

**Západočeská univerzita v Plzni**

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**Bakalářská práce**

**Andy Warhol and His Influence on American**

**Cultural Life**

**Tereza Gerbová**

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**Bakalářská práce**

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Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen uvedených pramenů a literatury.

*Plzeň, duben 2013*

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## 1 INTRODUCTION

The Bachelor thesis deals with the topic of *Andy Warhol and his influence on American cultural life*. Its objective is to show this extraordinary Pop Art artist from different points of view, introduce him as a universally talented person with a specific aura. He attracted attention not only of his generation, but he influenced society and became a world phenomenon that plays an important role in contemporary cultural studies. This thesis should therefore prove the importance of Andy Warhol and his influence on American culture. The topic was chosen due to the author's personal interest in the personality of Andy Warhol and various exhibitions presenting his works.

The Bachelor thesis is divided into several chapters and subchapters. The first chapter is dedicated to the information concerning Andy Warhol's roots, his Czechoslovakian origin and a brief history of immigration of Czechoslovakians to the United States of America. It is followed by a description of Andy Warhol's personal life since his childhood in Pittsburgh, through his moving into New York, where he made himself famous, until his death.

The second chapter introduces Warhol's personality as it is known best – as a painter, founder and the main representative of Pop Art movement. There is also paid attention to the description of Andy Warhol's way through the development of this art movement. This chapter further emphasizes the fact that special silk-screen print technique and incessant repetition, used by Andy Warhol, made the production of his pictures faster. The reason for mentioning this piece of information is that thanks to this technique Warhol became a commercial artist and transformed the art into a business. Although the scale of interests of this artist was quite wide, he was

known best for his paintings. Therefore, the second chapter also describes his first art performances, some of his best known works and revolutionary exhibitions which changed the point of view of ordinary people on art. Particular subchapters are then focused on famous people portrayed by Andy Warhol and the reasons why he chose them.

As we previously stated, Warhol was a universally talented artist. So, he is further introduced in the third chapter as a filmmaker of underground films, as a manager of the Velvet Underground band or as a publisher of successful magazine Interview. The closer attention is also paid to the Factory – an artistic studio founded by Andy Warhol which influenced all art scenes between the years 1960s and 1970s. The intention is to prove that Warhol influenced not only many spheres of art – but also ordinary life outside the artistic scene.

In the last chapter, the author of the thesis only briefly introduces Pop Art movement, its basic features, origin and development in two main scenes – in Great Britain and in the United States of America. Andy Warhol interconnects this topic as the main representative of Pop Art movement.

Finally, we should shortly mention the methods for creating the Bachelor thesis. The main method was reading of several printed as well as electronic sources and trying to find as much information about Andy Warhol and his connection to America as possible. Among the most important printed sources were the books Andy Warhol and Czechoslovakia, where information about his roots was found; and the book Warhol from Marga Perera which helped to gain the information about the whole Warhol's life and work. The internet server [www.andywarhol.net](http://www.andywarhol.net) was also very helpful. It comprises chronological biography and the description of Warhol's most famous pictures.



In addition, several appendices were created to complete the Bachelor thesis. They include an English-Czech glossary of specific terms connected to the person of Andy Warhol and they should help the reader with better understanding while reading this Bachelor thesis. Further, some of the pictures of Andy Warhol and his works are to be found in the appendices as well.

## **2 THE CHARACTER OF ANDY WARHOL**

If somebody says "Andy Warhol" a lot of people probably see hundreds of pictures, paintings, photos and somebody imagine also his films. It is without doubts that Andy Warhol is a legend in the world of art and his glory is still around us. It could be difficult to try to find another person, about whose personality was written so many articles and books as about Andy Warhol. He was a great inspiration and many people love him, adore him and respect him even today.

