

Andy Warhol — Ai Weiwei

Artwork labels

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Andy Warhol | Ai Weiwei explores the influence of two of the most consequential artists of the twentieth and twenty-first centuries on modern art and contemporary life, focusing on the parallels and intersections between their practices. Surveying the scope of both artists' careers, the exhibition presents more than 300 works, including major new commissions, immersive installations and a wide representation of painting, sculpture, film, photography, publishing and social media.

Andy Warhol and Ai Weiwei have each redefined the identity and role of the artist in society. Parallels also exist between the ways in which both artists have transformed our understanding of studio production and artistic value. Both are also renowned for their engagement with media and communications, and for the cultivation of celebrity and their own personas, in order to speak to social contexts beyond the world of art.

The exhibition is a dialogue between artists from different cultural contexts encompassing 'a tale of two cities' – New York and Beijing. *Andy Warhol | Ai Weiwei* reflects the time and place of the artist through the activities of two exemplary figures: one representing twentieth-century modernity and the 'American century'; the other our twenty-first century moment and what has been postulated as the 'Chinese century' to come.

Ai Weiwei

Chinese 1957–

Forever Bicycles

2015

stainless steel bicycle frames

Courtesy Ai Weiwei and Lisson Gallery, London

The assembly and replication of readymade bicycles in Ai's *Forever Bicycles* series, ongoing since 2003, promotes an intensely spectacular effect. 'Forever' is a popular brand of mass-produced bicycles manufactured in China since the 1940s and desired by Ai as a child. Composed from almost 1500 bicycles, this installation suggests both the individual and the multitude, with the collective energy of social progress signalled in the assemblage and perspectival rush of multiple forms.

Forever Bicycles disconnects the bicycles from their everyday function – reconfiguring them as an immense labyrinth-like network. The multi-tiered installation also achieves an architectural presence, much like a traditional arch or gateway to the exhibition.

Ai Weiwei

Chinese 1957–

Chandelier with Restored Han Dynasty Lamps for the Emperor

2015

steel, crystal, lights

Ai Weiwei Studio, Beijing

Chandelier with Restored Han Dynasty Lamps for the Emperor is a new work in a series of light installations and chandelier forms that Ai Weiwei has produced since 2002. The shape of the work is inspired by an antique Han dynasty lamp discovered in an emperor's tomb and said to represent eternal life and light. As the artist has noted: 'The emperors truly believed that the afterlife would be just like life above ground. They had precious burial objects made from heavy materials, such as porcelain, jade, jewellery and even clothing made of jade. They tried to prevent the body from disappearing after death. The underground tombs were illuminated by candle-lit lanterns – they called them “eternal lights”'.

Composed of thousands of interwoven crystal prisms, Ai's monumental chandelier creates a lavish spectacle of light refracted through multiple forms, oscillating between opulence, beauty and extravagant kitsch. As an antique, imperial form reproduced at an immense scale through modern manufacturing techniques, Ai's chandelier also invites us to reflect upon the relationship between antiquity and modernity and the global trade in Chinese decorative arts.

Icons and iconoclasm

Andy Warhol is among the most influential artists of the twentieth century. He was a leading figure in the development of Pop Art, and his influence extended to the worlds of film, music, television and popular culture. Warhol created some of the most defining iconography of the late twentieth century through his exploration of consumer society, fame and celebrity, media and advertising, politics and capital.

Ai Weiwei is a Chinese artist, social activist and one of today's most renowned contemporary artists. His provocative work encompasses diverse fields, including visual art, architecture, curatorial practice, cultural criticism, social media and activism. Ai's practice addresses some of the most critical global issues of the early twenty-first century, such as the relationship between tradition and modernity, the role of the individual and the state, questions of human rights and the value of freedom of expression.

In this gallery we are introduced to the artists through their engagement with self-portraiture and self-representation, and through some of their most iconic, performative and iconoclastic works. These works not only attest to both artists' transformation of aesthetic value through artistic innovation and experimentation, but also reference their shared interest in cultural heritage and vernacular expression in the United States and China, respectively.

Andy Warhol

American 1928–87

Elvis

1963

synthetic polymer paint on canvas

National Gallery of Australia, Canberra

Purchased, 1973

73.572

Warhol's full-length portraits of Elvis Presley were first shown in 1963, accompanied by a series of portraits of film star Elizabeth Taylor. These large-scale screen-printed paintings show Warhol's innovative painterly approach in the early 1960s. The image of popular American singer and actor Elvis Presley – derived from a publicity still for the film *Flaming Star* (1960) – captures him at the height of his acting career. The painting references the power and transience of fame while also highlighting violence in the cultural mythology of America.

Andy Warhol

American 1928–87

Self-Portrait

1986

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.815

Andy Warhol

American 1928–87

Self-Portrait

1986

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.817

Nine months before his untimely death due to complications after gall bladder surgery, Warhol undertook a large series of iconic self-portrait paintings. Many viewers and critics alike regard these gaunt staring faces as *memento mori*, or reminders of human mortality. Each work centres on a levitating head surrounded by a halo of spiky hair. Monumental in scale, the works have a melancholic, haunting quality created in part by the use of dark tones and a dense black ground, and in part by variations across the series in the ghostlike negative photographic reproduction.

Andy Warhol

American 1928–87

Self-Portrait No. 9

1986

synthetic polymer paint and silkscreen on canvas

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the assistance of the National Gallery

Women's Association, Governor, 1987

IC3-1987

It is perhaps surprising, in view of his self-consciousness and fondness for the anonymity of silkscreen printing, that Warhol produced many self-portraits over a twenty-year period. In *Self-Portrait No. 9* his gaunt, disembodied image floats against a starry black background, partially concealed by a fluorescent camouflage pattern – an eloquent reflection on the nature of fame and privacy in an age of mass media. Produced only months before Warhol's death from surgical complications, this haunting self-portrait is sometimes interpreted as a postmodern death mask.

For Kids

This is one of many self-portraits Andy created during the 1980s. Andy, always wearing his white wig, stood out from the crowd in New York City. It was his permanent look and he was never seen without it. Andy is also famous for breaking the art tradition of painting a portrait with brushes and paints; instead, he used a commercial printing technique called silkscreen-printing. This technique meant he could produce many pictures in a short period of time – sometimes eighty in one day.

Did you know Andy's cats used to curl up and sleep in his drawer full of wigs?

Andy Warhol

American 1928–87

Dollar Sign

1981

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.245

Warhol was keenly aware of the power of the image as commodity. He unashamedly understood that ‘big-time art is big-time money’ and with his *Dollar Sign* series, painted at the onset of the 1980s art market boom, directly employed the sign of capital as the sign for art. Warhol was equally mindful of the relationship between art and business, noting that: ‘Making money is art and working is art and good business is the best art’.

For Kids

One of Andy's friends suggested he should paint what he loved most, so he made pictures of money! In the early 1960s he drew and silkscreened a number of works featuring the American one-dollar bill. Later, Andy made large works of art like this one of the dollar sign, a symbol of wealth that everyone recognises around the world.

Can you think of another symbol or sign that we use in daily life?

Andy Warhol

American 1928–87

Fabis Statue of Liberty

1986

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.346

Warhol returned to the Statue of Liberty image many times during his career, repeatedly adapting the iconic form from different stylistic angles. In this work, Warhol focused on Lady Liberty's face to produce a heroic celebrity portrait. The painting was created in 1986 – 100 years after the statue arrived in New York as a gift from France. The Fabis logo in the painting's left corner is that of a French cookie company. Warhol played with all sorts of brands and logos in large-scale paintings of this period, often juxtaposing brands on top of images in contradictory and humorous ways.

Andy Warhol

American 1928–87

Silver Liz (Ferus Type)

1963

silkscreen ink, synthetic polymer paint and spray paint on linen

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.55

The first series of Warhol paintings on a silver background – the *Electric Chairs* and *Tunafish Disasters* of 1963 – suggest that the artist's silver paintings are related to death. Even in the *Liz* paintings, which appear to highlight Elizabeth Taylor's Hollywood career, there is an underlying theme of mortality. Warhol created this portrait when Taylor was at the height of stardom, but also very ill with pneumonia. He later recalled: 'I started those a long time ago, when she was so sick and everyone said she was going to die. Now I'm doing them all over, putting bright colours on her lips and eyes'.

Andy Warhol

American 1928–87

Three Marilyns

1962

synthetic polymer paint, silkscreen ink, and graphite on linen

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.60

Warhol's paintings of Marilyn Monroe were made from a production still from the 1953 film *Niagara*, and are among his first photo-silkscreen works. Warhol recalls that he began using this process in August 1962: 'When Marilyn Monroe happened to die that month, I got the idea to make silkscreens of her beautiful face – the first Marilyns'. The repetition of Monroe's image can be read as a memorial for the deceased American icon as well as a reflection of the media's insatiable appetite for celebrity and tragedy.

Ai Weiwei

Chinese 1957–

Dropping a Han Dynasty Urn

2015

plastic

Ai Weiwei Studio, Beijing

Ai's photographic triptych *Dropping a Han Dynasty Urn*, 1995, which shows the artist holding, releasing and smashing a Han dynasty vase, is one of the artist's most iconic works and demonstrates his critical engagement with China's violent cultural tradition. Drawing attention to the desecration of cultural heritage, the artist's performative action is presented matter-of-factly, with the viewer left to contemplate the event and what might be salvaged from the destruction. Ai has recreated the image here in children's building blocks, in pixelated form, attesting to the distribution of images by digital technologies.

For Kids

Have you ever accidentally broken a vase at home? In these three photographs we see Weiwei dropping an urn on purpose! This urn is an ancient cultural relic and is very valuable; however, in ancient China these urns were not precious. They were produced quite cheaply and in large quantities to be placed in tombs.

By destroying the urn, Weiwei makes us question how we think about the past, and about the importance of ancient objects in our lives today.

Ai Weiwei

Chinese 1957–

Coloured Vases

2015

synthetic polymer paint, Neolithic earthenware jars

Ai Weiwei Studio, Beijing

In Ai's series of *Coloured Vases*, ongoing since 2006, Neolithic and Han dynasty urns are plunged into tubs of industrial paint to create an uneasy confrontation between tradition and modernity. In what might be considered an iconoclastic form of action painting, Ai gives ancient vessels a new glaze and painterly glow, appealing to new beginnings and cultural change through transformative acts of obliteration, renovation and renewal.

For Kids

When visiting a museum or gallery, objects from ancient worlds are usually displayed behind glass, out of reach. These Chinese Neolithic vases collected by Weiwei are thousands of years old. For this work of art he has dipped each pot in paint, giving it a new layer of colour. His actions have transformed the ancient objects into contemporary pieces of art linking the past with the present.

Ai Weiwei

Chinese 1957–

Map of China

2008

Tieli wood

Private collection, New York

This map of China is constructed with wood pieces salvaged from the ruins of temples from the Qing dynasty (1644–1911). It underlines the fact that contemporary China is often constructed from elements of its past. The interlocking configuration of the work's different pieces, finely crafted by specialist carpenters, also refers to the country's cultural and ethnic diversity and the fact that while China remains a unified entity, it is comprised of a multitude of individuals. *Ai's Map of China* prompts us to reflect on the natural mosaic of national identity and on the place of the individual within it.

Ai Weiwei

Chinese 1957–

Neolithic Pottery with Coca-Cola Logo

2007

metallic paint, earthenware jar

Collection of Larry Warsh, New York

Bringing together a readymade cultural artefact (after Marcel Duchamp) and pop-cultural imagery (after Andy Warhol), Ai's painted Neolithic vase presents a rich albeit uneasy confrontation of elements. The Coca-Cola logo – emblem of American capitalism and brand identity – adorns an ancient, revered Chinese artefact. In branding a unique handcrafted object with a product of mass-consumption, Ai delivers a nuanced cultural comment, candidly invoking the conflicted contemporary identity of Chinese cultural heritage, socialist government and capitalist economics.

Andy Warhol

American 1928–87

Campbell's Soup II: New England Clam Chowder Hot Dog Bean Tomato-Beef Noodle O's Oyster Stew Chicken'n Dumplings Golden Mushroom

from the *Campbell's Soup II* series 1969

1969

colour silkscreen on paper

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.2394.4, 1998.1.2394.6, 1998.1.2394.8

1998.1.2394.7, 1998.1.2394.5, 1998.1.2394.9

Warhol's paintings of *Campbell's Soup Cans* were first exhibited at the Ferus Gallery, Los Angeles, in 1962, and he returned to the subject repeatedly throughout his career. The works' readymade commercial imagery, mechanical manufacture and serial production ran counter to prevailing artistic tendencies, offering a comment on notions of artistic originality, uniqueness and authenticity. The familiar red-and-white label of a Campbell's Soup can was immediately recognisable to most Americans, regardless of their social or economic status, and eating Campbell's Soup was a widely shared experience. This quintessential American product represented modern ideals: it was inexpensive, easily prepared and available in any supermarket.

New York / Beijing

Andy Warhol fanatically recorded his everyday life on audiotape, celluloid and photographic film. He moved effortlessly between underground, avant-garde and glamorous social circles and his photographs of the 1970s and 1980s provide an intimate insight into his social world. They also show his keen observation of the urban life, architecture, advertising, popular culture and personalities of his adopted New York City. When Warhol visited China in 1982, he turned his photographic gaze to the people and significant sites of a culture in transition.

Ai Weiwei lived in New York for a decade from 1983 onwards, and his *New York Photographs* document the young artist's social context as part of the city's Chinese artistic and intellectual diaspora community. The images also show his participation on the margins of the New York art world; his commitment to social activism; his involvement with influential poets, such as Allen Ginsberg; and his identification with the work of Marcel Duchamp, Jasper Johns and Warhol.

In one photograph, taken at the Museum of Modern Art in 1987 – the year of Warhol's death – Ai, in his late twenties, identifies himself explicitly with Warhol by adopting a Warholian pose in front of the Pop artist's multiple *Self-Portrait* of 1966.

Andy Warhol

American 1928–87

China (Movie Poster), 1982

1986

gelatin silver photographs, thread

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.2705

Palace Wall

1982–87

gelatin silver photographs, thread

Collection of Delahunty Fine Art, London

Sewn Photograph (China), 1982

1986

gelatin silver photographs, thread

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol
Foundation for the Visual Arts, Inc.

1998.1.2706

Chinese Stone Lion

1982–87

gelatin silver photographs, thread

Collection of Delahunty Fine Art, London

Andy Warhol

American 1928–87

Sewn Photograph (China), 1982

1986

gelatin silver photographs, thread

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.2708

Chinese Billboard with Portraits

1982–87

gelatin silver photographs, thread

Collection of Delahunty Fine Art, London

The Great Wall of China

1982–87

gelatin silver photographs, thread

Collection of Delahunty Fine Art, London

Andy Warhol

American 1928–87

Statue of Liberty

1980s

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.907

Grace Jones

c. 1985

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation for
the Visual Arts, Inc.

1998.1.3045

Fred Hughes and Diana Vreeland

1980

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation for
the Visual Arts, Inc.

1998.1.3100

Jerry Hall with Birthday Cake

1980

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.3103

Andy Warhol

American 1928–87

Brooklyn Bridge

n.d.

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.1012

Street Scene (Park Avenue)

n.d.

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.999

Union Square

n.d.

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.997

Dennis Hopper and Unidentified Woman

c. 1980

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.715

Andy Warhol

American 1928–87

Nick Rhodes

n.d.

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.432

Union Square

1982

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.1076

Ozzy Osbourne

n.d.

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.422

Andy Warhol

American 1928–87

Bianca Jagger

c. 1980

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation for
the Visual Arts, Inc.

1998.1.3043

Bianca Jagger

c. 1976

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.3042

Andy Warhol

1980

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.3006

Sign

n.d.

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

2001.2.916

Andy Warhol

American 1928–87

New York Post ('The Big Snow!')

1982

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation for
the Visual Arts, Inc.

2001.2.936

Unidentified Men

1984

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.252

Liberace and John Sex

1984

gelatin silver photograph

The Andy Warhol Museum, Pistatuettsburgh
Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

2001.2.656

Empire State Building

c. 1980

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

2001.2.1009

Andy Warhol

American 1928–87

Jerry Hall

1979

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.3097

Unidentified Photographers

c. 1981

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.237

Louise Bourgeois

n.d.

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.3017

The Jacksons and Don King

1983

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.250

Andy Warhol

American 1928–87

Mel Gibson and Mark Lee

n.d.

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.694

William S. Burroughs

1980

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.3078

Liza Minnelli

c. 1977

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.3050

Arnold Schwarzenegger and Unidentified Man

n.d.

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.439

Andy Warhol

American 1928–87

Jellybean Benitez and Madonna

n.d.

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.3048

Brooke Shields

1980s

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation for
the Visual Arts, Inc.

1998.1.3064

Peter Allen

n.d.

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.395

Bob Colacello (Eating)

1980

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.3079

Andy Warhol

American 1928–87

Penn Fraser Jillette (Penn and Teller)

n.d.

