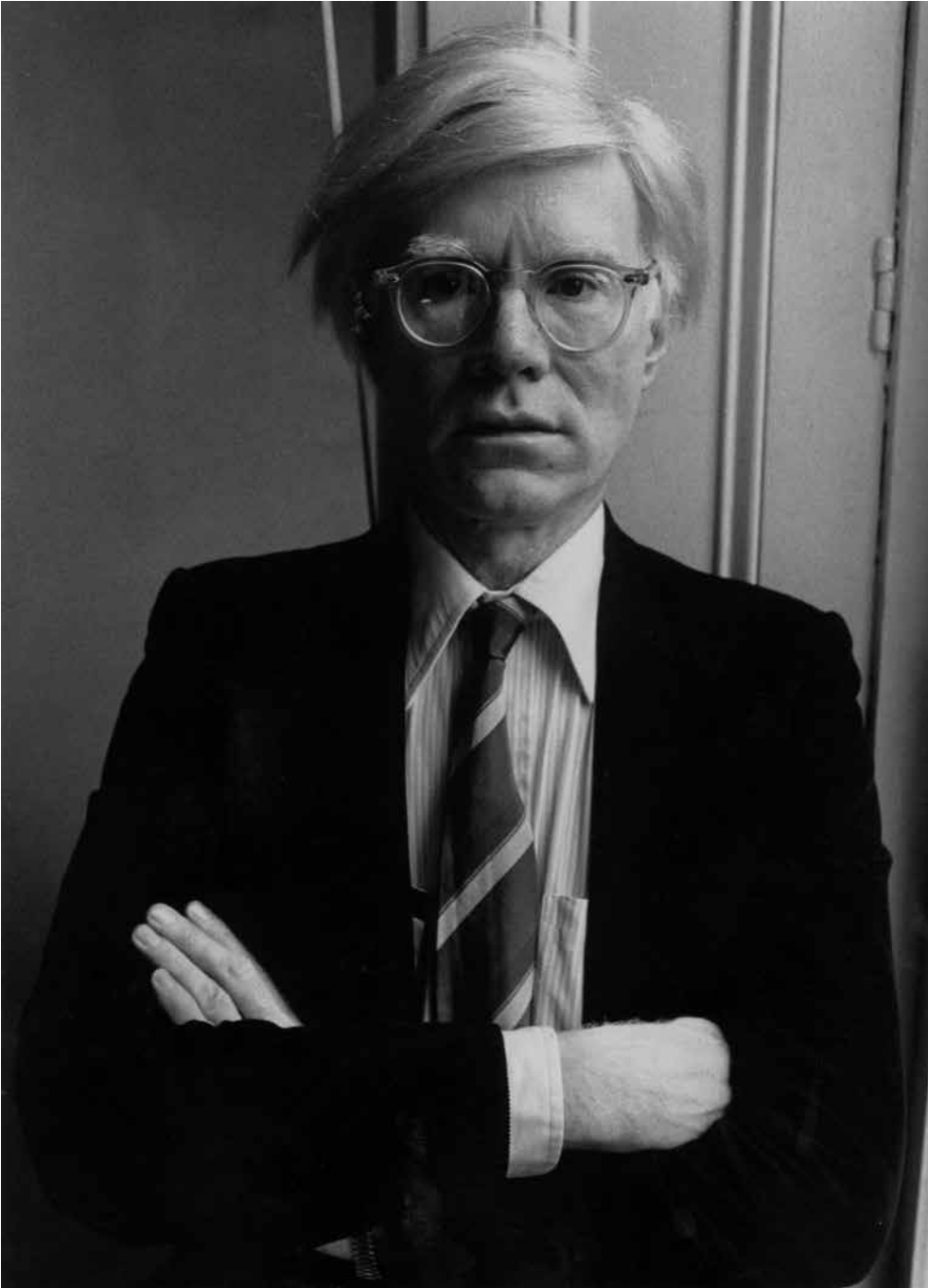
Endangered Species, 1983, Grevy's Zebra



Endangered Species, 1983, African Elephant



Endangered Species, 1983, Bald Eagle



the**life**

Andy Warhol was born as Andrew Warhola in Pittsburgh, Pennsylvania, in 1928.

In 1945, he entered the Carnegie Institute of Technology (now Carnegie Mellon University) where he majored in pictorial design. Upon graduation, Warhol moved to New York where he found steady work as a commercial artist. He worked as an illustrator for several magazines including *Vogue*, *Harper's Bazaar* and *The New Yorker* and did advertising and window displays for retail stores such as Bonwit Teller and I. Miller. Prophetically, his first assignment was for Glamour magazine for an article titled "*Success is a Job in New York.*"

Throughout the 1950s, Warhol enjoyed a successful career as a commercial artist winning several commendations from the Art Director's Club and the American Institute of Graphic Arts. In these early years, he shortened his name to "Warhol".