### **2.1 His roots**

Before paying attention to Andy Warhol and his artistic life, it is necessary to mention few facts about his roots. He was born in Pittsburgh in Pennsylvania in the USA as a third son of Andrej Warhola and Julia Justina Zavacka. [1] His original name was Andrew Warhola, but he created his artistic name when he came to New York in 1949. But his name, the name Warhol, has quite a long story. Original name of his father sounded and was also pronounced "Varchola"; the first change to it was made in America in Pittsburgh, when Warhol's older brother Paul was born. The Register office changed his name from "Varchola" to "Warchola". When his second brother John was born, the register office also changed his name to "Warhola", simply omitting the letter C. [2] Warhol finally altered his name when he came to New York, probably because of the fact that the name Warhola sounded like a Slovak name, and it was not simple to find a job with such a name. His brother John stated this fact in an interview for the book Andy Warhol and Czechoslovakia. [3] But Warhol himself claimed that the name Andy Warhol was shorter, so it was better to pronounce. [4]

The date of his birth is not exactly known. In many sources, we can find dates between 1928 - 1931, but the most stated date is 6 July 1928. He was a peculiar person that he even claimed that his birth certificate from the year 1930 was a forgery. [5] But maybe the real reason for this misunderstanding was a fact that because of ridicule of his mother's English by journalists, Warhol started to tell them different dates of his birth to take revenge on them. [6] He very often deceived media by saying different facts about his life. The reason for that was to find out, which particular magazine people used as a source to read about him. He found out when he met them and talked with them. [7]

Warhol's parents Andrej Warhola and Julia Justina Zavacka were Czechoslovak immigrants, who came to America before the First World War. They lived in Czechoslovakia in a village Mikova, but they originated from Carpathian Ruthenia. Warhol's mother had never learned to speak English very well, journalists called her English a "broken English". They moved to America because of bad situation in Czechoslovakia, or even in whole Europe. At that time there were lots of immigrants to America, who came there to earn some money for their families. Warhol's parents were among the people, who decided to move to America to earn some money, because of poverty in their homeland. If these people earned enough money, they came back to their hometown, but many of them stayed and lived in America for the rest of their life. It was not common only in the village of Mikova, but in many villages situated in eastern Slovakia. The most of immigrants headed towards the USA and Canada and they worked there in iron and steel works, as miners or did other physically demanding work. Because of that they lived in industrial and economic centres. To these centres belongs also Pittsburgh, where Andy Warhol grew up. Even today, many people, who have their ancestors just from Carpathian Ruthenia, live in these towns. It is proved by existence of organizations for such people as for example Carpatho-Rusyn Society or Carpatho-Rusyn Reserach centre in the United

States of America. And on the other hand, today, in eastern Slovakia region, you can find many families, who have their ancestors just in the United States of America or in Canada. [8]

We could say, that the first person, who affected Andy Warhol was his mother Julia. He grew up in home which was full of decorations and paintings of his mother; she was very good at hand-working. As it was mentioned, she came from Czechoslovakia, so she liked a lot its traditions, particularly folk traditions of her country. [9] Julia was not the only talented person in her family; every member of the family of Julia's side was talented for painting, dancing, singing or had some manual skills. Warhol's father worked as a miner and because of that he was very often out of home. Warhol and his brothers were raised particularly by their mother.

Warhol's mother Julia had not an easy life. Andrej Warhola, his father, left to work in the USA at the beginning of the 19 century. After that, he came back and got married with Warhol's mother Julia, but soon he went back to the United States to earn some money again. Julia stayed in Czechoslovakia, where she looked after her younger siblings after Julia's mother death. She followed her husband to the USA almost 10 years after their marriage. As it was mentioned before, Warhol's father Andrej Warhola worked in mines, so he was very often away. After that he worked as a mechanic, but he also had to travel a lot with his company co-workers. In the year 1942, when Warhol was 14, his father died from jaundiced liver. [10]

When Andy Warhol and his brother grew up, Julia lived alone in Pittsburgh for a while and later, she moved to Warhol's apartment in New York, where they lived together. Julia lived with Warhol until her death in 1972, she took care of him and she supported him in his work. She always knew that he is a very talented person. [11]