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

2001.2.423

Debbie Harry

1980

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.3037

New York City Skyline (Queensboro Bridge)

1982

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

2001.2.1095

Andy Warhol

American 1928–87

Chinese Characters

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Restaurant Table

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Statue of Mao

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Men

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Soda Bottle

1982

gelatin silver photograph

Courtesy of The Coca-Cola Company, Atlanta

Andy Warhol

American 1928–87

'Suggestions Please' sign

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Restaurant Table

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Buffet

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Young Man at Great Wall

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Man Holding Young Boy

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Andy Warhol

American 1928–87

China (Christopher Makos and Propaganda Image of Mao)

1982

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.559

Temple Roofs

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

The Great Wall of China

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Hong Kong Construction Site

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Airport

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Andy Warhol

American 1928–87

Alfred Siu

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Alfred Siu and Partygoers

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Temple

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Unidentified Women and Waiter

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Temple gates

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Andy Warhol

American 1928–87

Temple

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Andy Warhol and Alfred Siu

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

The Great Wall of China

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Billboard

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Andy Warhol and Bellboy

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Andy Warhol

American 1928–87

Christopher Makos and Chinese Men and Boys

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Restaurant

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Two Women

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

Hong Kong

1982

gelatin silver photograph

Collection of Delahunty Fine Art, London

For Kids

In 1982, when Andy was on holiday in Hong Kong, he made a side trip to China's capital city, Beijing, to visit a Chinese businessman who had bought some of his works. Andy went on a special tour of the city and These are some of his holiday photos taken by his friend, photographer Christopher Makos, when they visited the Great Wall of China, the Forbidden City and Tiananmen Square.

Ten years before Andy's trip to China, he created hundreds of paintings of the Chinese leader Mao Zedong. You can see some of these portraits of Mao in this exhibition.

Ai Weiwei

Chinese 1957–

New York Photographs

1983–93

black-and-white digital prints

Ai Weiwei Studio, Beijing

Lorimer Avenue Apartment, Brooklyn

1983

Ai Weiwei. Williamsburg, Brooklyn 1983

Profile of Duchamp. Sunflower Seeds

1983

Xu Weiling & Hu Yongyan 1986

Hu Yongyan 1986

Lower East Side 1985

Tan Dun 1986

Self Portrait 1986

Outside Tompkins Square Park 1986

Union Square Subway Station 1987

Ai Weiwei

Chinese 1957–

New York Photographs

1983–93

black-and-white digital prints

Ai Weiwei Studio, Beijing

**Guo Wei, Hu Yongyan, Zhou Lin. East
3rd Street Apartment** 1986

**Allen Ginsberg. East 3rd Street
Apartment** 1986

East 3rd Street Bathroom 1987

**Allen Ginsberg & Harry Smith at Allen's
Apartment** 1987

Ai Dan 1987

Wall 2

Portrait Artist in Times Square 1987

**Wang Yin & Tan Dun. East 3rd Street
Apartment** 1986

Subway Entrance 1987

Ai Weiwei

Chinese 1957–

New York Photographs

1983–93

black-and-white digital prints

Ai Weiwei Studio, Beijing

Self-Portrait 1987

In front of Duchamp's work, Museum of Modern Art 1987

Wang Keping. East 3rd Street Apartment 1987

A Film Student from Taiwan 1987

Wang Keping & Ai Weiwei 1987

Ai Dan. Coney Island 1987

Ai Dan & Ai Weiwei 1987

East Village Street 1987

Lower East Side Housing Demonstration 1989

Basement of the World Trade Centre
1987

Ai Weiwei

Chinese 1957–

New York Photographs

1983–93

black-and-white digital prints

Ai Weiwei Studio, Beijing

At the Museum of Modern Art 1987

Allen Ginsberg n.d.

Street scene. Lower East Side 1987

Lower East Side Restaurant n.d.

**Backstage at the Met. 8th Street
Subway Station** 1987

A Jewish Family 1988

Al Sharpton 1988

**Dress Rehearsal for Turandot at the
Metropolitan Opera** 1987

Self Portrait East 3rd Street Apartment
n.d.

Park Avenue 1988

Ai Weiwei

Chinese 1957–

New York Photographs

1983–93

black-and-white digital prints

Ai Weiwei Studio, Beijing

Tompkins Square Park 1988

Hsieh Tehching in Soho 1988

**Bleeding Protestor. Tompkins Square
Park Riot** 1988

**Demonstrators in front of the
Christadora House** 1988

Police at Tompkins Square Park 1988

Tawana Brawley Protest 1988

Yao Qingzhang 1988

Ai Weiwei

Chinese 1957–

New York Photographs

1983–93

black-and-white digital prints

Ai Weiwei Studio, Beijing

Battery Park 1988

East Village Arrest 1988

Park Stage 1988

Washington Square Park Protest 1988

Robert Frank & Allen Ginsberg 1989

Portrait with Profile 1989

**Gu Changwei's Apartment in
Chinatown** 1989

Woman on Avenue A n.d.

**Gu Chiangwei. Chinese New Years on
Mott Street** 1989

Communist John 1989

Chinese New Years on Mott Street 1989

Ai Weiwei

Chinese 1957–

New York Photographs

1983–93

black-and-white digital prints

Ai Weiwei Studio, Beijing

Fashion Show at Ethan Cohen's 1989

I'm not going 1990

Portrait in the mirror 1989

Rock Concert at Tompkins Square Park

1990

**West 4th Street. Washington Square
Station** 1992

**Preacher reading Bible to man on the
street** 1990

**Ai Weiwei, Hsieh Tehching at Xu Bing's
apartment in Madison, Wisconsin** 1991

Feng Xiaogang 1992

**Bill Clinton at his last campaign stop in
New York** 1992

Ai Weiwei

Chinese 1957–

New York Photographs

1983–93

black-and-white digital prints

Ai Weiwei Studio, Beijing

Bob at Harry Smith's Memorial 1992

Setting up cards. Atlantic City 1993

Liu Xiaodong & his works 1993

'Love Saves The Day' shop. East Village

1992

Summer at Tompkins Square Park 1993

Park gathering 1993

At John's 42nd Street Studio 1993

Subway 1993

Pedestrians on St. Marks Street 1993

New York MoMA 1993

Early drawings

Andy Warhol's and Ai Weiwei's practices, like those of many artists, began with a strong interest in drawing. Following art school at the Carnegie Institute of Technology, Pittsburgh, Warhol relocated to New York and worked as a commercial illustrator throughout the 1950s. His professional success was largely due to a simple yet sophisticated style and his ability to create art quickly using the 'blotted line' technique – a signature style which combined drawing with very basic printmaking. One of his best known advertising campaigns in the 1950s was for I. Miller Shoes; other clients included book publishers, record companies and fashion magazines. These early drawings are of a more personal nature and reveal Warhol's interest in themes explored in later paintings, screen-prints and films, such as beauty, celebrity, commodities and urban life.

Ai's early drawings display the poetic sensibility of a young artist whose childhood was largely spent in western Xinjiang Province, a remote desert area where his father, the eminent poet and intellectual Ai Qing had been sent for manual labour and 're-education' during the Cultural Revolution. Made in the late 1970s, when Ai became involved in burgeoning democracy movements and the avant-garde artists' collective the Stars group, the drawings – while classical in appearance – are marked by an individualistic world view and artistic experimentation at odds with the officially sanctioned aesthetics of Socialist Realism.

Andy Warhol

American 1928–87

Hands Holding Guns

c. 1950

graphite on bond paper

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.1527

Hong Kong, China

1956

ballpoint pen on paper

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.1757

NYC Street Map (Uptown)

1950s

graphite on off-white paper

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.1565

Four Rows of Eyes

1950s

ink and paint on paper

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.913

Andy Warhol

American 1928–87

Studies for a Boy Book

1956

ballpoint pen and ink on buff paper

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.1847

Unidentified Male

1950s

gold leaf, silver leaf and ink on paper

The Andy Warhol Museum, Pittsburgh

Seated Male Nude Torso

1950s

ballpoint pen on brown paper

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.1689

Ai Weiwei

Chinese 1957–

Suzhou

1979

ink on rice paper

Stockamp Tsai Collection, New York

STC-AWW03

Street in Shanghai

1979

pen and ink on paper

Stockamp Tsai Collection, New York

STC-AWW01

Shanghai Rooftops

1979

pen and ink on paper

Stockamp Tsai Collection, New York

STC-AWW02

Suzhou River in Shanghai

1979

ink on rice paper

Stockamp Tsai Collection, New York

STC-AWW04

For Kids

Weiwei was taught how to draw by an elderly master who would walk many miles especially to tutor him. He was a tough teacher! He would only allow Weiwei to use a pen which made Weiwei think carefully as he made marks on the page. Weiwei spent many hours drawing from observation; he drew people at the train station and the animals at the zoo.

Do you enjoy spending time drawing?

Ai Weiwei

Chinese 1957–

Painting of Two Figures

1983–90

oil on canvas

Ai Weiwei Studio, Beijing

Ai Weiwei

Chinese 1957–

Untitled

1983–90

oil on canvas

Ai Weiwei Studio, Beijing

Duchamp and the readymade

The enigmatic French artist and pioneer of conceptual art Marcel Duchamp looms large in the art of both Andy Warhol and Ai Weiwei. Duchamp's invention of the readymade, an everyday object designated as art by the artist or conferred by the gallery context, is among the most significant influences in twentieth-century art, and both Warhol and Ai were critical to the reappraisal of Duchamp's work in New York in the 1960s and Beijing in the 1990s, respectively.

Duchamp's emphasis on ideas over artisanal skill was foundational to Warhol's employment of industrial fabrication and serial production in the 1960s and his critique of originality, authenticity and the commodity status of the art object. Equally, Ai's engagement with Duchamp's work in New York in the 1980s, and his re-reading of Duchamp in Beijing in the 1990s, equipped the Chinese artist with a repertoire of neo-Dada strategies and a conceptual approach that included linguistic play, irony, institutional critique and negation.

Duchamp himself appears in Warhol's *Screen Test: Marcel Duchamp*, 1964–65, and in Ai's *Hanging Man*, 1985/2009, in which the French artist's profile is fashioned from a coat hanger, in the form of a question mark.

Andy Warhol

American 1928–87

You're in

1967

spray paint, glass bottles, printed wooden crate

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.789a-x

Warhol was interested in the democratic cultural significance of mass-produced consumer goods. Popular grocery items distributed in vast quantities worldwide, at an affordable price, represented the best and brightest of American consumer society. Warhol's first paintings of Coke bottles appeared in 1961. Here the artist turned to readymade objects as source material, coating the actual softdrink bottles with silver paint. Three years later Warhol went a step further by filling 100 silver bottles with a perfume he rakishly labelled 'You're In' / 'Eau d'Andy'. Not surprisingly, the Coca-Cola Company responded with a cease and desist letter.

Andy Warhol

American 1928–87

Campbell's Soup Box

1962

casein, spray paint and pencil on plywood

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.775

Andy Warhol

American 1928–87

Three Coke Bottles

1962

silkscreen ink and graphite on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.20

Warhol's second foray into Coke bottle imagery appeared in 1962. In this composition the hieratic placement of the three empty bottles conjures fourteenth-century religious devotional pictures in which two saints flank the central figure of the Madonna, with the Coke logo forming a predella, or platform. Informed by his deep knowledge of art history, in this work Warhol chooses symbols that link the iconography of sacred imagery with the worship of modern idols; namely, consumer products.

For Kids

Andy loved popular things that people recognised, such as movies, famous people and brand names like Coke and Campbell's. Bottles of Coca-Cola appear in many of his works of art. He liked the idea that Coke always tasted the same regardless of whether you were rich or poor, famous or unknown. During the 1960s the Coca-Cola script became one of the most recognised brands in America.

Did you know that in the 1890s Coca-Cola was sold in pharmacies and promoted as a cure for headaches?

Andy Warhol

American 1928–87

Heinz Tomato Ketchup Box

1964

silkscreen ink and house paint on plywood

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.749–56, 1998.1.758, 1998.1.761

Andy Warhol

American 1928–87

Brillo Soap Pads Box

1964

silkscreen ink and house paint on plywood

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.706

First created in late 1963, Warhol's *Brillo Soap Pads Box* recasts the Duchampian readymade through the lens of American popular culture. Warhol produced approximately 100 of these boxes for his exhibition at Stable Gallery, New York, in March 1964, where they were tightly packed and piled high in a display reminiscent of a grocery warehouse. Unlike Duchamp's use of real objects as readymade works of art, Warhol's *Brillo Soap Pads Boxes* are carefully painted and silkscreened to resemble everyday consumer items. For philosopher Arthur C. Danto, Warhol's Brillo boxes marked the end of an art-historical epoch and represented a new model of how art could be produced, displayed and perceived.

Andy Warhol

American 1928–87

Campbell's Tomato Juice Box

1964

silkscreen ink and house paint on plywood

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.766–7

Andy Warhol

American 1928–87

Del Monte Peach Halves Box

1964

silkscreen ink and house paint on plywood

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.773

Andy Warhol

American 1928–87

Concrete Block

1982

cement, cardboard

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.777

Concrete Block is one of a series of works in which Warhol filled cardboard boxes with wet cement, boldly signing his name in it before leaving it to set. The act of signing wet cement is typically associated with vandalism rather than authenticating a work of art, and also references the tradition of Hollywood stars autographing a square of wet cement on the sidewalk at Grauman's Chinese Theater, now the Hollywood Walk of Fame. Warhol freely signed his name to objects, considering it the price of celebrity. Empty candy boxes were also used in the series, given away as presents to friends.

Andy Warhol

American 1928–87

Screen Test: Marcel Duchamp [ST80]

1966

black and white 16mm film transferred to digital file, silent,
4 min 24 sec at 16 frames per second

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Screen Test: Marcel Duchamp is one of approximately 500 filmed portraits of friends, colleagues and visitors to Warhol's studio, known as The Factory. Marcel Duchamp is arguably, along with Pablo Picasso and Warhol, the most influential artist of the twentieth century, whose invention of the 'readymade' – a found object presented as art – redefined the notion of what art might be. Here the enigmatic French artist nonchalantly smokes a cigar, takes a drink and smiles quizzically, returning Warhol's and the viewer's gaze in a decidedly deadpan manner.

Andy Warhol

American 1928–87

Absolut Vodka

1985

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.393

Andy Warhol

American 1928–87

Shadows

1978

synthetic polymer paint on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.229

Shadows cast from readymade art objects were a motif which appeared in various guises in the work of Marcel Duchamp, and Warhol too was fascinated by the illusory quality of shadows and their metaphysical implications. His *Shadows* series of paintings was based on photographs shot to emphasise the ambient play of light. Warhol initially created a cycle of 102 panels, hung edge to edge to fill an entire gallery space. The *Shadows* paintings may be considered as mass-produced abstractions – or ‘disco décor’, as the artist himself once called them – and as ethereal, almost filmic, ambient art environments.

Andy Warhol

American 1928–87

Toilet

1961

water-based paint on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.6

By the end of the 1950s, following a decade working as a graphic artist, Warhol began to devote more energy to painting. He was drawn to the Pop Art movement, which began in Britain in the mid 1950s. Pop artists were inspired by popular culture, taking images directly from advertising or newspaper sources for their artworks. In 1961 Warhol created his first Pop paintings based on vintage newspaper advertisements and product catalogues. He achieved the monumental scale of these works by projecting the source image onto his canvas and tracing around the subject.

Ai Weiwei

Chinese 1957–

Violin with a Pair of Shoes

1985

violin, shoes, canvas

Private collection, New York

Ai Weiwei

Chinese 1957–

Safe Sex

1986

raincoat, condom, coathanger

Private collection, New York

Safe Sex – a raincoat with a condom issuing from its waist – was produced while Ai Weiwei was living in New York in the 1980s. The work calls forth the mysterious, erotic language of Marcel Duchamp, and at the same time introduces a social dimension to the idea of the ‘assisted readymade’ art object by referencing the increasingly detached and forbidding nature of socio-sexual relations at the height of the AIDS crisis.

Ai Weiwei

Chinese 1957–

Shovel with Cow Hide

1986

shovel, cowhide

Collection of Larry Warsh, New York

Ai Weiwei

Chinese 1957–

One Man Shoe

1987

shoes, leather, wood

Private collection, New York

Ai Weiwei

Chinese 1957–

Axe in Box

1993

axe, wooden box

Private collection, New York

Ai Weiwei

Chinese 1957–

**Tang Dynasty Courtesan in Bottle
(Absolut Kurant)**

1994

earthenware, glass

Collection of Larry Warsh, New York

Ai Weiwei discovered this Tang Dynasty (618-907) clay sculpture at an antique market in 1993. In the Surrealist tradition of the *objet trouvé* – or found object – it combines, as Ai has written, ‘symbols of two of man’s chief intoxications while playing off the opposites of ... painstaking craftwork and mass production, antiquity and modernity’. As Charles Merewether has observed, ‘the antique sculpture signals the skill and artistry involved in the production of handcrafted cultural artefacts that have survived China’s history. In contrast, the bottle represents the new China and symbolises consumer goods, mass production and the influence of Western culture’.