In 1952, the artist had his first individual show at the Hugo Gallery, exhibiting *Fifteen Drawings Based on the Writings of Truman Capote*. His work was exhibited in several other venues during the 1950s, including his first group show at The Museum of Modern Art in 1956.

The 1960s was an extremely prolific decade for Warhol. Appropriating images from popular culture, Warhol created many paintings that remain icons of 20th century art such as the *Campbell's Soup Cans*, *Disasters* and *Marilyns*.

In addition to painting, Warhol made several 16 mm

films which have become underground classics such as *Chelsea Girls* and *Empire*. In 1968, Valerie Solanas, the founder and sole member of SCUM (Society for Cutting Up Men) walked into Warhol's studio, known as the Factory, and shot the artist. The attack was nearly fatal.

In the very beginning of the 1970s, Warhol began publishing Interview magazine and renewed his focus on painting. Works created in this decade include *Maos*, *Skulls*, *Hammer and Sickles*, *Torsos* and *Shadows*, and many commissioned portraits. Warhol also published *The Philosophy of Andy Warhol* (from A to B and Back Again). Firmly established as a major 20th-century artist and international celebrity, Warhol exhibited his work extensively in museums and galleries around the world.

The artist began the 1980s with the publication of *POPism: The Warhol '60s* and with exhibitions of *Portraits of Jews of the Twentieth Century* and the *Retrospectives and Reversal* series. He also created two cable television shows, *Andy Warhol's TV* in 1982 and *Andy Warhol's Fifteen Minutes* for MTV in 1986. His paintings from the 1980s include *The Last Suppers*, *Rorschachs* and, in a return to his first great theme of Pop, a series called *Ads*. Warhol also engaged in a series of collaborations with younger artists, including Jean-Michel Basquiat, Francesco Clemente and Keith Haring.

Following the routine gall bladder surgery, Andy Warhol died on February 22, 1987.

- Page 11 The Last Supper, 1986
Screen print and colored graphic art paper collage on HMP paper
Overall: 23 3/4 x 31 3/8 in. (60.3 x 79.7 cm.)
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.2124
- Page 13 Marilyn, 1967
91,4x91,4 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
- Page 14-15 Eighteen Multi-colored Marylins, Reversal Series (detail) 1979-1986,
Acrylic paint and silkscreen ink on canvas
138,5x214 cm, private collection
- Page 16 Lenin, ca. 1986
Acrylic and silkscreen ink on canvas
55.9x40.6 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.367
- Page 17 Mao, 1973
Acrylic and silkscreen ink on linen
127x106.7 cm
The Andy Warhol Museum, Pittsburgh;
Founding Collection, Contribution Dia Center for the Arts
1997.1.24
- Page 18 Red Jackie, 1964
(Jacqueline Bouvier Kennedy Onassis)
Acrylic and silkscreen ink on linen
101.6x101.9x2.5 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.54
- Page 19 Jacqueline Bouvier Kennedy Onassis, American, 1928-1994 (depicted)
Jackie, 1964
Acrylic and silkscreen ink on linen
50.8x40.6 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.110

- Page 20 Hammer&Sickle
Hammer and Sickle, 1976
Acrylic and silkscreen ink on linen
182.9x218.4x3.2 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.188
- Page 21 Dollar Sign, 1981
Acrylic and silkscreen ink on linen
228.6x177.8 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.249
- Page 22 Judy Garland and Liza Minnelli, ca. 1979
Acrylic and silkscreen ink on canvas
101.6x101.6x3.2 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.552
- Page 24 Liza Minnelli, 1979
Acrylic and silkscreen ink on linen
101.6x101.6 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution Dia Center for the Arts
1997.1.10b
- Page 25 Joseph Beuys, 1980
Joseph Beuys, German, 1921-1986 (depicted)
Acrylic and silkscreen ink on linen
101.6x101.6 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution Dia Center for the Arts
1997.1.12b
- Page 26 Dennis Hopper, 1971
Acrylic and silkscreen ink on linen
101.6x101.6 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.573

- Page 27 Lana Turner, 1985
Acrylic and silkscreen ink on linen
101.6x101.6 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.672
- Page 28 Philip's Skull (Cat Scan), ca. 1985
Acrylic, silkscreen ink, and urine on canvas
101.6x101.6x3.8 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.338
- Page 29 Roy Lichtenstein, 1976
Acrylic and silkscreen ink on linen
101.6x101.6 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.607
- Page 31 Self-Portrait, 1978
Acrylic and silkscreen ink on linen
40.6x33 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.812
- Page 32 Self-Portrait, 1978
Acrylic and silkscreen ink on linen
40.6x33 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.813
- Page 33 Self-Portrait, 1986
Acrylic and silkscreen ink on linen
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.823