She lived in New York happily, but she never forgot about her homeland. She wrote one letter to her sister to Mikova every week. These letters were often very long, sometimes 8 pages or more. She was also sending very often packages or money to her relatives to Czechoslovakia. In the packages, she was sending clothes or food to improve their bad financial situation. Oranges or candy was no exception; and she was sending all these things in wooden boxes. [12]

Her letters were written in a very special language; she mixed more languages together because of her origin. She visited school in the time of Austria-Hungary, after that she lived in Carpathian Ruthenia and finally, she moved to the United States of America. This is the reason for the unique style of her letters, where she mixed three languages – Hungarian, Ruthenian dialect and Americanisms from English language. Many of her letters or postcards are now situated in The Andy Warhol Museum of Modern Art in Medzilaborce in Slovakia. [13]

People say that Warhol was a really shy person; he always spoke quietly and acted very often as an observer. He also did not like to be in the spotlight and to talk with journalists, which is quite a paradox because of his glory. [14] Obviously, his origin and childhood influenced his character. Whether we talk about talent of his mother, or about the fact that he spoke with his mother only Ruthenian until her death and learnt to speak English when he started to attend school in his 6 years. His family and naturally also Warhol was very religious person, which was often reflected in his works and paintings. [15]

## **2.2 His youth and education**

When Andy Warhol started to attend school, he started to have psychological problems. First day in school affected him so much that he had a nervous breakdown. It happened two more times, always with an

annual interval – when he was 8, 9 and 10 years old. Doctors determined the diagnosis: Sydenham's chorea which is the disease called Saint Vitus dance. [16] Symptoms of this disease are fast jerking movements, especially in face, hands and legs. Young Warhol had to stay at home, and his mother and older brother Paul took care of him. [17] In those days, he had to relax and stayed in bed, so he had a lot of time to paint. at that time, when his mother gave him his first drawing lessons, she already realised that Warhol is very talented person. [18]

His talent was really supported by his family and they did not hesitate to give financial support to their son. His parents were also persuaded about Warhol's talent by his teachers from primary school. One of his art teachers on primary school, Joseph Fitzpatrick, said for the book Andy Warhol that Warhol was really closed, solitary and sometimes even impolite person. He did not acknowledge or respect anyone. But his talent was huge. He always followed his dreams although he did not know what those dreams were. Warhol finished Holmes Elementary school and entered Schenley Secondary school.

The period of Warhol's life when he attended secondary school could be considered as epoch-making for him, probably then, the first impulse of his carrier arose. In the book The philosophy of Andy Warhol (from A to B and back again) Warhol narrated about living in Czech ghetto in McKeesport in Pennsylvania during his attending the secondary school. He had few friends, but nobody was particularly close friend; he was quite withdrawn person even as a teenager. He was not specially favourite person or a strong personality. Nevertheless, one summer holidays he got a part time job in a shopping mall and started to work as a window dresser. Andy worked for Mr. Vollmer and his task was to browse European fashion magazines like Vogue or Harper's Bazaar and to find there some interesting thoughts or ideas. Warhol did not remember that he ever got any idea;

however, in Mr. Vollmer's mall he was involved in ambience of commercialism and advertisement for the first time. Warhol narrated that he made a few advertising pictures, which were used in shop window in Bonwit Teller mall. This job was a great experience for him, because he met there many interesting people. [19] His employer, Mr. Vollmer, came from New York and Warhol was very impressed by this fact. Maybe, his admiration for Mr. Vollmer influenced his desire to go there few years later. [20]

Later, in 1945 Warhol started to study pictorial design on Carnegie Institute of Technology in Pittsburgh at the Department of Painting and Design. He graduated from this school successfully and he obtained Bachelor of Fine Arts degree in 1949. He met also famous artist Phillip Pearlstein at this university and they become friends. They studied there together and when they finished their studies, they moved to New York, where his promising artistic career began. [21]