Ai Weiwei

Chinese 1957–

Tonne of Tea

2006

compressed pu'er tea, wood base

Ai Weiwei Studio, Beijing

Ai's Tonne of Tea is a readymade object redolent of the artist's cultural context and heritage. Ai's compressed cube of Pu'er tea – a staple of Chinese life, trade and custom – recalls not only the commercial aesthetics of Warhol's *Brillo Soap Pads Box* but also the minimalist sculpture of postwar American artists such as Donald Judd, while introducing a specifically Chinese historical reference and cultural narrative into the readymade tradition.

Ai Weiwei

Chinese 1957–

Hanging Man

1985/2009

steel coat hanger

Collection of Larry Warsh, New York

One of the first works made by Ai on arriving in New York in 1983 was the 'assisted readymade' *Hanging Man*, in which the enigmatic profile of French artist Marcel Duchamp is fashioned from a coathanger. The work represents Ai's earliest engagement with the Duchampian tradition of the readymade and artistic engagement with found objects. Equally inspired by the practices of Dada and Surrealism, Ai's portrait of Duchamp inaugurates a body of work in the 1980s in which the artist embraced neo-Dada strategies and a conceptual approach that included linguistic play, irony, institutional critique and negation – ideas that reappear throughout his career.

Ai Weiwei

Chinese 1957–

Herzog & de Meuron, Basel architects

Switzerland est. 1978

Porcelain Vases with Bamboo Poles

2008–09

bamboo, porcelain

Ai Weiwei Studio, Beijing

Alongside his role as an artist and political activist, Ai Weiwei is an acclaimed architect whose practice FAKE Design has completed more than seventy architectural projects since 1989. The most well-known of these is the National Olympic Stadium in Beijing – popularly known as the ‘Bird’s Nest’ – designed in collaboration with Swiss architects Herzog & de Meuron for the 2008 Olympic Games. Ai has collaborated with Herzog & de Meuron on numerous architecture and installation projects, including the Serpentine Pavilion, London, in 2012, and this installation from 2008 which brings together materials that accentuate the relations between architectural construction and the decorative arts.

Flowers

Flowers in Western art history have symbolised love, death, sexuality, nobility, sleep and transience. In Chinese culture flowers also carry rich and auspicious symbolic meanings; from wealth and social status to beauty, reflection and enlightenment. The flower is a repeated motif in Andy Warhol's work, from his earliest drawings and commercial illustrations to his Pop paintings and prints, first shown at the Leo Castelli Gallery, New York, in 1964. While the production of Warhol's *Flower* paintings and silkscreens through the 1960s and early 1970s coincided with the burgeoning Flower Power movement, their bold plasticity, mechanical reproduction and seriality also suggested a more commercial undercurrent to the counterculture.

Flowers feature repeatedly in the work of Ai Weiwei, from his celebrated *Sunflower Seeds*, 2010, to a new installation, *Blossom*, 2015, composed of thousands of delicate white flowers created in the finest traditions of Chinese porcelain production. Along with poetic ideals of beauty, remembrance and renewal, Ai directs the symbolism of flowers towards political ends in projects such as *With Flowers*, 2013–15, a daily act of placing fresh flowers in the basket of a bicycle outside Ai's studio, for the benefit of surveillance cameras trained upon it. The act was a form of protest against the Chinese authorities' confiscation of the artist's passport and restriction of his right to travel freely.

Ai Weiwei

Chinese 1957–

Bicycle Basket with Flowers in Porcelain

2015

porcelain

Ai Weiwei Studio, Beijing

In late 2013, in response to the confiscation of his passport by Chinese authorities in 2011, Ai tweeted: 'Since Nov. 30, 2013, every morning I am putting a bouquet of flowers in the basket of a bicycle outside the front door of the No. 258 Caochangdi studio until I win back the right to travel'. Ai documented the flowers on his website and social media on a daily basis. The project concluded on 23 July 2015 following the return of the artist's passport a day earlier. Here Ai memorialises the *With Flowers* project in porcelain, traditionally the most revered of Chinese artistic mediums.

Andy Warhol

American 1928–87

Flowers (Hand Coloured)

1974

colour silkscreens on paper

Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution Dia Center for the Arts

1997.1.28.1–10

In a broad sense, much of Warhol's work can be seen in the historical tradition of the still life, using inanimate, everyday objects as subject matter. Warhol turned to the theme of flowers many times throughout his career. For this 1974 portfolio of ten screen-prints, Warhol used photographs from books about flower arranging as his source material, particularly volumes on the Japanese art of ikebana. Unlike the artist's *Flower* paintings from 1964, which relied on multiple variations of a single image, each print in this portfolio is different. They were individually hand-coloured by Warhol's assistant, the artist Ronnie Cutrone.

Ai Weiwei

Chinese 1957–

Grapes

2011

Qing Dynasty stools

Collection of Larry Warsh, New York

By reassembling Qing Dynasty furniture, which was constructed by traditional joinery techniques without glue or nails, Ai transforms the meaning and function of these cultural artefacts. Here he reconfigures a collection of wooden stools into a group resembling an organically formed cluster of grapes. The arrangement serves as a metaphor for the relationship between the individual and the collective, signifying the deferral of personal interests to those of the community and state characteristic of China's socialist history. The linked structure of *Grapes* also recalls the idea of networks and communication, which are recurrent motifs in the Ai work.

For Kids

This work of art, titled *Grapes*, is made from antique stools from the Qing (pronounced *Ching*) dynasty, which lasted from 1644 to 1911. Manufactured by skilled craftsmen, this type of three-legged stool was used for centuries in China by all kinds of people – the rich and the poor, in towns and in the country. Every family had one, and they were passed on through many generations.

Do you have any special items at home that were passed down through your family?

Andy Warhol

American 1928–87

Flowers

1970

colour silkscreens on paper

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.2395.1–10

Experimenting with decoration – one of modernist painting's most controversial subjects – Warhol's *Flowers* prints were exhibited in tight grids at his first show at Leo Castelli Gallery, New York City, in 1964. A subsequent series was exhibited in Paris, where more than 100 works were hung almost edge to edge, mimicking the decorative effect of wallpaper. The source photograph, taken by Patricia Caulfield, appeared in the June 1964 issue of *Modern Photography* magazine. Caulfield sued to maintain ownership of the image, and while the suit was settled out of court, the issues of authorship and copyright it raised remain relevant to contemporary art debates.

For Kids

In the mid 1960s Andy began producing his *Flowers* series. For his first exhibition he filled a gallery with almost thirty silkscreen prints. To make the works of art he began with a magazine photograph of hibiscus flowers. He cut out the image, increased its size and turned it into a print. The pictures show the same arrangement of flowers but are printed in many different colour combinations. Andy often asked his friends for ideas. For his *Flowers* series he asked them to tell him their favourite colours.

What colours would you have suggested?

Ai Weiwei

Chinese 1957–

With Flowers

2013–15

bicycle, flowers, digital print on paper

Ai Weiwei Studio, Beijing

In 2011 Ai was detained by Chinese authorities for eighty-one days without being charged. Upon his release, Ai's passport was revoked and his studio placed under constant surveillance. *With Flowers* saw the artist place a fresh bunch of flowers in the basket of a bicycle outside his studio on a daily basis in a poetic protest against restriction on his right to travel. Images of the flowers were posted to Ai's social media feeds, and an internet movement called Flowers for Freedom emerged. The project concluded upon the return of Ai's passport in July 2015.

Ai Weiwei

Chinese 1957–

Blossom

2015

porcelain

Ai Weiwei Studio, Beijing

Blossom is a new installation in the form of a garden bed, comprising thousands of flowers made from fine white porcelain. In response to the Flowers for Freedom movement which grew out of the artist's *With Flowers* project, *Blossom* serves as a memorial to people who live in restricted conditions because of their fight for freedom of speech or human rights. The work was fabricated in collaboration with the finest craftspeople from Jingdezhen, whose predecessors once produced the highest quality porcelain for emperors of the past. Because of its size, the technical aspect of manufacturing this work was highly complex.

Life on film

Andy Warhol and Ai Weiwei have both engaged experimental filmmaking to explore the scale, rhythm and urban life of New York and Beijing, respectively. Rather than capturing fleeting experiences, both artists have documented these cities through long-form films which serve as time capsules of urban life in periods of rapid transition.

Warhol's silent black-and-white film *Empire*, 1964, focuses on the Empire State Building, a sign of twentieth-century modernity and one of New York City's most iconic buildings. *Empire* draws upon experimental techniques aligned with underground cinema of the 1960s. Beginning at sunset and lasting eight hours, the film is composed of a single take which merges space and time, its extreme duration echoing the physical height and prominence of the building in New York's urban imagination. In the city that never sleeps, the building seems a beacon distanced from the bustling streets below.

Ai Weiwei explores the urban fabric of Beijing – a twenty-first century metropolis – in hundreds of hours of documentary footage recorded during a period of rapid urban transformation in the lead up to the 2008 Beijing Olympic Games. Lacking stylistic flair or explicit judgement, his 'Ring Road' videos capture urban experience and transformation in real time, recording the uneasy balance between heritage and development, and changing patterns of human activity and displacement.

Life on screen

From 1964 to 1966, Andy Warhol produced hundreds of *Screen Tests*. These short, black-and-white films are portrait studies of many individuals, from artists and models to anonymous visitors to his studio. Warhol wrote in *POPism: The Warhol Sixties* (1980): 'I only wanted to find great people and let them be themselves and I'd film them for a certain length of time and that would be the movie'. Understood in this way, his *Screen Tests* could be viewed as precursors to social media and reality TV.

In 2005 Ai Weiwei began blogging and remains an incessant producer of social content. Between 2005 and 2009 Ai posted hundreds of images on a daily basis to his blog, along with social commentary on contemporary China, criticism of government policy, thoughts on art and architecture and reflections on his life as an artist. He wrote passionately about the Sichuan earthquake that killed thousands of schoolchildren in 2008, and reminisced about his time in the New York art scene. Owing to his openness and at times provocative stance in the face of government censorship, on 28 May 2009 Chinese authorities shut down Ai's blog, leading him to embrace Instagram and Twitter as communication platforms. The transcribed text of his blog, now published in book form, remains a valuable document of Ai's commitment to social justice and freedom of expression.

Ai Weiwei

Chinese 1957–

258 Fake

2011

12 channel colour digital images, silent, looped

Ai Weiwei Studio, Beijing

258 Fake is a monumental work comprising 7677 images displayed on twelve monitors. The images were originally published on Ai's blog, accompanied by social commentary, criticism of Chinese government policy, thoughts on art and architecture and reflections on his life as an artist. Ai's blog occupied much of the artist's attention from 2005 to 2009 when it was shut down by Chinese authorities. The images, the majority of which were taken on smartphone, are arranged according to themes, including art, architecture, food, leisure, cats, politics and social engagement. The work also attests to the proliferation of images in the age of digital media.

Ai Weiwei

Chinese 1957–

Beijing 2003

2003

colour video, sound, 9000 min

Ai Weiwei Studio, Beijing

Beijing 2003 is a video work about the city Ai Weiwei lives in and its people. The vehicle from which the video was shot set off from the Dabeyao highway interchange and travelled every road, one by one, within the Fourth Ring Road of Beijing. Sixteen days, and approximately 2400 kilometres and 150 hours of footage later, the vehicle's journey ended where it began. Through the windshield, the camera objectively recorded the urban condition of the city streets – the endlessly changing scenery, the movement and behaviour of Beijing residents – calmly recording the mega city through a single lens.

Ai Weiwei

Chinese 1957–

Beijing: The Second Ring

2005

colour video, sound, 66 min

Ai Weiwei Studio, Beijing

Beijing: The Second Ring documents the daily flow of the city from thirty-three bridges along its Second Ring Road. Running for more than an hour, the work consists of sixty-six segments of one minute each. As opposed to *Beijing: The Third Ring*, which was entirely shot on sunny days, the segments of this film were all shot on cloudy days. Beijing's circular ring roads govern the spatial organisation of the city. This film documents the historic aspects of the city, its modern development, mass transportation system and the urban reality for a population of almost thirteen million people.

Ai Weiwei

Chinese 1957–

Beijing: The Third Ring

2005

colour video, sound, 110 min

Ai Weiwei Studio, Beijing

As writer Kathryn Weir has noted: 'A strong resonance between the working methods of Ai Weiwei and Andy Warhol is found in their attempts to distance themselves from authorial style and originality'. In 2005 Ai made the videos *Beijing: The Second Ring* and *Beijing: The Third Ring*, each consisting of one-minute shots taken from every overpass across the Second and Third ring roads of Beijing. As the artist elaborates: 'It's very boring ... but nevertheless it records the condition at the time, it's very much like a witness passing through... There is no artistic or aesthetic value ... It's a very, very simple situation ... very much like a monitor.'

Ai Weiwei

Chinese 1957–

Chang'an Boulevard

2004

colour video, sound, 613 min

Ai Weiwei Studio, Beijing

Chang'an Boulevard was filmed at measured distances along the forty-five kilometres of this road in Beijing, from east to west. At each measured increment, Ai recorded a single frame for one minute – resulting in 608 one-minute segments. The film records the city through the transformation of urban landscape. The work reveals Beijing as an organic whole, capturing its rhythms, social structure, cityscape, socialist-planned economy, capitalist market, commercial buildings and industrial units as pieces of a multi-layered urban collage.

Andy Warhol

American 1928–87

Empire

1964

black and white 16mm film transferred to digital file, silent,
485 min at 16 frames per second

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Empire is a classic example of Warhol's early film work, which began in 1963. The film ignores Hollywood conventions, being composed entirely of a single image framed for an extended period of time. Warhol said, 'I never liked the idea of picking out certain scenes and pieces of time and putting them together, because ... it's not like life ... What I liked was chunks of time all together, every real moment'. When he premiered *Empire*, unedited, in March 1964, Warhol projected in slow motion, bringing its length to more than eight hours.

For Kids

New York City's Empire State Building is one of the most famous skyscrapers in the world. It is 103 stories high – you might recognise it from movies set in New York. In 1964 Andy set up his movie camera on the 44th floor of a nearby office tower and filmed the Empire State Building all night. His idea for the film was not to tell a story but to watch time passing by. The tower's blinking light marks time a bit like the second hand ticking on a clock.

Did you know the Empire State Building has more than 6000 windows?

Andy Warhol

American 1928–87

Screen Tests

In January 1964 Andy Warhol moved his studio to a large loft that his friend Billy Name decorated with silver paint and aluminium foil. Named the Silver Factory, the studio became the centre of Warhol's social scene and attracted a diverse crowd of artists, friends and celebrities, many of whom would pose for a short film portrait. Warhol made almost 500 *Screen Tests* in the span of two years. He used a stationary Bolex camera loaded with a 100-foot roll of black-and-white 16 mm film. Warhol later projected the silent movies in slow motion, extending their duration and imbuing them with a dreamlike stillness.

Andy Warhol

American 1928–87

Screen Tests

Cass Elliot [ST91]

1966

black and white 16mm film transferred to digital file, silent,
4 min 36 sec at 16 frames per second

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Lou Reed (Coke) [ST269]

1966

black and white 16mm film transferred to digital file, silent,
4 min 30 sec at 16 frames per second

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Ann Buchanan [ST33]

1964

black and white 16mm film transferred to digital file, silent,
4 min 24 sec at 16 frames per second

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Andy Warhol

American 1928–87

Screen Tests

Bob Dylan [ST83]

1966

black and white 16mm film transferred to digital file, silent,
4 min 36 sec at 16 frames per second

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Donyale Luna [ST196]

1965

black and white 16mm film transferred to digital file, silent,
4 min 30 sec at 16 frames per second

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Billy Linich [ST194]

1964

black and white 16mm film transferred to digital file, silent,
4 min 24 sec at 16 frames per second

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Andy Warhol

American 1928–87

Screen Tests

Allen Ginsberg [ST115]

1966

black and white 16mm film transferred to digital file, silent,
4 min 30 sec at 16 frames per second

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Jane Holzer [ST142]

1964

black and white 16mm film transferred to digital file, silent,
4 min 30 sec at 16 frames per second

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Rufus Collins [ST61]

1964

black and white 16mm film transferred to digital file, silent,
4 min 18 sec at 16 frames per second

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Andy Warhol

American 1928–87

Screen Tests

John Giorno [ST117]

1964

black and white 16mm film transferred to digital file, silent,
4 min 24 sec at 16 frames per second

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Edie Sedgwick [ST308]

1965

black and white 16mm film transferred to digital file, silent,
4 min 36 sec at 16 frames per second

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Nico [ST238]

1966

black and white 16mm film transferred to digital file, silent,
4 min 30 sec at 16 frames per second

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Celebrity

Andy Warhol had a keen understanding of what might be achieved in 'fifteen minutes of fame', as he famously called it, and actively cultivated celebrity. Warhol's celebrity portraits are among his most renowned works, and – along with his Polaroid photographs – chronicle his relationships with artists, socialites, celebrities, fashion designers, art collectors and friends.

Art historian Robert Rosenblum placed Warhol's work in the venerable European tradition of portrait painting, and described the artist as the 'ideal court painter to the 1970s international aristocracy'. While Warhol's larger-than-life depictions illustrate the power of images to cultivate fame and extend the realm of celebrity, his depiction of German postwar artist Joseph Beuys suggests a world in which art and celebrity merge.