- Page 35 Eggs, 1982
Acrylic and silkscreen ink on linen
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.259
- Page 36 Cross, 1981-1982
Jesus Christ (associated)
Acrylic and silkscreen ink on linen
228.6x177.8x3.2 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.261
- Page 37 The Last Supper (Detail), 1986
Screen print and colored graphic art paper collage on HMP paper
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.2125
- Page 38 Madonna and Child, n.d.
Gold leaf, ink, stamped gold collage, and Dr. Martin's Aniline dye on paper
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.2067
- Page 39 The Last Supper, 1986
Screen print and colored graphic art paper collage on HMP paper
60.3 x 79.7 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.2124
- Page 40 Male Hands Praying, 1950s
Ink and Dr. Martin's Aniline dye on Strathmore paper
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.914
- Page 41 Suicide, 1963
Screen print on colored paper
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.2279
- Page 43 Skull, 1976
Acrylic and silkscreen ink on linen
183.2x204.5 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution Dia Center for Arts
2002.4.31

- Page 44 Flowers, 1964-1965
Fluorescent paint, silkscreen ink, and pencil on linen
61 x 61 x 1.9 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
- Page 45 Flowers, 1970
Ten screenprints on paper, 91,4x91,4 cm
private collection of Zoya Gallery,
Bratislava, Slovak Republic
- Page 46 Knives, 1981-1982
Acrylic and silkscreen ink on linen
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.271
- Page 47 Gun, 1981-1982
Acrylic and silkscreen ink on linen
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.274
- Page 48 Tunafish Disaster, 1963
Silkscreen ink and silver paint on linen
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.17
- Page 49 Dead Stop, ca. 1954
Ink and wash on Strathmore paper
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.1097
- Page 50 Details of Renaissance Paintings (Sandro Botticelli, Birth of Venus, 1482), 1984
Sandro Botticelli (associated)
Acrylic and silkscreen ink on linen
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.307

- Page 52 Details of Renaissance Paintings (Leonardo da Vinci, The Annunciation, 1472) , 1984
Leonardo da Vinci (associated)
Acrylic and silkscreen ink on linen
121.9 x 182.9 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.306
- Page 53 Etruscan Figures (The Tomb of the Lioness, Tarquinia), ca. 1986
Acrylic and silkscreen ink on canvas
106.7x142.2 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.410
- Page 54 Rebel Without a Cause (James Dean), 1985
Acrylic and silkscreen ink on linen
55.9x55.9 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.479
- Page 55 Ronald Reagan, 1985
Acrylic and silkscreen ink on linen
55.9x55.9 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.476
- Page 56 Statue of Liberty, 1980s
Gelatin silver print
20x25.2 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
2001.2.907
- Pagr 57 Statue of Liberty, 1986
Acrylic and silkscreen ink on linen
203.2x193 cm
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
1998.1.347

- Page 58 Camouflage, 1987
Eight screenprints on board, 96,5x96,5 cm
Private collection of ZOYA GALLERY,
Bratislava, Slovak Republic
- Page 59 Silver Clouds [Warhol Museum Series], 1994, Reprint 1994
Helium-filled metalized plastic film (Scotchpak)
The Andy Warhol Museum, Pittsburgh
IA1994.13
- Page 60 Endangered Species, 1983, Siberian Tiger
Screenprint on board, 96,5x96,5 cm
Private collection of ZOYA GALLERY,
Bratislava, Slovak Republic
- Page 61 Endangered Species, 1983, Black Rhinoceros
Screenprint on board, 96,5x96,5 cm
Private collection of ZOYA GALLERY,
Bratislava, Slovak Republic
- Page 62 Endangered Species, 1983, Bighorn Ram
Screenprint on board, 96,5x96,5 cm
Private collection of ZOYA GALLERY,
Bratislava, Slovak Republic
- Page 63 Endangered Species, 1983, Pine Barrens Tree Frog
Screenprint on board, 96,5x96,5 cm
Private collection of ZOYA GALLERY,
Bratislava, Slovak Republic
- Page 64 Endangered Species, 1983, Giant Panda
Screenprint on board, 96,5x96,5 cm
Private collection of ZOYA GALLERY,
Bratislava, Slovak Republic
- Page 65 Endangered Species, 1983, San Francisco Silver Spot
Screenprint on board, 96,5x96,5 cm
Private collection of ZOYA GALLERY,
Bratislava, Slovak Republic

- Page 66 Endangered Species, 1983, Orangutan
Screenprint on board, 96,5x96,5 cm
Private collection of ZOYA GALLERY,
Bratislava, Slovak Republic
- Page 67 Endangered Species, 1983, Grevy's Zebra
Screenprint on board, 96,5x96,5 cm
Private collection of ZOYA GALLERY,
Bratislava, Slovak Republic
- Page 68 Endangered Species, 1983, African Elephant
Screenprint on board, 96,5x96,5 cm
Private collection of ZOYA GALLERY,
Bratislava, Slovak Republic
- Page 69 Endangered Species, 1983, Bald Eagle
Screenprint on board, 96,5x96,5 cm
Private collection of ZOYA GALLERY,
Bratislava, Slovak Republic

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