### **2.3 His appearance and behaviour**

Warhol was really an eccentric person. He had a tall thin figure, pale face with blonde hair and he very often wore platinum blonde or grey wigs, all the time ruffled on the nape. Later, he started to dye his hair with silver colour. He lost most of his hair before he was 25, but he used the wigs also because of his image. His untidy look was his style. His face was pale with acne and he was hiding himself behind big black glasses. In his biography *The philosophy of Andy Warhol (from A to B and back again)* he stated that he lost skin pigment when he was 8. He had to hide his skin before the sun all his life to prevent the skin from white spots. [22]

John Waters, a director and Warhol's friend, stated about his wigs that they were so artificial and unnatural, opposed to natural hair. But it was his intention, to perceive baldness with impartiality and make of this weakness his strength – to be again original, unmistakable and distinct from the others.

[23] During Warhol's youth, American people were influenced by the celebrities and TV models and their beauty. They started to be dissatisfied with their appearance. Warhol was also dissatisfied with his nose - and because of that he underwent an operation. His nose was worse than before and he made jokes about it all his life. [24]

Warhol loved fame, celebrities and crowded parties where he could meet and surround himself with famous people. On the other hand, he also liked to hide himself into silence. He loved spending his time alone, surrounded by television, cats or jumble and trinkets which he was buying without a let-up. He was crazy about shopping.

Warhol had a lot of doubles; he used them to represent himself on some occasions, which he would not like to visit. However, he would not like to refuse the invitation. One of his doubles was for example Allen Madgett. [25] He used his doubles also because of his reputation. He would like to create an impression that he was omnipresent. He very often visited twenty parties per night, using in this way his doubles. He claimed that he is in Chicago and at the same time in Europe. After his death approximately one hundred people claimed that they were with Warhol night before. It could not be possible, but what Warhol did is questionable. [26]

Andy Warhol was probably a homosexual person. He wrote about this fact and about his boyfriends in the book *Andy Warhol Diaries*. Many people believed him to be homosexual, but his family would not accept it and claimed that it was not truth. Warhol was not interested in women and he always concentrated only on his work, working as a robot. He claimed himself that he did not live with any woman, because no one cared as good as his mother. [27]

Warhol was surrounded by people from scum; homosexuals, transvestites, alcoholics, drug addicted people or drug dealers. He himself



never took drugs. His family and Warhol himself were strongly religious; he visited church at least once a week. [28]

In his creation he concentrated on the consumer life, he loved it. A television was the most important thing in his room, he was the person who could watch four TV channels simultaneously and felt good. Warhol was also absolutely dependent on telephone for 10 years. Every day in the morning he called his friend Pat Hackett and they were talking about everything. Pat Hackett published after Warhol's death a novel which consists of the summaries of these phone calls. The novel was called *The Andy Warhol Diaries*. [29]

Every Pop Art artist took a specific stand on his creation; they started to explain their works, their point of views. However, Andy Warhol showed himself as a withdrawn person; he did not adopt any position and was very unpredictable. This fact was maybe influenced by his mother, who always advised him not to push himself somewhere, but let the others know that he was there. [30] He very often asserted that there is nothing to say about him. Despite he was a real celebrity; it was not known much about his private life. It made him more mysterious. [31] During interviews with journalists, Warhol was often making things up to confuse them. He answered austere answers or asked somebody to answer instead of him. [32] Obviously, Andy Warhol was a complicated person.

## **2.4 Andy Warhol's death**

Warhol died on 22 January 1987 after ordinary gall bladder surgery. He was 59 years old. Warhol spent several days in pain, because he was afraid of hospitals since his shot in 1968. He claimed that when he had to go to hospital once again, he would die there. Unfortunately, he was right. Finally, Warhol was admitted to New York hospital, where he underwent an operation. The operation was successful, but complications during Warhol's

recovery caused his death. Nevertheless, the circumstances were not quite clear. Warhol's condition after the operation was quite good, but hospital might have neglected his care. He went sleep and he never woke up again. He did not have any heart problems and he died of heart attack. Nurse who should have taken care of Warhol was away when he died, but the circumstances of that night were never investigated. [33] Warhol's family was shocked when they learned about his death. He did not inform them that he went to hospital.