The celebrity portraits foreground Warhol's extraordinary stylistic diversity and highly developed sense of colour, and openly showcase an aspect of his painting practice he characterised as 'business art'. Keenly attuned to the shifting relationship between high art and contemporary culture, Warhol was unapologetic in his incorporation of lucrative business models as part of his art practice.

Andy Warhol

American 1928–87

Flash – November 22, 1963

1968

portfolio of 11 silkscreens and 11 silkscreened text pages,
ed. of 200

National Gallery of Australia, Canberra

Gift of Dr. K. David G. Edwards (Ret.), from the David and Margery Edwards New York Art
Collection, 2005

NGA 2005.373.1-22

Warhol's *Flash* portfolio is based on campaign posters, media photographs, advertisements and text-based teletype reports of the assassination of US President John F. Kennedy, including the front page of the *New York World Telegram* on 22 November 1963, the day of Kennedy's assassination. Warhol's repeated portrayal of the news story reflects the public's obsession with the tragedy, the power of the media to control information. As Warhol explains: 'What bothered me was the way the television and radio were programming everybody to feel so sad. It seemed like no matter how hard you tried, you couldn't get away from the thing'.

Andy Warhol

American 1928–87

Vote McGovern

1972

colour photo-stencil silkscreen on paper, edition of 250

National Gallery of Australia, Canberra

Purchased, 1973

NGA 73.1201

Produced during a period of deception and mistrust in American politics, *Vote McGovern* is a bold wager that truth can be found in appearances. When asked to produce a screen-print to be sold in aid of the Democrats' presidential candidate George McGovern, Warhol chose instead to depict his opponent, the incumbent President Richard Nixon. The subject's face is a sickly green, clashing with an orange background to garish effect. Warhol's work suggests a weakening of American democracy during the Vietnam War and in the aftermath of the assassinations of the Kennedys and Martin Luther King, Jr.

Andy Warhol

American 1928–87

Jackie

1964

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.85; 1998.1.88; 1998.1.96;
1998.1.98; 1998.1.103; 1998.1.112;
1998.1.114; 1998.1.118; 1998.1.132

Deeply affected by media reports surrounding President Kennedy's assassination in 1963, Warhol began a large portrait series of Jacqueline Kennedy. Based on images from magazines and newspapers, these portraits were shown individually and in groupings. By isolating and repeating Jackie's image, Warhol suggests both the solitary experience of the widow and the collective mourning of the United States. Commentators have noted that television became a unifying force during this period as people compulsively watched the tragic events. Warhol's multiple images offer the viewer an obsessive re-enactment of this central incident in US history.

Andy Warhol

American 1928–87

Joseph Beuys

1980

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution Dia Center for the Arts

1997.1.12a–b

Andy Warhol

American 1928–87

Dominique de Menil

1969

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution The Andy
Warhol Foundation for the Visual Arts, Inc.

1998.1.52, 1998.1.149

Andy Warhol

American 1928–87

Donald Baechler

1986

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.496–7

Andy Warhol

American 1928–87

Julianna Siu

1982

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.655–6

Andy Warhol

American 1928–87

Joan Collins

1985

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.525–6

Andy Warhol

American 1928–87

Jon Gould

1981

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.557–8

Andy Warhol

American 1928–87

Debbie Harry

1980

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.564–5

Andy Warhol

American 1928–87

Dolly Parton

1985

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc..

1998.1.624–5

Andy Warhol

American 1928–87

Cheryl Tiegs

c. 1984

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.667–8

Andy Warhol

American 1928–87

Marcia Weisman

c. 1972

synthetic polymer paint and silkscreen ink on canvas

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.683–4

Andy Warhol

American 1928–87

David Whitney

c. 1980

synthetic polymer paint, silkscreen ink and diamond dust on
canvas

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.685–6

Andy Warhol

American 1928–87

Jack Nicklaus

1977

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.701–2

Andy Warhol

American 1928–87

Loti Smorgon

1981

synthetic polymer paint and silkscreen on canvas

National Gallery of Victoria, Melbourne

Gift of Ginny Green, Sandra Bardas OAM family,

Vicki Vidor OAM and Bindy Koadlow in memory of their parents

Loti Smorgon AO and Victor Smorgon AC through

the Australian Government's Cultural Gifts Program

2014.375.a-b

Warhol's portrait of Loti Smorgon is a characteristically arresting double-portrait of the prominent Australian art collector and patron. It is one of only a handful of portraits by Warhol of Australian subjects. In an interview with curator Deborah Hart, Smorgon recalled that Warhol took hundreds of Polaroids during her sitting, and invited her to select those she liked best: 'I said he shouldn't make [the portrait] too pretty ... But he did the opposite. He did what he wanted and he seemed to see in me something that was quite serene. Looking back, it was a wonderful experience. I wouldn't have missed it for the world'.

For Kids

Andy once said, 'the best thing about a picture is that it never changes, even when the people in it do'. He was interested in the way a portrait can capture someone's personality and character, and show us what they were like at a certain time in their lives.

This room is filled with portraits Andy created of his friends and celebrities. This pink and peach double-portrait depicts Australian philanthropist and friend of the NGV, Loti Smorgon AO.

Ask the adult with you to tell you about the famous people captured in portraits in this room.

Andy Warhol

American 1928–87

Polaroids

1969–87, reprinted 2015

Polaroid photographs (facsimiles)

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc

Grace Jones 1984

Grace Jones 1984

Drag Queen (Kim) 1974

Drag Queen (Ivette) 1974

Drag Queen (Ivette) 1974

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Drag Queen (E.M. Studded Shirt) 1974

Heiner Bastian 1977

Self-Portrait with Stevie Wonder 1972

Self-Portrait with Stevie Wonder 1972

Stevie Wonder n.d.

Self-Portrait 1977

Jean-Paul Gaultier 1984

Gilbert Proesch (Gilbert and George) 1976

Sandra Brant n.d.

Candy Darling 1969

Sylvester Stallone 1980

Sylvester Stallone 1980

Polaroids contiuened...

Debbie Harry 1984

Debbie Harry 1980

Debbie Harry 1980

Debbie Harry 1980

Truman Capote n.d.

Nan Kempner 1972

Liza Minnelli 1977

Liza Minnelli 1977

Liza Minnelli 1977

Liza Minnelli 1977

Self-Portrait in Drag 1980

Self-Portrait in Drag 1980

Self-Portrait in Drag 1980

Unidentified Male n.d.

Debbie Harry and Stephen Sprouse 1983

Julian Schnabel 1983

Julian Schnabel 1983

William S. Burroughs and Unidentified Model 1983

Jamie Wyeth c. 1976

Carol Coleman n.d.

Polaroids contiuned...

**Kim Alexis, Lisa Sliwa and Curtis and Guardian Angels
1983**

**Hinton Battle, Alphonso Ribero and Unidentified Model
1983**

Keith Haring and Juan Dubose 1983

Keith Haring and Juan Dubose 1983

Candy Darling and Gerard Malanga 1969

Kim Alexis 1983

Unidentified Male n.d.

Sean Lennon 1984

Sean Lennon 1984

Jackie Curtis 1969

Mick Jagger 1975

Mick Jagger 1975

Mick Jagger 1975

Drag Queen (Orange Dress Leaf Print) 1974

Henry Geldzahler 1979

Henry Geldzahler 1979

Henry Geldzahler 1979

William S. Burroughs 1980

Lillian Carter 1976

Lillian Carter 1976

Polaroids contiuened...

Nico n.d.

Nico n.d.

Nico n.d.

Unidentified Man 1984

Rosalynn and Amy Carter 1976

John Waters n.d.

John Waters n.d.

Divine 1974

Shaun Cassidy 1978

Rodney Ripps 1980

George 1976

George 1976

Cheryl Tiegs 1984

Self-Portrait 1977

Ashraf Pahlavi (Princess of Iran) 1977

Lana Turner 1985

Lana Turner 1985

Neil Sedaka 1979

Diana Ross 1981

Charles Ludlam 1984

Drag Queen (Blue Sweater) 1974

Lee Radziwill c. 1973

Jed Johnson 1973

Drag Queen (Pink Tank Top) 1974

Drag Queen (Pink Tank Top) 1974

Miguel Bose 1983

Jock Soto 1986

Dennis Hopper 1977

Dennis Hopper 1977

Sachiko Bower 1977

Polaroids contiuened...

Carolina Herrera 1978

Carolina Herrera 1978

Peter Schuyff 1986

Ulrick Trojaborg 1986

Armand Arman 1986

Armand Arman 1986

Gloria Swanson 1972

Gloria Swanson 1972

Pia Zadora 1983

Gianni Agnelli 1972

Self-Portrait n.d.

Drag Queen (Potassa de la Fayette) 1977

Marella Agnelli 1972

Kay Fortson 1976

Kay Fortson 1976

Kathrin Bechtler 1972

Tom Jones 1972

Drag Queen (Broadway) 1974

John Lennon and Yoko Ono 1971

John Lennon 1971

Jon Gould 1981

Bob Colacello 1974

Eva Beuys 1979

Eva Beuys 1979

Robert Palmer 1975

James Galanos 1984

Ron Duguay 1982

Ron Duguay 1982

Roy Lichtenstein 1975

Roy Lichtenstein 1975

Polaroids contiuened...

Dorothy Lichtenstein 1974

Antonio Lopez 1983

Antonio Lopez 1983

Gardner Cowles 1976

Gardner Cowles 1976

Gardner Cowles 1976

Miguel Bose 1983

Martin Blinder 1984

Joseph Beuys 1979

Joseph Beuys 1979

Joseph Beuys 1979

Joseph Beuys 1979

Joseph Kosuth 1974

Mark Sink and Unidentified Man 1984

Drag Queen 1974

Pelé 1977

Pelé 1977

Pelé 1977

Pelé 1977

Unidentified Woman 1984

Drag Queen 1974

Bob Colacello 1977

Drag Queen 1974

Lidija and Unidentified Model 1983

Bob Colacello 1974

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Minnie Bechtler 1972

Baroness Thyssen 1973

Polaroids contiuened...

Baroness Thyssen 1973

Ryan O'Neal 1971

Ryan O'Neal 1971

Kasumi Teshigahara 1974

Kasumi Teshigahara 1974

Giancarlo Giannini 1975

Dorothy Hamill 1977

Dorothy Hamill 1977

Max Ernst 1974

Katie Jones 1972

Witch 1980

Truman Capote 1979

Truman Capote 1979

Unidentified Models from Total Beauty 1983

Jackie Curtis 1974

Self-Portrait (Fright Wig) 1986

Self-Portrait (Fright Wig) 1986

Self-Portrait (Fright Wig) 1986

Dick Cavett n.d.

Madonna and Child 1981

Mick Jagger n.d.

Mick Jagger 1975

Maria Shriver 1986

Nima Farmanfarmian Isham 1976

Ileanna Sonnabend 1972

Ileanna Sonnabend 1972

Ronnie Cutrone 1977

Chris Evert 1977

Chris Evert 1977

Polaroids contiuned...

Francesco Clemente 1981

Francesco Clemente 1981

Francesco Clemente 1981

Lee Radziwill 1972

Lee Radziwill 1972

Brooke Hayward 1972

Valentino 1973

Bill Wyman n.d

Ernesto Esposito 1986

Ernesto Esposito 1986

Ernesto Esposito 1986

Ernesto Esposito 1986

Ina Ginsburg 1982

Naomi Sims 1971

Naomi Sims 1971

Uncle Sam 1981

Jessyka Beuys 1979

Jessyka Beuys 1979

Levis 1984

Levis 1984

Harold Stevenson 1975

Steven Wynn 1983

Stuart Pivar 1977

Ric Ocasek 1980

Robert Miller 1983

Unidentified Man n.d.

Self-Portrait 1977

Self-Portrait 1977

Self-Portrait with Skull 1977

Self-Portrait 1977

Polaroids contiuened...

Duane Hanson 1981

Duane Hanson 1977

Kimiko Powers (Wearing Kimono) 1971

Sean McKeon 1980

Robert Rauschenberg 1981

Katie Jones 1972

Karen Kain 1980

Karen Kain 1980

Karen Kain 1980

Karen Kain 1980

Roger Thomas 1980

Mick Jagger 1972

Self-Portrait in Santa Costume 1978

Truman Capote 1977

Truman Capote 1977

Edward Kennedy 1979

Rupert Smith 1982

Oliver Stahel 1980

Willie Shoemaker 1977

Man's Lower Torso, Clothed 1971

John Reinhold 1979

Brigid Berlin n.d.

Wayne Gretzky 1983

Wayne Gretzky 1983

Theresa Heer 1972

Jimmy Carter 1976

Gordon Locksley 1980

Drag Queen (Wilhelmina Ross) 1974

Jed Johnson c. 1973

Self-Portrait (Fright Wig) 1986

Polaroids contiuned...

James Galanos 1984

Self-Portrait (Fright Wig) 1986

Self-Portrait (Fright Wig) 1986

Sylvester Stallone 1980

Sylvester Stallone 1980

Querelle 1982

Gianni Agnelli 1972

Gianni Agnelli 1972

Francis Bacon 1974

Gunter Sachs 1972

Andy Warhol

American 1928–87

Polaroids

1969–87, reprinted 2015

Polaroid photographs (facsimiles)

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc

Unidentified Woman 1984

Liza Minnelli 1977

Liza Minnelli 1977

Baroness de Waldner 1973

Diana Vreeland 1983

Jack Nicklaus 1977

Jack Nicklaus 1977

Jack Nicklaus 1977

Thomas Bechtler 1972

Body Builder (Keith Peterson) 1982

Tom Seaver 1977

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

John Sex 1983

John Viggiano 1981

Alba Clemente 1987

Ina Ginsburg 1983

Drag Queen (Monique) 1974

Jackie Curtis 1974

Polaroids contiuened...

Delfina Rattazzi 1973

Nude Model (Victor Hugo) 1977

Terry Southern n.d.

Mario Valentino 1981

Frederick Weisman 1984

Arnold Schwarzenegger 1977

Self-Portrait n.d.

Thomas Ammann 1977

Gary Trudeau 1974

Philip Niarchos 1972

Muhammad Ali 1977

Muhammad Ali 1977

Muhammad Ali 1977

Taylor Mead 1969

Andy Warhol n.d.

Self-Portrait with Yoko Ono 1971

Ashraf Pahlavi (Princess of Iran) 1977

Barbara Allen 1977–78

Walter Bechtler 1972

Madonna and Child 1981

Mick Jagger and Charlie Watts 1977

Charlie Watts 1977

Keith Richards 1977

Keith Richards 1977

Mick Jagger and Charlie Watts 1977

Mick Jagger 1977

Mick Jagger and Unidentified Woman 1977

Keith Richards 1977

Pauli Schenker 1972

Body Builder (Keith Peterson) 1983

Polaroids contiuened...

Self-Portrait 1981

Self-Portrait 1981

Self-Portrait 1981

Self-Portrait 1981

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Self-Portrait (Fright Wig) 1986

Self-Portrait 1979–80

Self-Portrait (Hand) 1983

Howard E. Rollins 1983

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Self-Portrait 1977

Dracula 1981

Drag Queen (Helen/Harry Morales) 1974

Wenzel Beuys 1979

Wenzel Beuys 1979

Rudolf Bechtler 1972

Self-Portrait (Fright Wig) 1986

Self-Portrait (Fright Wig) 1986

Self-Portrait (Fright Wig) 1986

Self-Portrait (Fright Wig) 1986

Self-Portrait (Fright Wig) 1986

Self-Portrait (Fright Wig) 1986

Self-Portrait (Fright Wig) 1986

Evelyn Kuhn 1977

Witch 1980

Polaroids contiuened...

Andre Mourgue 1972
Neil Sedaka 1979
Georgia O'Keeffe 1980
Yves Saint Laurent 1972
Corice Arman 1976
Tina Chow 1985
Nude Model (Male) 1977
Levis 1984
Brigid Berlin 1969
Stavros Niarchos 1972

Kareem Abdul-Jabbar 1978
Kareem Abdul-Jabbar 1978
Nan Kempner 1972
Emily Landau 1981
Russell Means 1976
Russell Means 1976
Max Ernst 1974
Jerry Brown 1975
Hildegard Schwaninger 1980
Hildegard Schwaninger 1980

Unidentified Man 1984
Bianca Jagger 1979
Baron Philippe de Rothschild 1974
Jason McCoy 1973
Unidentified Guardian Angel 1983
Gordon Locksley
Delfina Rattazzi 1973
Dr. Erich Marx 1977
Todd Brassner 1974
Max Weishaupt 1979

Polaroids contiuened...

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Unidentified Guardian Angel 1983

Jerry Hall 1984

Unidentified Models from Total Beauty 1983

Unidentified Models from Total Beauty 1983

Lorna Luft 1982

Irving Blum 1972

Marisa Berenson 1982

Drag Queen 1974

Nude Model (Victor Hugo) 1977

Joe MacDonald 1975

Unidentified Woman 1984

Martha Graham 1979

Martha Graham 1979

Conrad Black 1981

Conrad Black 1981

Conrad Black 1981

Mr. Shapiro 1980

Candy Darling and Unidentified Female c. 1971

Unidentified Man 1984

Grace Jones 1984

Grace Jones 1984

Diana Vreeland 1973

Diana Vreeland 1973

Lesley Frowick (Halston's Niece) 1985

Lesley Frowick (Halston's Niece) 1985

Peter Duchin and Sherry Zauderer 1976

Polaroids contiuened...

Jane Fonda 1982

Candy Darling 1969

Princess Caroline of Monaco 1983

Princess Caroline of Monaco 1983

Rod Gilbert 1977

Rod Gilbert 1977

Diane Von Furstenberg 1984

Diane Von Furstenberg 1984

Tom Seaver 1977

Giorgio Armani 1981

James Brown and Unidentified Model 1983

Ivan Karp 1973

O.J. Simpson 1977

O.J. Simpson 1977

O.J. Simpson 1977

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Drag Queen (Wilhelmina Ross) 1974

Drag Queen (Wilhelmina Ross) 1974

Drag Queen (Wilhelmina Ross) 1974

Guglielmo Achille Cavellini 1974

John Sex and Kim Alexis 1983

Gianni Versace 1980

Gianni Versace 1980

Valentino 1974

Unidentified Man 1984

Drag Queen (Auburn Hair) 1974

Unidentified Man (Paul) 1984

Fred Hughes n.d.

David Whitney 1980

Polaroids continued...

Drag Queen Pairs (Lurdes and Ivette) 1974

Brigid Berlin n.d.

Bella Abzug 1977

Julian Schnabel 1983

Farah Fawcett 1979

Farah Fawcett 1979

Farah Fawcett 1979

Nude Model (Female) 1977

Paul Jenkins 1977

Kenny Scharf 1984

Self-Portrait 1977

Peter Beard 1971

Unidentified Woman 1984

Maja Sacher-Stehlin 1979

Nicky Lane Weymouth 1973

Jean-Michel Basquiat 1983

Bruce Weber 1985

Bruce Weber 1985

Peter Halley 1986

William S. Burroughs 1980

Keith Haring and Unidentified Model 1983

Drag Queen 1974

Unidentified Woman 1984

Robert Rauschenberg 1981

Mildred Scheel 1979

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Jerry Zipkin 1977

Jean-Michel Basquiat 1982

Princess Caroline of Monaco 1983

Polaroids contiuned...

Unidentified Man 1984

Andre Walker 1984

Count Basie n.d.

Pat Hearn 1985

Truman Capote 1979

William S. Burroughs 1980

Nick Rhodes 1984

Keith Haring 1986

Pat Hearn 1985

Victor Hugo 1984

Drag Queen (Floral and Multi-patterned Dress) 1974

Drag Queen (Helen/Harry Morales) 1974

Joe Eula 1977

Joe Eula 1977

Sandro Chia 1980

Jamie Wyeth c. 1976

Fritz Scholder 1979

R.C. Gorman 1979

David Whitney 1980

Martha Graham 1979

Benjamin Liu 1984

Drag Queen (Lurdes) 1974

Arian 1984

Joan Collins 1985

Joan Collins 1985

Robert Mapplethorpe 1983

Robert Mapplethorpe 1983

Robert Mapplethorpe 1983

Unidentified Male n.d.

Julian Schnabel 1983

Polaroids contiuned...

Halston 1974

Halston 1974

Halston 1974

Halston 1974

Farah Dibah Pahlavi (Shahbanou [Queen] of Iran) 1976

Yves Saint Laurent 1972

Stephen Sprouse 1984

Dolly Parton 1985

Dolly Parton 1985

Self-Portrait 1981

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Self-Portrait in Drag 1981

Self-Portrait in Drag 1980

Self-Portrait 1977

Self-Portrait 1977–78

Self-Portrait 1977

Self-Portrait 1977

Self-Portrait 1977

Self-Portrait 1977

Cultural revolutions

Andy Warhol's *Mao* paintings, based on a photograph of Mao Zedong taken from his famous Little Red Book of quotations (1964–76), adopt the subject matter of totalitarian propaganda to create pop portraits of the communist leader. Created in 1972, the year US President Richard Nixon travelled to China – signalling a thawing of relations between the two nations after almost three decades of intense political rivalry – Warhol's paintings address the cult of personality surrounding Mao. Warhol's *Mao* paintings, prints and wallpaper highlight not only the status and influence of the Chinese leader at the height of the Cold War, but also the instrumental role the repetition of images played in establishing his fame.

In the aftermath of the Cultural Revolution, avant-garde artists in China embraced a wide range of aesthetic positions, including Pop and postmodern critiques of Socialist Realism, sometimes known as cynical realism, to recalibrate historical Chinese images and propaganda. These deadpan critiques of official state imagery are apparent in Ai Weiwei's large-scale, handpainted images of Mao produced in the mid 1980s in New York. Ai's representations of Mao subject the communist leader to various distortions familiar from television signals and screens and painterly gestural abstraction.

Andy Warhol

American 1928–87

Mao

1972

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution Dia Center for the Arts

1997.1.21

For Kids

This is a portrait of the Chinese Communist Party leader Mao Zedong. In the mid 1960s Mao decided that China needed to change and be rid of its past, so he led a Cultural Revolution. In the early 1970s Andy was fascinated with China. During this time the President of the United States, Richard Nixon, travelled to China to meet Mao. The story appeared on the front page of newspapers, and the news reports inspired Andy's art.

If you visit Beijing today you will still see portraits of Mao on display at Tiananmen Square and the Forbidden City.

Andy Warhol

American 1928–87

Mao

1972

colour silkscreens on paper, ed. 162/250

National Gallery of Australia, Canberra
Purchased, 1973

NGA 73.279.1–10

The source image for Warhol's numerous portraits of Mao Zedong is the frontispiece to the Chairman's famous *Little Red Book* of quotations. Mao's image was in the media spotlight in 1972, the year US President Richard Nixon travelled to China, and his official portrait could be seen on the walls of homes, businesses and government buildings throughout the country. It was also extremely popular among literary and intellectual circles in the West. Warhol's repetition of the image as pop-cultural icon underlines the cult of celebrity surrounding Mao, and the ways in which the proliferation of images in media and advertising promotes consumer desire and identification.

Andy Warhol

American 1928–87

Mao Wallpaper

1974, reprint 2015

screenprint on wallpaper

The Andy Warhol Museum, Pittsburgh

IA1994.9

Warhol's *Mao Wallpaper* was first exhibited in 1974 at the Musée Galliera, Paris, with paintings of Mao hung directly upon it. Equating both art and politics with décor, this move cleverly commented on the circulation of Mao's image in China and the United States. As one of the most widely disseminated images worldwide at the time, and of essential cultural and political significance in China, in this context Mao's portrait also referred to the American cult of the celebrity. Ironically, the portrait of the communist leader who focused on eradicating consumerism in his own country became available to purchase by the capitalist West's elite.

Andy Warhol

American 1928–87

Lenin

c. 1986

synthetic polymer paint and silkscreen ink on canvas

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.369–70

Ai Weiwei

Chinese 1957–

Mao

1985

oil on canvas

Private collection, New York

Ai's triple portrait of Mao subjects the Chinese leader to distortions gleaned from the Western avant-garde movements of Pop, Expressionism and Dada. As John J. Curley has observed: 'The stoical and symmetrical official portrait of Mao was part of Ai's everyday visual culture in China, and due to personal circumstance, he understood the violence, censorship and oppression hidden behind the facade. He renders the leader as a caricature, critiquing the legacy of Mao through the combination of a belittling Pop rendition and the violent signs of an aesthetic struggle. Mao's power over the people, at least in these canvases, does not extend to Ai'.

Ai Weiwei

Chinese 1957–

Mao (Facing Forward)

1986

oil on canvas

Private collection, New York

Ai Weiwei

Chinese 1957–

Mao (Facing Right)

1986

oil on canvas

Private collection, New York

Ai Weiwei

Chinese 1957–

Letgo room

2015

plastic

Ai Weiwei Studio, Beijing

Composed of more than three million plastic building blocks, Ai Weiwei's *Letgo Room* is a new installation featuring portraits of Australian activists and champions of human rights and freedom of speech. Ai has chosen people who represent grassroots community activism and advocacy within the fields of international law and academia, social welfare and the rights of Indigenous people, asylum seekers, sex workers and the gender non-specific, among other cultural contexts. Each subject was asked to provide a one-line statement reflecting their philosophy and views to accompany his or her portrait.

The work attests to Ai's longstanding commitment to liberty, manifested in his work as an artist, social commentator, activist and public intellectual. *Letgo Room* was intended to be constructed from LEGO blocks; however, the LEGO company declined to provide a bulk order of their product due to the purported 'political' nature of the proposed work. Instead, the installation is composed of building blocks manufactured in China, continuing the artist's exploration of the copy and fake.

Letgo room subjects

Hana Assafiri

A businesswoman who established the Moroccan Soup Bar in Melbourne, Hana Assifiri is a supporter of women's rights in the community sector, empowering marginalised women through employment and supporting refuge for women experiencing or escaping domestic violence and sexual assault.

Julian Assange

Julian Assange is a computer programmer, publisher and journalist. He is known as the editor-in-chief of the website *WikiLeaks*, which he co-founded in 2006 after an earlier career in hacking and programming. *WikiLeaks* achieved prominence in 2010 when it published US military and diplomatic documents leaked by US soldier Chelsea Manning. Assange was granted political asylum by Ecuador and is currently in refuge at the Embassy of Ecuador in London.

Rosie Batty

Family violence campaigner Rosie Batty is the 2015 Australian of the Year and Pride of Australia's National Courage Medal recipient. In 2014 she rose above personal tragedy and the loss of her eleven-year-old son, Luke, who was killed by his father in a very public assault, to become a leader in the crusade against family violence.

Julian Burnside AO QC

Julian Burnside AO QC is a barrister who specialises in commercial litigation. He is a former President of Liberty Victoria and is known as a human rights advocate, particularly for refugees and asylum seekers.

Letgo room subjects continued...

Dr Gary Foley

Dr Gary Foley is an Aboriginal Gumbainggir activist, academic, writer and actor best known for his role in establishing the Aboriginal Tent Embassy in Canberra in 1972 and for establishing an Aboriginal Legal Service in Redfern, New South Wales, in the 1970s. In 1994 Foley created the *Koori History* website which remains one of the most comprehensive Aboriginal education resources available. He continues to work as an activist and historian.

Peter Greste

Peter Greste is a news reporter and foreign correspondent with three decades' experience, predominantly in the Middle East, Latin America and Africa. In 2011 he joined Al Jazeera, and in 2013 was arrested by Egyptian authorities for aiding a banned organisation – the Muslim Brotherhood – and broadcasting false news. Greste was deported on a presidential order. He was subsequently convicted in the retrial and sentenced to three years in prison in absentia.

Abel Guterres

Abel Guterres played a leading role in the struggle for Timor-Leste's independence and freedom. He became one of the leading figures for the East Timorese resistance body Fretilin, and later represented the CNRT (National Council of Timorese Resistance). He was Timor-Leste's first Consul General to Australia and is currently Timor-Leste's Ambassador Extraordinary and Plenipotentiary to Australia, New Zealand and the Republic of Fiji.

Letgo room subjects continued...

Stephen Hagan

Stephen Hagan is a Kullilli traditional owner from far south-west Queensland, former diplomat, award-winning author and filmmaker, activist, academic and businessman. In 1999 Hagan commenced legal action over the naming of the E. S. 'Nigger' Brown rugby oval stand in Toowoomba, Queensland, resulting in a ten-year battle that went all the way to the United Nations Committee for the Elimination of Racial Discrimination.

Jill Jolliffe

Jill Jolliffe is a freelance writer who has worked as a foreign correspondent for most of her career. She is best known for her coverage of the 1975 Indonesian invasion of the former Portuguese colony of East Timor and its twenty-four-year struggle against military occupation. In 2009 she published *Balibo*, an account of the execution of six journalists during the first days of the Indonesian invasion.

Debbie Kilroy OAM

After her release from prison in 1992, Debbie Kilroy OAM established Sisters Inside to fight for the human rights of incarcerated women and to address gaps in services available to them and their children. Kilroy is the first and only former prisoner to be admitted as a legal practitioner in Queensland.

Letgo room subjects continued...

The Hon. Michael Kirby AC CMG

The Hon. Michael Kirby AC CMG is a former Judge of the High Court of Australia and a leading figure in Australian law reform. Outside his judicial work, Kirby is heavily engaged in international human rights through appointments with the United Nations Human Rights Council and Global Commissions on HIV, AIDS and the law, among others.

The Hon. Jean McLean

The Hon. Jean McLean came to prominence in the 1970s as President of the Save Our Sons movement, which from 1965 to 1973 campaigned against conscription and Australia's involvement in the Vietnam War. McLean was elected to the Victorian Parliament from 1985 to 1999 when she was also involved in a range of international causes related to Vietnam, Namibia, West Papua and, most notably, East Timor.

Rosalie Kunoth-Monks

Amatjere woman Rosalie Kunoth-Monks is an actor and Aboriginal activist from Utopia. Kunoth-Monks spent a decade as a nun in a Melbourne convent in the 1960s before establishing the first hostel for Aboriginal children in Victoria. Active in social work and politics, Kunoth-Monks is an interpreter and environmental campaigner and has chaired or contributed to many boards and councils devoted to Indigenous issues.

Letgo room subjects continued...

norrie mAy-welby

norrie mAy-welby is the first person in the world to be legally declared neither a man nor a woman, making Australia the first country to recognise a 'non-specified' gender. Following a complaint lodged with the Australian Human Rights Commission in 2010, and a subsequent appeal, the High Court of Australia ruled in April 2014 that it was in the power of the New South Wales Registry of Births, Deaths and Marriages to record the sex of mAy-welby as 'non-specific'.

Professor Dianne Otto

Professor Dianne Otto is Francine V. McNiff Chair in Human Rights Law at Melbourne Law School. An advocate for human rights and international peace and security, with a particular focus upon gender, sexuality and race inequalities in the context of international human rights law, Professor Otto sat on the Judicial Panel of the Women's Court held in Sarajevo in 2015.

Cheryl Overs

Cheryl Overs is a researcher and human rights activist known for her work in promoting sex workers' rights. She founded the Prostitutes Collective of Victoria (PCV), the Scarlet Alliance Australia and the Global Network of Sex Work Projects. As director of the PCV, Overs led a successful campaign to reform the law on prostitution in Victoria. Since 2000 Overs has been involved with sex workers and HIV policy and programming in conjunction with international organisations in more than twenty countries.

Letgo room subjects continued...

Archie Roach

Born in 1956 at Framlingham Aboriginal mission in south-western Victoria, Archie Roach was forcibly removed from his family as part of the Stolen Generation of Aboriginal children. A singer, songwriter and advocate for social justice and Indigenous welfare, Roach's award-winning song 'Took the Children Away' (1990) brought the forcible removal of Indigenous children from their families to the attention of the global community. He was the first person to receive an international Human Rights Achievement Award for songwriting.

Geoffrey Robertson QC

Geoffrey Robertson QC has led a distinguished career as a trial counsel, human rights advocate and United Nations judge. He served as first president of the United Nations war crimes court in Sierra Leone and as a 'distinguished jurist' member of the UN's Internal Justice Council. He has defended Salman Rushdie, Mike Tyson, N.W.A. and Julian Assange, among many other high-profile clients, and represented Human Rights Watch in the proceedings against General Pinochet.

Dr Tim Soutphommasane

Dr Tim Soutphommasane is Race Discrimination Commissioner with the Australian Human Rights Commission. A political philosopher and author, and first-generation Australian, his thinking on multiculturalism, national identity and patriotism has been influential in shaping debates in Australia and Britain.

Letgo room subjects continued...

Professor Gillian Triggs

Emeritus Professor Gillian Triggs is President of the Australian Human Rights Commission, with a focus on the implementation of the human rights treaties to which Australia is a party, and working with nations in the Asia-Pacific region on practical approaches to human rights. Professor Triggs has combined an academic career with international commercial legal practice and advised the Australian government and other international organisations on international legal and trade disputes.

Source photographs have been supplied by the subjects
Photo of Archie Roach by Ferne Millen

The individual and the state

The relationship between individual freedom and state power is a relevant subject for both Andy Warhol and Ai Weiwei. Warhol began exploring the electric chair as a motif in 1963, and the image remains a potent symbol of state disciplinary power. The artist's celebrated *Death and Disaster* series – including representations of political assassinations, guns and knives, the hammer and sickle and most-wanted men – also explores the glamourisation of violence in the United States. These works, as well as the spectacular images of capital itself in Warhol's *Dollar Signs* series, might be seen as a grand narrative of his time.

As an artist and human rights activist committed to freedom of expression, Ai Weiwei has been a longstanding advocate of individual acts of resistance against state, political or corporate power. Ai's irrepressible impulse to defy the authority of the state is illustrated through his art and political activism. Vocal criticisms of Chinese government policy made by Ai on his blog led to its shutdown by authorities in 2009, and he was detained without charge for eighty-one days in 2011. Ai regained the right to travel only recently, in July 2015, when his passport was reinstated.