A memorial service for Andy Warhol was held at Manhattan's Saint Patrick's Cathedral. Leo Castelli, Italian-American art dealer, who took part at Warhol's funeral, remembered the atmosphere in Saint Patrick's Cathedral. The service was attended by thousands of people shocked by unexpected death of Andy Warhol. [34]

Fourteen months after Warhol's death there was organized an auction in the New York Sotheby's auction hall. On this auction things which were collected by Andy Warhol should have been sold. It was expected that about 600 auctioneers would come to the auction. There come six thousand. It was expected that the goods would be sold for about 10 million dollars. Finally, the goods were sold for twenty five million dollars. [35]

After Warhol's death the Warhol Family Museum of Modern Art was established in the year 1991 in Slovakia, near the birthplace of his parents. [36] Also in the year 1994 was opened the Andy Warhol Museum in Pittsburgh. [37]

### **3 ANDY WARHOL AS A PAINTER**

After mentioning a few key facts about the origin and personality of Andy Warhol, we may focus on him as an artist. Andy Warhol had a really wide range of his creation. He was an artist in all directions. However, Warhol was best known for his pictures; therefore we will firstly focus on his painting in this chapter.

#### **3.1 Beginning of his career**

As it was mentioned before, Andy Warhol and Phillip Pearlstein, his ex-classmate, moved to New York after their graduation. They shared one common atelier on St. Mark's Place at Lower East Side in Manhattan. They lived in a place, where was a lots of unknown artists without success, who tried to reach something. [38] In the book *The philosophy of Andy Warhol (from A to B and back again)*, Warhol said that when he was eighteen, his friend and ex-classmate Phillip Pearlstein packed him up into Kroger's shopping bag and took him into New York. He shared flat with various artists, in one period he shared a flat even with seventeen people. He started to work as an illustrator and he became interested in promotional graphic. In this period, he shortened his name from Warhola to Warhol. Before the 1960s in the USA, promotional graphic and fine arts could not be considered as one unit, but Warhol tried to attract the attention of art dealers everywhere. We can mention for instance his works in shop windows. These art dealers could be prospective buyers of his works, and afterwards, his works could appear in galleries. [39]

At that time, Warhol tried to find commissions and to be successful, he worked hard many hours a day. During the day, he was finding some commissions and after that, during the night, he worked. His first significant

commission was just commission for Harper's Bazaar. He came to an interview with Carmel Snow and he got a job as an advertising graphic designer for this fashion magazine. [40] Later, he worked for further fashion magazines like Vogue or Glamour. In the 1949, when he worked for magazine Glamour, an art director of Glamour, Tina Fredericks assigned him the task to draw shoes. When Warhol brought his paintings, she was very impressed. [41] He got the salary for each drawn shoe, so he drew the shoes until the night to earn some money. [42] Warhol's cousin Nora Zavacka remembered in the book *Andy Warhol and Czechoslovakia* when she visited him and his mother Julia in their flat in New York. Warhol just got a commission to paint these shoes, so Nina came to the flat full of luxurious shoes. He said to her that if she wanted she could take some, but it was not possible to find one complete pair of shoes. The shoes were strewn everywhere. [43] Especially his series of Golden shoes was appreciated. Every shoe from this series was donated to a particular famous person – to Mae West, James Dean, Elvis Presley or Cristina Jorgens. The shoes were drawn in profile, with many details as shoelaces, clips or shoe design. He drew the shoes by ink drawing; sometimes he used gold foil to collage them. This success in the 1950s launched career of Andy Warhol. He started to work as commercial artist and his works were displayed mainly in department store windows. [44]

In the book *Andy Warhol* by Mike Wrenn, Warhol said that his job as promotional graphic designer was good. He did what was ordered and he got the salary for that. He painted everything what was required – shoes, bottles or other commercial goods. Sometimes, Warhol finished the work which was required by his contract owner and who asked him to rework it. No matter what Warhol thought, he did it, because it was his job. He always did everything what was required, even though it was quite mechanical work. Nevertheless, in his pictures always remained some of his originality which people loved. [45]

### 3.2 Commercial artist

His art was differentiated from fine art. He began to make the art for commission, for business – his art became commercial or business art. Even in his biography, he confessed that he was a commercial artist. He developed- at first, he made an art, after that he started to create business art. Warhol stated that he would like to sell his art – it was the main intention. [46] His friend Ralph Ward said that Warhol always did everything to earn money, so he tried to do his commission as fast as possible.

He drew everyday consumer products like Campbell's soups, Coca Cola bottles or Brillo boxes for magazines. Many people from the field who surrounded him began to notice the work of Warhol, especially his pictures for magazines. No matter what he painted – jewels, food, shoes or drugstore goods – there was always something original. He created design, which made these ordinary goods attractive. [47]

In his early production in the 1950s, commercial art was not regarded as art, it signified something routine and repetitive, nothing respected. When some artist came to Warhol's atelier, he was hiding his commercial works. [48] He claimed that he would like to be good at art, but he would like to be good at business much more. To be more precise, we could say at the business with art, because business is the best art. [49]

His first solo exhibition was held in June 1952 at the Hugo Gallery in Manhattan. This exhibition was called "Fifteen drawings based on the writings of Truman Capote". This exhibition should also be considered as the start of Warhol being perceived as an artist. [50]

He started to paint in the style of Pop Art. When Pop Art emerged in the late 1950s in the USA, many people did not understand this new artistic movement. David Mann, a dealer with fine arts in the book Andy Warhol by

Mike Wrenn, remembered when he cooperated with Warhol. When Warhol came with his works before he started to paint in Pop Art, David Mann was always very enthusiastic about them; he liked them and wanted to organize an exhibition in the gallery. But when Warhol came with his early Pop Art pictures, Mann was not interested in them. Nevertheless Warhol refused to be intimidated and tried to find sympathy elsewhere. [51]

Soon, Pop Art became hit and Warhol started to be the most sought-after illustrator in New York. In the year 1954, he organized other three exhibitions in the Loft Gallery in New York. In this period, he started to use his technique of hand-curved rubber stamps to create repeating features in his pictures. [52]

In 1955, Andy Warhol was hired by the I. Miller shoe store to publish one advertisement of their production every week in the New York Times magazine. This opportunity became big success for him and he started to get into awareness of artistic sphere. [53]

In December 1956, Warhol organized another exhibition called "The Golden Slipper Show". This show included series of glided shoes of famous people like Elvis Presley or Mae West, always with their name attached to the picture. [54] The shoes were always decorated, they should embody the concrete person in some way. [55] In the 1962, Warhol finally had the exhibition which changed point of view on him. Until then - Warhol was sought-after as an advertising designer, after the exhibition, he started to be accepted as an artist. It was the exhibition at the Ferus Gallery in Los Angeles called "32 Campbell's Soup Cans". There were used simple motives, bright colours, simple shapes and also his repetition and it became hit. Pop Art could not be introduced in a better way there. [56] Warhol claimed that the reason why he started to paint Campbell's soup cans was the inspiration of his mother. When Warhol was young, she created flowers

from empty cans of fruit. She took the empty can and cut it up around the perimeter. After that she pushed down petals and made a flower. Warhol regarded this as a great art and big inspiration. [57] When he created pictures of Campbell's soup cans, Warhol offered these pictures to Campbell's company as an advertisement. They did not buy this proposal and used a photograph of children eating Campbell's soup instead. Nevertheless, Campbell's soups became so famous that people were buying them as decorations or used them for example as pencil holders. [58]