Ai Weiwei

Chinese 1957–

Feet

2005

set of 13 fragments of sculpture from the Northern Wei dynasty CE 386–535 and North Qi dynasty CE 550–77

on a table

stone, wood

Queensland Art Gallery/Gallery of Modern Art, Brisbane
Purchased, 2006

2006.013a-aa

Ai Weiwei is a connoisseur of Chinese antiquity and *Feet* is an example of his practice of giving new life to found cultural artefacts. These stone feet are the remains of looted Buddhist statues dating from the Northern Wei (386–535 CE) and Northern Qi (550–577 CE) dynasties. Much destruction took place during periods of dynastic change in China as new regimes attempted to destroy the cultural and aesthetic achievements of former rulers. These fragments gathered by Ai demonstrate that the past cannot be erased that easily.

For Kids

These pairs of stone feet once held up ancient Buddhist statues. Because Weiwei wanted to keep this small part of history safe from further destruction, he rescued the fragments and turned them into art. Weiwei understands that remembering history is important, and that our past is what makes us who we are today.

Can you imagine what the sculptures looked like before they were destroyed?

Andy Warhol

American 1928–87

Washington Monument Wallpaper

1974, reprint 2015

screenprint on wallpaper

The Andy Warhol Museum, Pittsburgh

IA1994.12

The Washington Monument, commemorating the first American president George Washington, was the site of numerous large-scale civil rights and anti-Vietnam War demonstrations in the 1960s and 1970s. At the time Warhol designed this wallpaper a campaign for the impeachment of President Richard Nixon took place there. The repetition inherent to the decorative medium of wallpaper is ideally suited to Warhol's aesthetic of serial imagery and industrial production. By repeating this spare image, Warhol signals the waning and dilution of democracy, and perhaps also suggests that the rhetoric of democracy has become mere décor.

Ai Weiwei

Chinese 1957–

Handcuffs

2015

jade

Ai Weiwei Studio, Beijing

This pair of handcuffs sculpted in jade – the most precious stones in Chinese culture – replicate those worn by Ai during his imprisonment in 2011. Historically, the wearing of jade was reserved for high-ranking members of the imperial family, and today wearing jade jewellery is still believed to bestow good health and protection upon the wearer. Here Ai recasts this material and its historical cultural connotations in relation to the containment of dissident political expression in contemporary China.

Ai Weiwei

Chinese 1957–

Baby Formula

2013

baby formula, plastic

Ai Weiwei Studio, Beijing

Baby Formula references the ongoing food security scandal and safety of infant milk powder in China. In 2008 at least six children died and 300,000 fell ill after drinking formula adulterated with industrial melamine. Despite government reassurances, further incidents occurred. In 2014 Ai produced an installation depicting a map of China made from tins of tainted baby formula, with provinces divided by the brands of milk available. Here the baby formula is presented as a Duchampian readymade similar to Andy Warhol's *Tunafish Disaster of 1963*, which also alludes to the corruption of consumer goods.

Andy Warhol

American 1928–87

Tunafish Disaster

1963

silkscreen ink and metallic paint on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.17

Tunafish Disaster is based on photographs that accompanied a newspaper story about two women whose deaths were possibly caused by a spoiled can of tuna. Their pictures ran next to an image of the tuna can with the caption, 'Did a leak kill ... Mrs McCarthy and Mrs Brown?' Warhol replicates the image of this processed food in much the same way as his *Campbell's Soup* paintings. While the early Pop paintings of consumer products evoked the upbeat nature of consumer advertising and marketing, *Tunafish Disaster* reveals a fatal industry mistake. Borrowing from the eye-catching style of tabloid journalism, Warhol reflected the clash of dreams and violence in 1960s America.

Andy Warhol

American 1928–87

Gun

1981–82

synthetic polymer paint 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

Images of death and disaster were a recurrent theme for Warhol from the early 1960s onwards – a preoccupation fatefully realised at a personal level in 1968 when he was shot and seriously injured by the radical feminist writer Valerie Solanas. The gun in the painting is similar to the .22 pistol that Solanas used. While it may be read as autobiographical, Warhol's *Gun* series can also be considered in the tradition of still life. It reflects on the ubiquity of violence in popular culture and the media, as well as the role of guns in US culture.

Andy Warhol

American 1928–87

Hammer and Sickle

1976

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.188

Warhol created his *Hammer and Sickle* series after a trip to Italy where the most common graffiti was this communist symbol of Soviet Russia. While he disavowed any political leanings in his work, Warhol was keenly aware of the power of symbols, the cultural climate of the Cold War and the tensions between East and West, communism and capitalism and the individual and the state. Ironically executed in the tradition of still life, the image is based on photographs taken by Warhol's assistant Ronnie Cutrone of a double-headed hammer and a sickle purchased at a local hardware store.

Andy Warhol

American 1928–87

Electric Chair

1967

synthetic polymer paint on canvas

National Gallery of Australia, Canberra

Purchased 1977

NGA 77.795

This stark, singular image of an empty electric chair is one of Warhol's most austere works. It is based on a 1953 death chamber photograph taken at New York's notorious Sing Sing Prison, where the convicted Soviet spies Julius and Ethel Rosenberg had been executed in January 1953 at the height of the Cold War. Warhol used this image for all of his *Electric Chair* paintings and prints, varying the cropping and background colours. As Warhol noted: 'You'd be surprised how many people want to hang an electric chair on their living-room wall. Specially if the background colour matches the drapes'.

Ai Weiwei

Chinese 1957–

Surveillance Camera

2010

marble

Collection of Larry Warsh, New York

Surveillance Camera is an example of Ai's practice of employing traditional materials to address contemporary cultural contexts. Sculpted in marble, this Orwellian motif is given the elevated status of a significant artefact, symbolising the loss of personal freedom in an age when our actions are ubiquitously monitored. Based on surveillance cameras trained upon Ai's studio in Beijing, the work holds personal and political significance for the artist, who has been the target of surveillance and censorship by authorities for his outspoken criticism of the Chinese government.

Andy Warhol

American 1928–87

Electric Chairs

from the *Electric Chairs* portfolio

1971

colour silkscreens on paper

National Gallery of Australia, Canberra

Purchased 1972

NGA 72.161.1–10

The *Electric Chairs* series of prints from 1971 employ imagery first developed in Warhol's paintings of 1967. The repeated single image derives from a photograph of the electric chair in New York's Sing Sing Penitentiary released by the press service Wide World Photo on the day two Soviet spies were executed in 1953, at the height of the Cold War. Warhol's treatment, using pastel decorator colours applied in a painterly manner, contrasts with the macabre scene devoid of human presence.

Andy Warhol

American 1928–87

Most Wanted Men No. 2, John Victor G.

1964

silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution Dia Center for the Arts

2002.4.4a-b

Warhol was one of several artists commissioned to produce mural-scaled works for the exterior of the New York State Pavilion at the 1964 World's Fair in New York City. He painted a huge mural of thirteen criminals, based on official police department mugshots. As critic Richard Meyer noted, the mugshots were a perverse contradiction of the Fair's stated goals of 'wholesome entertainment' and 'dedication to man's achievement'. The mural caused a media scandal and was painted over. Warhol later made these canvas versions of the mural portraits, which underscore his interest in the glamorisation of violence in American media and entertainment culture.

Ai Weiwei

Chinese 1957–

Mugshots

2015

digital type C print

Ai Weiwei Studio, Beijing

Ai Weiwei

Chinese 1957–

Study of Perspective

1995–2011

gelatin silver photographs, type C photographs

Ai Weiwei Studio, Beijing

The *Study of Perspective* series of photographs depicts Ai defiantly raising his middle finger to architectural monuments symbolic of state and cultural power. Measuring the distance between the artist and his subject, the composition of these works invokes the spatial relationship between the individual and the state while also echoing the unforgettable image of a lone demonstrator blocking the path of a military tank at Tiananmen Square in 1989.

Ai Weiwei

Chinese 1957–

4851

2009

black and white video, sound, 86 min 55 sec

Ai Weiwei Studio, Beijing

When a violent earthquake hit Sichuan province in China on 12 May 2008 more than 5000 school students died. The Chinese government refused to release names of the deceased or answer allegations of faulty building construction in government schools. In response, Ai launched a 'Citizen's Investigation' to uncover the names of student victims and to record details about their schools and families. *4,851* refers to the number of students identified as deceased by the Citizen's Investigation at the time; subsequently more than 5000 names were identified. The video is a tribute to the students who perished, conceived as a memorial to innocent lives lost.

Ai Weiwei

Chinese 1957–

Dumbass

2013

colour video, sound

Ai Weiwei Studio, Beijing

In 2013 Ai Weiwei released the heavy metal single 'Dumbass', from the album *The Divine Comedy*, a collaboration with musician Zuoxiao Zuzhou. The accompanying video depicts Ai's experience in detention in Kafkaesque fashion, with guards following his every move while the artist sleeps, eats, showers, exercises and shaves his head. Ai explained: 'During my detention, the conditions were very restrictive ... the only available release or means to kill time, [was] music ... The only songs I knew were the revolutionary ones. It is the same for many Chinese people; we had to memorise every red song. Creating music is a way to break through that situation'.

Ai Weiwei

Chinese 1957–

June 1994

1994

gelatin silver photograph

Collection of Ellie Warsh, New York

Produced on the fifth anniversary of the 1989 student demonstrations at Tiananmen Square, Beijing, *June 1994* depicts artist Lu Qing, Ai's then girlfriend and later wife, provocatively lifting her skirt in the square – an official, public space known for its history of imperialism, revolution and fledgling democracy movements. While the image of Mao watches over the scene and guards patrol the area, Lu's gesture – an act of defiance and personal freedom – goes unnoticed.

Ai Weiwei

Chinese 1957–

Handcuffs

2012

Huali wood

Collection of Larry Warsh, New York

Ai Weiwei

Chinese 1957–

S.A.C.R.E.D. Maquettes

2011

fibreglass

Ai Weiwei Studio, Beijing

These maquettes are sculptural models for Ai's major installation *S.A.C.R.E.D.*, a series of architecturally scaled dioramas depicting scenes from the detention cell where he was held without charge by the Chinese government for eighty-one days in 2011. The work consists of six parts to which its acronymic title refers: Supper, Accusers, Cleansing, Ritual, Entropy and Doubt. The maquettes serve as archaeological evidence of the denial of personal freedom and dignity that Ai and many other dissidents have experienced, and cast him in the dual roles of rebel and victim of oppression.

Exploding Plastic Inevitable

Andy Warhol's expanded cinema and multimedia performance the *Exploding Plastic Inevitable (EPI)*, featuring legendary rock group The Velvet Underground and Nico, debuted in April 1966 at The Dom, a Polish meeting hall in New York City. In the context of Warhol's own practice, the *EPI* evolved from his work as a filmmaker, the social environment of his studio and earlier performances known as *Andy Warhol, Up-Tight*, in which members of Warhol's entourage antagonistically confronted the audience while The Velvet Underground played onstage.

The *EPI* was a sensory assault – an immersive sound-and-light environment involving numerous collaborators. Warhol shot new footage that was projected simultaneously with older films as part of the show. Danny Williams helped orchestrate light effects, including strobes, spotlights and assorted coloured gels and mattes; Jackie Cassen created psychedelic slides; Gerard Malanga, Mary Woronov, and Ingrid Superstar staged dance routines with sadomasochistic theatrics; and The Velvet Underground performed their proto-punk songs and avant-garde rock improvisations at ear-splitting volume.

This evocation of the *EPI* is the result of detailed research by The Andy Warhol Museum into the original performances. It includes films that were projected during the shows, digitised copies of the slides, mattes that were used and live recordings of the Velvet Underground and Nico.

Andy Warhol

American 1928–87

Exploding Plastic Inevitable

1966–67, installation 2015

black and white and colour 16mm film and photographic slides transferred to digital files, sound, mirror ball

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Narrative, myth and memory

Myths – from ancient parables of gods to contemporary tales of cartoon characters – are shared stories used to explain cultural customs and historical events. Across the ten works comprising the *Myths* series, Andy Warhol presents archetypes of twentieth-century American popular culture. The series runs from the patriotism of Uncle Sam to the superstardom of Hollywood screen siren Greta Garbo and the innocent charm of Mickey Mouse. These mythic figures carry the weight of our own hopes and fears.

Ai Weiwei examines myths associated with the Chinese zodiac. His *Circle of Animals (in Gold)*, 2010, reinterprets twelve bronze animal heads that once stood in the gardens of Yuanmingyuan, an imperial retreat in Beijing. In 1860 French and British troops looted the palace and took the zodiac heads. Ai interrogates this history and the production and circulation of myths without losing sight of the hazards of cultural appropriation and the value of cultural heritage.

The skull remains a dominant motif of mortality. Warhol's silkscreen skulls move between the vivid hues of life and the iconography of death, recalling Dutch *vanitas* paintings of the seventeenth century in which skulls symbolise the transient nature of worldly life. Warhol's screen printing technique gives a contemporary edge to an enduring theme.

Ai Weiwei

Chinese 1957–

Circle of Animals (in Gold)

2010

gilt-bronze

Private collection, New York

Ai Weiwei's *Circle of Animals* is based on twelve zodiac animal heads which functioned as a water clock–fountain in the European-style gardens of Yuanmingyuan palace, Beijing, designed in the eighteenth century by two European Jesuits for the Qing dynasty Emperor Qianlong. In 1860 Yuanmingyuan was ransacked by French and British troops and the heads were pillaged. In reinterpreting these objects, Ai focuses attention on the ethics of looting and repatriation, the role of the fake and the copy and power relations between China and the West.

For Kids

China's Qianlong Emperor, who reigned from 1735 to 1796, once had a set of Zodiac animal statues just like these created for the gardens of his magnificent Yuanmingyuan palace. Those statues were stolen, but Weiwei has created this new set which looks exactly like them.

The Chinese Zodiac calendar is a twelve-year-long repeating cycle in which each year relates to a particular animal. These include the dragon, the rat and the ox. Ask an adult to look up which year of the Zodiac calendar you were born in. Who knows – you might be a tiger!

Ai Weiwei

Chinese 1957–

Herzog & De Meuron, Basel architects

Switzerland est. 1978

Porcelain Vases with Bamboo Poles

2008–09

bamboo, porcelain

Ai Weiwei Studio, Beijing

Alongside his role as an artist and political activist, Ai Weiwei is an acclaimed architect whose practice FAKE Design has completed more than seventy architectural projects since 1989. The most well-known of these is the National Olympic Stadium in Beijing – popularly known as the ‘Bird’s Nest’ – designed in collaboration with Swiss architects Herzog & de Meuron for the 2008 Olympic Games. Ai has collaborated with Herzog & de Meuron on numerous architecture and installation projects, including the Serpentine Pavilion, London, in 2012, and this installation from 2008 which brings together materials that accentuate the relations between architectural construction and the decorative arts.

Andy Warhol

American 1928–87

Rupert Jasen Smith silkscreener

American 1953–89

Myths: Dracula

1981

colour silkscreen on cardboard

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.2452.7

Andy Warhol

American 1928–87

Myths: Howdy Doody

1981

colour silkscreen and diamond dust on cardboard

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.2452.6

Andy Warhol

American 1928–87

Myths: Mammy

1981

colour silkscreen and diamond dust on cardboard

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.2452.5

Andy Warhol

American 1928–87

Myths: Mickey Mouse

1981

colour silkscreen and diamond dust on cardboard

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.2452.8

For Kids

Andy once said Pop Art is for everyone. He created this series of prints in the early 1980s based on characters from American popular culture; there are images of Mickey Mouse, Superman, Santa Claus and Dracula. Each print is sprinkled with diamond dust to make it glamorous and shimmer.

Did you know that Mickey Mouse was created by Walt Disney in 1928 – the same year Andy Warhol was born?

Andy Warhol

American 1928–87

Myths: Santa Claus

1981

colour silkscreen and diamond dust on cardboard

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.2452.9

Andy Warhol

American 1928–87

Myths: Superman

1981

colour silkscreen and diamond dust on cardboard

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.2452.3

Andy Warhol

American 1928–87

Myths: The Shadow

1981

colour silkscreen and diamond dust on cardboard

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.2452.10

Andy Warhol

American 1928–87

Myths: The Star

1981

colour silkscreen and diamond dust on cardboard

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc

1998.1.2452.1

Andy Warhol

American 1928–87

Myths: The Witch

1981

colour silkscreen and diamond dust on cardboard

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.2452.4

Andy Warhol

American 1928–87

Myths: Uncle Sam

1981

colour silkscreen and diamond dust on cardboard

The Andy Warhol Museum, Pittsburgh Founding Collection,
Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

998.1.2452.2

In 1980 Andy Warhol began publishing various print series with Ronald Feldman Fine Arts in New York City. For the *Myths* portfolio Warhol selected ten archetypal and quintessentially American characters from the worlds of cinema, television, radio, comics and politics. All of the prints in this series make use of diamond dust, fine particles of cut or crushed glass, which was applied to the print while the ink was still wet. The resulting effect is one of light shimmering across the glittering surface of the image.