Later, Andy Warhol revolutionary changed the theme of his works in 1962. The idea to change his paintings and to draw pictures of death and disasters was inspired by a cover page of the Daily News magazine. On 4 June 1962 Daily News wrote on the cover page the headline – 129 die in jet. It attracted Warhol so much that he started to draw a series on the topic of death. He started to paint plane crashes, car crashes, suicides or electric chair. We can namely mention works as Atomic Bomb, 129 Die in Jet or Big Electric Chair. This series of pictures was called "Death and Disaster series". [59] These pictures were inspiration for some people, for instance we can mention Gerard Malanga, an American poet, filmmaker, photographer, Warhol's assistant in the Factory and also the member of the Exploding Plastic Inevitable. Malanga helped Warhol to finish many pictures of the Death and Disaster Series and wrote a couple of poems inspired by the pictures. [60]

His friend John Giorno said for the book Andy Warhol by Mike Wrenn that the repetition of Marilyn Monroe or Campbell's soup cans on pictures was decorative and handsome. But his pictures of car crashes are not too pretty and it cannot be used to decorate one's living room. [61]

In 1963, Warhol's studio the Factory was established at East 47th Street in Midtown, Manhattan. One year later, in 1964, his first solo

exhibition was held in the Stable Gallery in New York. Brillo boxes, Campbell's tomato soup or tomato soup Heinz were exhibited on this exhibition. The consumer products became the symbol of this artist. [62] Despite good reactions of public, his boxes were criticised. They were constructed from wooden boxes wrapped in canvas with print-screen design of Brillo boxes. Critics claimed that Warhol's boxes looked like real boxes from Brillo company. [63]

In the 1960s, Warhol started to focus his creation not only on painting, but he started to work as a producer (Velvet Underground), a filmmaker (Sleep, Eat etc.) and publisher (magazine Interview, the book Philosophy of Andy Warhol). [64] At the beginning of 1970s, he became nearly obsessed with recording people or things on his recorder. From these recordings, Warhol later published a novel called "A" which was word-for-word transcription of these recordings. [65]

These changes of his interests were good, Warhol and his works were still desired, but in the 1970s he got back to painting. In this period, the artist was concentrated mainly on the portraiture of famous or ordinary people on commission. As an example, we can mention Marilyn Monroe, Elvis Presley or Elizabeth Taylor. These pictures are introduced in more detail in the following sub-chapters. At that time, Warhol was known as the international celebrity within the United States of America and around the world.

During the 1980s, Warhol was widely known and demanded, he was invited to every party and the newspapers wrote about him every week. Andy Warhol's fifteen minutes started to be broadcasted on the MTV television and Warhol was a host of this show. He invited celebrities, famous artists or musicians and made interviews with them. Many retrospective exhibitions of the works of Andy Warhol were held and Pat Hackett, his close friend, published a bestseller Andy Warhol Diaries. [66] Warhol declared that



one of his friends asked him what he liked best. He answered money and since then he started to paint only money. [67] Warhol again apparently changed the theme of his works; he started to paint dollar signs or guns. The painting Dollar Signs was continuation of his picture 200 One Dollar Bills. [68]

### **3.3 Technique of his works**

After introducing Warhol and some of his works, it is necessary to introduce also his techniques that made him popular as well. Warhol got many commissions, so he started to produce works for business. He was not an artist who drew his work one or even more months, he needed to work quickly and easily, and therefore he began to take advantages of reproduction by using a technique of silk-screen printing.

At the beginning of his creation, he used hand-curved rubber stamps to print original pictures and made a repetition. He used this technique until the 1960s. After this hand work, in the year 1962, Warhol began to use the photo-silkscreen technique, which made his production much faster. [69]

Style of his creation was incessant repetition, reproduction. He painted one picture and printed him to the canvas many times. As an example we can mention his pictures of multiplied Marilyn Monroe, Elvis Presley, Coca-Cola bottles or Campbell's soups. Pictures were printed next to each other and the repetition was created.