Andy Warhol

American 1928–87

Rupert Jasen Smith silkscreener

American 1953–89

Myths: Mickey Mouse

Myths: Santa Claus

Myths: The Shadow

1981

colour silkscreen and diamond dust on cardboard

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution The Andy Warhol

Foundation for the Visual Arts, Inc.

1998.1.2452.8, 1998.1.2452.9, 1998.1.2452.10

In 1980 Andy Warhol began publishing various print series with Ronald Feldman Fine Arts in New York City. For the *Myths* portfolio Warhol selected ten archetypal and quintessentially American characters from the worlds of cinema, television, radio, comics and politics. All of the prints in this series make use of diamond dust, fine particles of cut or crushed glass, which was applied to the print while the ink was still wet. The resulting effect is one of light shimmering across the glittering surface of the image.

Andy Warhol

American 1928–87

Rupert Jason Smith silkscreener

American 1953–89

Myths: The Star

Myths: Uncle Sam

Myths: Superman

Myths: The Witch

Myths: Mammy

Myths: Howdy Doody

Myths: Dracula

1981

colour silkscreen and diamond dust on cardboard

The Andy Warhol Museum, Pittsburgh Founding Collection, Contribution The Andy Warhol
Foundation for the Visual Arts, Inc 1998.1.2452.1, 998.1.2452.2, 1998.1.2452.3,
1998.1.2452.4, 1998.1.2452.5, 1998.1.2452.6, 1998.1.2452.7

The studio: Factory and FAKE

Andy Warhol and Ai Weiwei have each transformed our understanding of the role of the studio and artistic production. Warhol's 'Silver Factory', established in 1964 in a disused hat manufactory on East 47th Street, Manhattan, was legendary for bringing together artists and poets, filmmakers and musicians, bohemians and intellectuals, 'superstars', 'drag queens' and socialites, as well as for the serial production of silkscreen paintings, films, video, music and publications. The Factory functioned not only as a studio, office and production line, but also as a libertarian, carnivalesque space of aesthetic, social and sexual choice whose dim-mirrored silver-foiled walls, in the words of Annette Mitchelson, 'redoubled [the] confusion of actor and audience.'

Ai's self-designed studio in Caochangdi, on the north-eastern outskirts of Beijing, is renowned for its interdisciplinary approach and post-industrial modes of production, as well as for its innovative, experimental approach to materials and technologies. Here Ai also plays host to teams of researchers and craftspeople, architects, designers and archivists, activists and assistants.

A selection of books, films, music, television programs and social media is complemented in these galleries by interactive touch-screens providing access to Andy Warhol's wider filmography, and an extensive selection of films, videos and documentaries by and about Ai Weiwei.

Andy Warhol

American 1928–87

Wild Raspberries: Recipe Book

published by Bulfinch Press Book/Little, Brown & Co,
Boston, 1959

National Gallery of Victoria, Melbourne
Shaw Research Library

Andy Warhol

American 1928–87

Andy Warhol's Index

published by Random House, New York, 1967

National Gallery of Australia, Canberra
Purchased, 1983

NGA 83.3730

Andy Warhol

American 1928–87

Interview

volume 10, number, 2 February 1980

volume 11, number, 4 April 1981

volume 12, number, 7 July 1982

volume 12, number, 10 October 1982

volume 13, number, 4 April 1983

volume 14, number, 7 July 1984

published by Motion Olympus Inc., New York

National Gallery of Victoria, Melbourne
Shaw Research Library

Andy Warhol

American 1928–87

Interview

volume 1, number 4, 1969

number 33, June 1973

volume 4, number 4, 1974

volume 4, number 5, 1974

volume 4, number 7, 1974

published by Motion Olympus Inc., New York

National Gallery of Victoria, Melbourne

Shaw Research Library

Andy Warhol

American 1928–87

A: A Novel

published by Grove Press, New York, 1968

National Gallery of Victoria, Melbourne
Shaw Research Library

Andy Warhol

American 1928–87

Philosophy from A to B and back again

published by Harvest, Oregon, 1975

National Gallery of Victoria, Melbourne
Shaw Research Library

Andy Warhol

American 1928–87

Bob Colacello

American 1947–

Andy Warhol's Exposures

published by Grosset & Dunlap, New York, 1979

National Gallery of Australia, Canberra
Purchased, 1981

NGA 81.894

Andy Warhol

American 1928–87

Bob Colacello

American 1947–

Andy Warhol's Exposures

published by Grosset & Dunlap, New York, 1979

National Gallery of Victoria, Melbourne
Shaw Research Library

Andy Warhol

American 1928–87

Popism

published by Harper Collins, New York 1980

National Gallery of Victoria, Melbourne
Shaw Research Library

Andy Warhol

American 1928–87

America

published by Harper and Row, New York 1985

National Gallery of Victoria, Melbourne
Shaw Research Library

Andy Warhol

American 1928–87

Vanishing Animals

published by Springer-Verlag, New York, 1986

National Gallery of Victoria, Melbourne
Shaw Research Library

Andy Warhol

American 1928–87

Party Book

published by Crown Publishers Inc., New York, 1988

National Gallery of Victoria, Melbourne
Shaw Research Library

Andy Warhol

American 1928–87

Diaries

published by Warner Books, New York, 1989

National Gallery of Victoria, Melbourne
Shaw Research Library

Ai Weiwei editor

Chinese 1957–

Xu Bing editor

Chinese 1955–

Zeng Xiaojun editor

Chinese 1954–

The Black Cover Book

published Beijing, 1994

Ai Weiwei Studio, Beijing

Ai Weiwei editor

Chinese 1957–

Zeng Xiaojun editor

Chinese 1954–

The White Cover Book

published by Tai Tei Publishing Company Limited,
Hong Kong, 1995

Ai Weiwei Studio, Beijing

Ai Weiwei

Chinese 1957–

Zeng Xiaojun editor

Chinese 1954–

The Grey Cover Book

published Beijing, 1997

Ai Weiwei Studio, Beijing

Ai Weiwei author

Chinese 1957–

Lee Ambrozy translator and editor

American 1978–

**Ai Weiwei's Blog: Writings, Interviews,
and Digital Rants 2006–2009**

published by MIT Press, Cambridge & London, 2011

National Gallery of Victoria, Melbourne
Shaw Research Library

Ai Weiwei author

Chinese 1957–

Larry Warsh editor

American 1956–

Weiwei-isms

published by Princeton University Press, Princeton, 2013

National Gallery of Victoria, Melbourne
Shaw Research Library

Hans Ulrich Obrist editor

Swiss 1968–

**Ai Weiwei Speaks with Hans Ulrich
Obrist**

published by Penguin Books, London, 2011

National Gallery of Victoria, Melbourne
Shaw Research Library

Hans Werner Holzwarth editor

German 1947–

Ai Weiwei

published by Taschen, Berlin, 2014

Ai Weiwei Studio, Beijing

Andy Warhol

American 1928–87

Malcolm Kirk (after)

Self-Portrait

1966–67

synthetic polymer paint and silkscreen ink on canvas

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.809

Andy Warhol

American 1928–87

Self-Portrait

1963–64

synthetic polymer paint and silkscreen ink on linen

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.810

Andy Warhol

American 1928–87

Self-Portrait

1964

synthetic polymer paint, metallic paint and silkscreen ink on
linen

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution Dia Center for the Arts

2002.4.20

Andy Warhol

American 1928–87

Self-Portrait

c. 1982

silkscreen printed in pink and black ink on cardboard

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.2630

Warhol's public persona was as consciously constructed as his paintings were, and over the years he created numerous self-portraits in a variety of guises. 'If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am', he said. 'There's nothing behind it.'

Andy Warhol

American 1928–87

Blow Job

1964

black and white 16mm film transferred to digital file, silent,
41 min at 16 frames per second

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Almost everything in *Blow Job*, beginning with the provocative title, is perfectly calculated to frustrate and tantalise. While the viewer is led to believe something overtly sexual will be revealed, all that is actually seen is the head and shoulders of an unnamed young man in hustler-style leather attire. Using his signature techniques of fixed camera and stark lighting, Warhol allows the real story to play out on the face of the subject, onto which the viewer can project whatever narrative is desired.

Andy Warhol

American 1928–87

Andy Paints Mao, December 7, 1972

1972

black and white 1/2 inch reel to reel videotape transferred to digital file, sound, 33 min

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

This two-camera recording documents Warhol at work on the giant *Mao* painting that is now in the collection of the Art Institute of Chicago; one of four *Mao* paintings created during November and December 1972. The paintings were too big for Warhol to work on in his regular studio on the eighth floor of 33 Union Square West, so he used the screening room on the sixth floor as a makeshift studio. The tape captures Warhol painting the large canvas while he talks with boyfriend Jed Johnson and cameraman Michael Netter.

Andy Warhol

American 1928–87

The Velvet Underground and Nico

1966

black and white 16mm film transferred to digital file,
sound, 67 min

The Andy Warhol Museum, Pittsburgh

Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

During a rehearsal session at the Factory, The Velvet Underground, accompanied by Nico's young son Ari, jam loudly until they are shut down by the police. Intended as a backdrop for the band's subsequent performances, the film's wild camera movements contribute to the hallucinogenic effect of the droning music.

Andy Warhol

American 1928–87

Andy Warhol's Fifteen Minutes (Episode 2)

1987

colour video transferred to digital file, sound, 30 min

Andy Warhol T.V. Productions for MTV Network.

Conceived by Andy Warhol. Directed by Don Munroe. Produced by Vincent Fremont. Executive Director Andy Warhol. Associate Producer Fred Hughes. Writers Don Monroe, Andy Warhol, Vincent Fremont.

Original music by Chris Stein. Announcer Debbie Harry. With Grace Jones, Kenny Scharf, Andy Warhol, Marc Jacobs, Peter Beard, Keith Haring, Kevin Dillon, John C. McGinley, Francesco Quinn, Angel Estrada, William S. Burroughs, Chris Stein, Elizabeth Peña, Gregory Abbott, Das Furlines, Judd Nelson, Isabel and Ruben Toledo, Angel Colon, Carla Steimer, Tama Janowitz, Steve Stein.

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

At the end of the 1970s the Warhol Studio created cable television shows which included appearances of celebrities from the worlds of art, music, fashion and film, highlighting current topics, innovative trends and new and famous faces. *Andy Warhol's Fifteen Minutes* began in 1985 as a fast-paced celebrity-based show hosted by Warhol, co-produced with the new music video cable network MTV. Only five episodes were made before the artist's unexpected death in 1987.

Ai Weiwei

Chinese 1957–

I.O.U. Wallpaper

2011–13

digital print on wallpaper

Ai Weiwei Studio, Beijing

Following his detention in 2011, Ai was accused of tax evasion and fined the equivalent of more than AUD \$2.4 million. Many thousands of individuals offered cash in support, and Ai wrote a promissory note to each person who loaned him money. Ai's gesture suggests a communal conception of capital and exchange, and represents the wider networks of communication and collective resistance Ai has cultivated online and through social media.

Ai Weiwei

Chinese 1957–

Leg Gun

2014

digital images (looped)

Ai Weiwei Studio, Beijing

Since his blog was shut down by the Chinese government in 2011, Ai has continued to use the internet to reflect on official policy in China regarding restrictions on freedom of speech. *Leg Gun* was conceived in 2014, on the twenty-fifth anniversary of the Tiananmen Square demonstrations and the June 4 Massacre of 1989. It quickly went viral, and is one of a number of internet memes and double entendres deployed in symbolic defiance of internet censorship. Ai has noted: 'The techniques of the internet have become a major way of liberating humans from old values and systems, something that has never been possible before today'.

Ai Weiwei

Chinese 1957–

@aiww

2015–16

live Instagram feed

Ai Weiwei Studio, Beijing

Like Warhol before him, Ai is a fanatical chronicler of his everyday life. Ai took up photography in the 1980s, publishing in the 1990s and blogging in the 2000s, and continues to be an incessant producer of social media content. This screen presents Ai's Instagram feed in real time, offering an insight into his daily activities over the course of the exhibition.

Ai Weiwei

Chinese 1957–

Illumination

2014

type C photograph

Ai Weiwei Studio, Beijing

This self-portrait was shot by Ai in an elevator while being taken into police custody in 2009. On the night before the trial of a fellow political activist in Chengdu Ai was preparing for, Chinese police officers forced their way into his hotel room around 3 am and arrested him. This candid, documentary-style snap plays on the tradition of the 'selfie' in contemporary social media, transforming the form into a political tool. *Illumination* is a defiant expression of personal autonomy.

Ai Weiwei

Chinese 1957–

Dropping a Han Dynasty Urn

2012

colour video (looped)

Ai Weiwei Studio, Beijing

Ai Weiwei

Chinese 1957–

**Names of the Student Earthquake
Victims Found by the Citizens'
Investigation**

2008–11

digital print on wallpaper

Ai Weiwei Studio, Beijing

When a violent earthquake hit Sichuan province in China on 12 May 2008, more than 5000 school students died. The Chinese government refused to release names of the deceased or answer allegations of faulty building construction in government schools. In response, Ai launched a 'Citizens' Investigation' to uncover the names of student victims and record details about their schools and families. With the help of 100 volunteers, the investigation confirmed the names of 5192 students who perished in the disaster. Naming each individual victim is Ai's attempt to dignify the individuals.

Ai Weiwei

Chinese 1957–

@aiww

2011–15

digital images from Instagram, (looped)

Ai Weiwei Studio, Beijing

Ai is an incessant producer of social media content through Twitter, Instagram, media interviews and news coverage. His role on these platforms moves fluidly between artist, activist and cultural critic, embracing the poetic and polemical, the symbolic and political, and the experimental and didactic in equal measure. The images projected here are taken from Ai's Instagram feed over the past five years. Reflecting the artist's commitment to the freedom of information and transparency, through the documentation of his everyday life, the images are not only autobiographical gestures and intimate moments, but also record his role as a public figure.

Ai Weiwei

Chinese 1957–

Fairytale

2007

high definition video, stereo sound, 152 min 55 sec

Ai Weiwei Studio, Beijing

Fairytale documents Ai Weiwei's art project for *Documenta 12*, a prestigious exhibition held in Kassel, Germany, in 2007. Ai invited 1001 Chinese citizens from diverse generations and cultural backgrounds to visit Germany for twenty-eight days. For many participants it was their first time abroad: their experiences enabled Ai to examine questions concerning identity, memory, dreams, diaspora and the possibility of intercultural dialogue. Ai has said, 'This is a work I emotionally relate to. It grows and it surprised me'.

Ai Weiwei

Chinese 1957–

Disturbing the Peace

2009

high definition video, stereo sound, 78 min 39 sec

Ai Weiwei Studio, Beijing

Ai Weiwei Studio's production *Disturbing the Peace* is a documentary discussing the trial of Chinese political activist Tan Zuoren on 12 August 2009. Tan was charged with 'inciting subversion of state power' as a result of his research into student casualties of the Sichuan earthquake of 12 May 2008, and the corruption that led to poorly constructed schools. He was sentenced to five years in prison. Chengdu police detained witnesses during the trial of the civil rights advocate, obstructing the course of justice.

Ai Weiwei

Chinese 1957–

So Sorry

2011

high definition video, stereo sound, 54 min 41 sec

Ai Weiwei Studio, Beijing

So Sorry (named after the artist's 2009 exhibition in Munich, Germany) shows the beginning of tensions between Ai Weiwei and the Chinese government. The video documents the investigation led by Ai to identify students who died during the Sichuan earthquake as a result of poor building construction. Ai's investigation resulted in a confrontation with the Chengdu police. He was arrested and beaten, which later led to a brain haemorrhage requiring emergency surgery. These events mark the beginning of Ai's surveillance by the state police.

Ai Weiwei

Chinese 1957–

Ping'an Yueqing

2011

high definition video, stereo sound, 102 min 36 sec

Ai Weiwei Studio, Beijing

Ping'an Yueqing investigates the death of popular Zhaiqiao village leader Qian Yunhui in the fishing village of Yueqing, Zhejiang province. When the local government confiscated marshlands in order to convert them into construction land, villagers were deprived of the opportunity to cultivate these areas. Qian Yunhui travelled to Beijing several times to report this injustice to the central government. The local government detained Qian Yunhui repeatedly in efforts to silence him. On 25 December 2010 he was hit by a truck and died. *Ping'an Yueqing* is an investigation conducted by Ai Weiwei into the circumstances of this accident.

Ai Weiwei

Chinese 1957–

One Recluse

2012

high definition video, stereo sound, 186 min

Ai Weiwei Studio, Beijing

In June 2008 Yang Jia killed six police officers and injured another, as well as a guard at the Zhabei Branch Public Security Bureau in Shanghai. He was arrested on the scene and subsequently charged with intentional homicide. In the following six months, while Yang Jia was detained and trials were held, his mother mysteriously disappeared. *One Recluse* is a documentary that traces the reasons and motivations behind the attack and investigates a trial process filled with questionable decisions. The film provides a glimpse into the government-controlled judicial system and its impact on individuals' lives.

Ai Weiwei

Chinese 1957–

Caonima Style

2012

high definition video, stereo sound, 4 min 15 sec

Ai Weiwei Studio, Beijing

Caonima Style is a parody of South Korean pop star Psy's enormously popular music video 'Gangnam Style' (2012), which has attracted almost 2.5 billion views on YouTube. The title of Ai's work references the 'Grass Mud Horse' image used by China's web users to protest against internet censorship. The video not only comments on restrictions on freedom of expression, but also serves to parody the cult of celebrity in popular culture and the art world.

Ai Weiwei

Chinese 1957–

Chaoyang Park MV

2013

high definition video, stereo sound, 3 min 50 sec

Ai Weiwei Studio, Beijing

Chaoyang Park MV is a music video for the song 'Chaoyang Park', from Ai's album *The Divine Comedy* (2013). The video footage was shot when Ai confronted a person, thought to be from the secret police, who was following and secretly photographing Ai in Beijing's Chaoyang Park.

Ai Weiwei

Chinese 1957–

Fresh Flowers

2014

high definition video, stereo sound, 20 min 13 sec

Ai Weiwei Studio, Beijing

Every day Ai Weiwei placed a bouquet of fresh flowers inside the basket of a bicycle in front of his Beijing studio as a poetic protest in response to restrictions on his ability to travel. The video documents 137 days of this ritual, from 30 November 2013 to 17 March 2014.

Ai Weiwei

Chinese 1957–

Ai Weiwei's Appeal ¥15,220,910.50

2013

high definition video, stereo sound, 127 min 55 sec

Ai Weiwei Studio, Beijing

Ai Weiwei's Appeal ¥15,220,910.50 opens with footage of Ai's mother at the Sant'Antonin Church in Venice in 2013, examining Ai's large installation *S.A.C.R.E.D.* which portrays his eighty-one day imprisonment in 2011. The documentary chronologically reconstructs events that occurred from the time he was arrested at Beijing Capital International Airport in April 2011 to his final court appeal in September 2012. The film portrays the day-to-day activity surrounding Ai, his family and his associates; including regular visits by the authorities, interviews with reporters, support and donations from fans, and court dates. The film premiered at the International Film Festival Rotterdam on 23 January 2014.

Ai Weiwei

Chinese 1957–

Splashed

2014

high definition video, stereo sound, 8 min 30 sec

Ai Weiwei Studio, Beijing

Splashed documents the photo editorial Ai Weiwei produced for *V Magazine*'s winter 2014–15 edition, and the preparation and process for the photo shoot; including haircuts, tests and the pouring of the paint.

Ai Weiwei

Chinese 1957–

Straight

2015

high definition video, stereo sound, (looped)

Ai Weiwei Studio, Beijing

Straight shows the process of gathering 150 tonnes of steel rebar from collapsed buildings following the Sichuan earthquake in 2008. The mangled steel bars were subsequently transported to Ai's studio in Beijing, where the laborious process of straightening them commenced. The project relates to Ai's 'Citizens' Investigation' into the earthquake, and faulty building construction, and has led to a number of major installations including the work *Straight*, presented at Zuecca Project Space Venice, in 2013.

Matthew Springford producer

Ai Weiwei: Without Fear or Favour

2010

high definition video, stereo sound, 50 min 57 sec

Licensed by BBC Arts

Ai Weiwei: Without Fear or Favour explores the story of Ai's life and art, and reveals how this most courageous and determined of artists continues to fight for artistic freedom of expression.

Kate Vogel director
Jane Burton producer

Ai Weiwei: Sunflower Seeds

2010

high definition video, stereo sound, 14min, 42sec

Licensed by Tate Media

Ai Weiwei: Sunflower Seeds documents the production and exhibition of Ai's *Sunflower Seeds*, presented in 2010 in the Turbine Hall at Tate Modern, London. Porcelain is almost synonymous with China and has historically been one of the nation's most prized exports. Individually sculpted and painted by specialists working in small-scale workshops in the Chinese city of Jingdezhen, Ai's *Sunflower Seeds* invites us to look more closely at the 'Made in China' phenomenon and the geopolitics of cultural and economic exchange today.

Alison Klayman director
Adam Schlesinger producer

Ai Weiwei: Never Sorry

2012

high definition video, stereo sound, 90 min 55 sec

Licensed by Madman Entertainment Pty Ltd

Billed as 'the inside story of a dissident for the digital age', *Ai Weiwei: Never Sorry* is a feature-length documentary which explores the life and work of the Chinese artist and activist. Set against the backdrop of censorship, the film is a detailed portrait by first-time director and journalist Alison Klayman.

Andreas Johnsen director
Katrine Sahlstrøm producer

Ai Weiwei: The Fake Case

2013

high definition video, stereo sound, 85 sec 23 min

Licensed by Andreas Johnsen

Ai Weiwei: The Fake Case documents Ai's battle against the lawsuit brought upon him by the Chinese Government following his detention in 2011. Filmed in the year following his release – his year on probation – the film shows Ai finding new ways to provoke and challenge the Chinese authorities in his fight for human rights and free expression. It also features the creation of *S.A.C.R.E.D.*, a work depicting Ai's time in prison, which premiered at the 2013 Venice Biennale.

Studio Cats: Andy Warhol | Ai Weiwei for Kids

Did you know Ai Weiwei's studio is home to more than thirty cats, or that Andy Warhol named most of his cats Sam? As part of the exhibition *Andy Warhol | Ai Weiwei*, NGV Kids presents *Studio Cats*, a large-scale installation especially for children and families that draws on similarities between Andy and Weiwei and their mutual love of cats. Cats have a strong presence in the homes and studios of both artists. Weiwei's cats, whose names include Bai Bai, Din Din and Garfield, appear frequently in the artist's social media posts and he often mentions them in his conversation. In turn, Andy Warhol's fondness for cats was captured in his early career ink-blot drawings and photography.

Highlights of the exhibition include a colourful cats wallpaper created by Weiwei; portraits of Andy interacting with his cats by photographer Edward Wallowitch; and a display of original works on paper created for Andy's small-press publications *25 Cats Name Sam and One Blue Pussy* (c.1950) and *Holy Cats by Andy Warhol's Mother* (1960). These are complemented by interactive and hands-on activities for children and families designed to give insight into the creative practices of both artists and the role of cats in their art and lives.

NGV Kids

Studio Cats reflects the National Gallery of Victoria's commitment to engaging children in art and with cultures from all over the world, enabling them to experience the diverse and creative ways artists approach their work.

The NGV wishes to acknowledge Tim Fairfax AC and Gina Fairfax for their generous support of the exhibition *Studio Cats: Andy Warhol | Ai Weiwei for Kids* and the associated publication *Andy Warhol | Ai Weiwei: An Art Book for Kids*.

The NGV Kids program is supported by a grant from the Truby and Florence Williams Charitable Trust. This grant provides crucial encouragement to the corporate and philanthropic community to support children's programming at NGV.

In addition to our major supporters, the NGV would like to extend thanks to the following people and organisations for their involvement in this exhibition:

Ai Weiwei and his studio, Beijing

Eric Shiner, Director, and staff of The Andy Warhol Museum, Pittsburgh

Staff and students of Abbotsford Primary School, Richmond

Andy Warhol in his studio

New York, 1964 (detail)

Mario De Biasi/Mondadori photographer

Portfolio via Getty images

Ai Weiwei with his cat

2007

Courtesy Ai Weiwei Studio

**Andy Warhol carrying a Brillo Soap
Pads Box sculpture with Billy Name's
cat, Ruby, at the Factory**

Billy Name photographer

Photo © Billy Name/The Waverly Press

Ai Weiwei with his cat and dog

2006

Courtesy Ai Weiwei Studio

Andy Warhol was born in the United States of America and held many exhibitions in New York in the 1960s. Andy said he wanted to be like a machine when making his artworks – doing the same thing over and over again. He loved popular things that people could easily recognise – movies, famous people, brand names – and became known for making ‘Pop’ (popular) art.

Andy Warhol's Photobooth

In the early 1960s Andy Warhol was asked to create a portrait of Ethel Scull, one of the most important art collectors in New York City. Ethel was surprised when Andy wanted to take photos of her at a local photobooth instead of having her sit for the portrait. While popping coins in the slot, Ethel laughed at Andy's jokes, and the camera kept clicking. Back at the studio, Andy made a selection from the many photos and turned them into thirty-six large colourful portraits. Ethel was a bit worried about the results, but when Andy showed her the finished work, *Ethel Scull 36 Times*, she said it was, 'a portrait of being alive'.

You can see Andy's silkscreen portraits and Polaroid photographs of Hollywood icons and famous people in the *Andy Warhol | Ai Weiwei* exhibition.

Andy Warhol

American 1928–87

Fish Wallpaper

1983, reprint 2015

screenprint on wallpaper

The Andy Warhol Museum, Pittsburgh

IA1994.11

Andy Warhol created *Fish Wallpaper* especially for a children's exhibition in the early 1980s. Instead of displaying works of art in a typical white room, he liked the idea of covering the walls with lots of silver fish and turning the gallery into a giant aquarium.

You can see Andy's Cow Wallpaper in the *Andy Warhol | Ai Weiwei* exhibition.

Andy Warhol Artwork

© The Andy Warhol Foundation for the Visual Arts, Inc.

Andy Warhol

American 1928–87

Edward Wallowitch photographer

American 1933–81

Andy Warhol with Kitten

c. 1957

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.3.5233

Andy Warhol

American 1928–87

Edward Wallowitch photographer

American 1933–81

Andy Warhol with Kitten

c. 1957

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.3.5236

Andy Warhol

American 1928–87

Edward WALLOWITCH photographer

American 1933–81

Andy Warhol with Siamese Cat

c. 1957

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.3.5212

Photographer Edward Wallowitch became interested in taking photographs when he was only eleven years old. Six years later, at just seventeen years of age, his talent was recognised when his photographs were collected by the Museum of Modern Art, New York. In the late 1950s Andy Warhol and Edward became good friends and worked together. Andy was inspired by Edward's photography, and Edward took these photos of Andy with his kittens at home in New York City.

Andy Warhol

American 1928–87

The Cat Resembled My Uncle Pierre

c. 1954

ink on paper

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.1029

Before Andy became a famous Pop artist in the 1960s, he was a very successful commercial illustrator. For more than a decade he worked for advertising companies and glamorous magazines in New York City. He designed album covers, book jackets and newspaper advertisements, and even illustrated the raindrops, suns and clouds for the weather report on TV.

Everyone loved Andy's blotted-ink line drawing technique, which he also used to create these drawings of cats. Some of the drawings appeared in a book by Andy titled *Twenty Five Cats Name Sam and One Blue Pussy*, published in the 1950s. When he finished making the prints Andy held a party and all his friends coloured them in, giving the cats their colourful fur.

Andy Warhol

American 1928–87

Cat in Front of Church

c. 1959

ink, graphite and aniline dye on paper

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.1035

Andy Warhol

American 1928–87

Cat with Perfume Bottle

1950s

ink, aniline dye, and printed material on paper

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.942

Andy Warhol

American 1928–87

Julia Warhola

American 1892–1972

So Happy

1950s

ink, graphite and aniline dye on paper

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.1404

Andy Warhol

American 1928–87

Cat seated on blanket (possibly Hester)

1955–59

chromogenic colour print

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

T928

Julia Warhola

American 1892–1972

Andy Warhol designer

American 1928–87

Holy Cats by Andy Warhol's Mother

1960

book: photo-offset lithographs on coloured paper, buckram board cover

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.3.2429.1

Andy Warhol and his mum, Julia Warhola, both loved art. Julia encouraged Andy to draw, and gave him chocolate when he finished a picture. When Andy finished art school and moved to New York, she followed soon after and they lived and worked together for many years. Andy gave her the job of writing the texts for his illustrations. This book, however, is by Julia alone. She filled the book with drawings of her beloved cat Hester.

Andy's mum wrote the texts for his book and made a mistake when she wrote the title of the book. Can you spot it?

Andy Warhol

American 1928–87

Cat Collage

c. 1954

from the *25 Cats Name Sam and One Blue Pussy* series

1954

ink, aniline dye and collage on paper

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.1332

Andy Warhol

American 1928–87

Edward Wallowitch photographer

American 1933–81

Andy Warhol

1957

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

1998.3.5229

Andy Warhol

American 1928–87

Edward Wallowitch photographer

American 1933–81

Andy Warhol with Projections

c. 1957

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Founding Collection, Contribution
The Andy Warhol Foundation for the Visual Arts, Inc.

1998.3.5209

Andy Warhol

American 1928–87

Edward Wallowitch photographer

American 1933–81

Andy Warhol

1957

gelatin silver photograph

The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.

2001.2.2116

Andy Warhol

American 1928–87

Untitled

c. 1954

from the *25 Cats Name Sam and One Blue Pussy* series

1954

ink on paper

The Andy Warhol Museum, Pittsburgh

Founding Collection, Contribution

The Andy Warhol Foundation for the Visual Arts, Inc.

1998.1.1329

At the Supermarket

In 1964 Andy and his friends were part of an exhibition titled *The American Supermarket*. Andy created a series of packaging boxes you would expect to see in a supermarket warehouse, and his friends made realistic sculptures of food – artificial fruit and vegetables, steaks and even a fake lobster. The gallery staff dressed up as shop managers and made signs you normally see in a supermarket. A few people entered the gallery wanting to buy their groceries.

In this space designed especially for young visitors, toddlers can stack and play with cardboard versions of American supermarket packages that inspired Andy in the 1960s.

You can see Andy's sculptures of supermarket packaging boxes in the *Andy Warhol | Ai Weiwei* exhibition.

At the Factory

At Andy's art studio, named the Factory, he and his assistants set up a production line to transform a truckload of plywood boxes into works of art. Each took turns carefully painting and silkscreening the six different sides of more than eighty boxes. It took six weeks for them to complete the series. Andy once said he liked things to be exactly the same over and over again.

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You can see Andy's sculptures of supermarket packaging boxes in the *Andy Warhol | Ai Weiwei* exhibition.

Andy Warhol among the Brillo Boxes

1964

Mario De Biasi\Mondadori
photographer

Portfolio via Getty Images

Andy Warhol Artwork

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Now playing

You are listening to a playlist of songs by The Velvet Underground, a band that formed in New York in 1964 and was managed for a time by Andy Warhol. The Velvet Underground would often rehearse and hang out at Andy's studio, the Factory. Andy recognised that the band had a unique sound, and included them in his one-of-a-kind multimedia tour, the *Exploding Plastic Inevitable*, which you can experience in the exhibition *Andy Warhol | Ai Weiwei*.

Ai Weiwei was born in Beijing, China, and lived in New York, like Andy Warhol, during the 1980s. Even though he didn't meet Andy, Weiwei read his books and looked at Andy's art. In his own artworks, Weiwei shares his ideas about China today and its past, and invites people from all over the world to experience his work through social media.

1. 'White light, white heat'
The Velvet Underground
2. 'What goes on'
The Velvet Underground
3. 'Rock and roll'
The Velvet Underground
4. 'Sweet Jane'
The Velvet Underground
5. 'Sunday morning'
The Velvet Underground
and Nico
6. 'I'll be your mirror'
The Velvet Underground
and Nico
7. 'Stephanie says'
The Velvet Underground
8. 'Some kinda love'
The Velvet Underground
9. 'I can't stand it'
The Velvet Underground
10. 'Beginning to see the light'
The Velvet Underground

Ai Weiwei

Chinese 1957–

Ai Weiwei's Clever Cats

2015

multimedia interactive

Ai Weiwei enjoys spending time watching his cats at the studio. He takes lots of photos of them and many appear on his Instagram account for everyone to see. He often comments on their cleverness and skill – one cat can open the studio door using the handle, and another cat joins Weiwei's meetings with special guests.

You can be a clever cat too! Take a seat, view a cat photo that Weiwei has taken, imagine what the cat is thinking and write a funny caption. When you've finished, you can share the result with your friends and family.

Ai Weiwei

Chinese 1957–

Cat Wallpaper

2015

digital print on wallpaper

Ai Weiwei Studio, Beijing

Selection of images of Ai Weiwei with his cats

c. 2013–15

@aiww, Instagram

Courtesy Ai Weiwei Studio

Hosen Tandijono director and producer

Hong Kong Chinese

1995–

258 Cats

2013

colour digital video, sound, 5 min 38 sec

Ai Weiwei Studio, Beijing

At the entry to Ai Weiwei's home and studio there is a plaque engraved '258 FAKE' on the wall. Behind the huge turquoise door, many cats live with Ai Weiwei and his family. The cats have come from many different places: some were given to the artist's family as gifts, others were rescued and a few have wandered in from the streets of Beijing. This film, *258 Cats*, depicts the happy and peaceful life that Weiwei's cats lead at his studio. Spot them snoozing in the grass, wandering through bamboo shoots and strolling through the studio day and night.

Andy Warhol

American 1928–87

Edward Wallowitch photographer

American 1933–81

Andy Warhol Holding Kitten

1957

gelatin silver photograph

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1998.3.2810