He used the technique of direct reproduction – he drew a proposal with a pencil on the water-repulsive paper, after that he went over this proposal with black ink. Before the contour became dry, the artist impressed them into absorbent paper. This imprint created the blotted line – a typical feature of Andy Warhol's works. Blotted line appeared as fluent line, but from detailed look it was seen that it is composed by many blots caused by

imprint. The stencil was done and remained only to colour the picture, this work was done by Warhol himself or by his assistants in the Factory. [70]

Warhol described the process himself saying: "In August 1962 I started doing silk-screens. I wanted something stronger that gave more of an assembly line effect. With silk-screening you pick a photograph, blow it up, transfer it in glue onto silk, and then roll ink across it so the ink goes through the silk but not through the glue. That way you get the same image, slightly different each time. It was all so simple quick and chancy. I was thrilled with it. When Marilyn Monroe happened to die that month, I got the idea to make screens of her beautiful face the first Marilyn." [71]

Why he used this technique was the question. His colleagues from the Factory claimed that Warhol explained his inspiration by stairs leading to his home in Pittsburgh; he walked on them every day from school. [72] On the other hand, his nephew James Warhola narrated that he was inspired by his childhood. Warhol grew up in the home, where repetition was everywhere – hand painted wallpapers, hand knitted curtains. One pattern next to each other. [73] Andy Warhol has real close relationship with his mother all his live. He lived in the flat with her in the New York. She loved cats, they had twenty-five cats in this flat and everyone has the name Sam. Andy later published the book "25 cats named Sam". This fact was also considered to be Warhol's inspiration for his repetition. [74]

### **3.4 People in Andy Warhol's paintings**

As it was mentioned in this thesis before, Pop Art was an art movement, which used as its themes mass products – advertisements, pictures from life style magazines, comic books, films, consumer goods and everyday products. Everything which was popular was sought-after by Pop Art artists. In the post-war society, people lived their consumer lives and spent much time watching television, the fame and celebrities became the

goals of artist's interests. Andy Warhol was no exception. He also started to pay attention to celebrities and began paint them. One of the reasons why he started to paint famous people was the fact that the painting should be better recognized when the celebrity on it was known by people. Elvis Presley, the Beatles or Brigitte Bardot became the themes of later Pop Art. Andy Warhol was attracted by celebrities all his life. He did not like to be in the spotlight, but he loved to be surrounded with celebrities; he loved Hollywood. In the 1960s, he created several mass-produced images, silkscreen portraits, from photographs of celebrities such as Marilyn Monroe, Elvis Presley, Elizabeth Taylor, Jackie Kennedy Onassis or Natalie Wood. [75] At the beginning, Warhol painted portraits from magazines or television. Later, he started to paint portraits on commission. Owing to fondness and popularity of the portraits, Warhol started to call them "popraits". [76]

### **3.4.1 Marilyn Monroe**

Among the first celebrities Andy Warhol chose for his popraits, we should mention Marilyn Monroe. When Warhol painted some celebrity, he wanted to pay homage to him or her. Nonetheless, after Marilyn Monroe's death, he found the way how to express his admiration and remembrance. He claimed that he did not choose Monroe because she was sex symbol. He liked her as a person, so he painted her. He thought that Marilyn is a beautiful person, so he painted her in brilliant colours. He claimed that nothing is more beautiful than brilliant colours. [77] As a pattern he used her portrait from 1954, which was considered as the peak of her career. He concentrated only on her face, her waving voluminous blond hair, her bedroom eyes and to her full red lips – the symbol of Marilyn Monroe. Later, he created whole series of pictures of Marilyn Monroe. For instance, we can mention his two works - Gold Marilyn Monroe (painted in 1962), the painting of Monroe on the gold canvas, or Marilyn Diptych (painted in 1962), silkscreen painting which contained fifty images of the actress printed across

a series of canvases. At the beginning of this series, images were painted in bright colours and then, item-by-item changed into grey colour. Monroe's face on them was disappearing. Warhol wanted to express disappearance of her beauty when she died. [78]

Warhol was not the only Pop Art artist, who painted Marilyn Monroe. We can mention American and British Pop art artists James Gill, Robert Indiana, Richard Hamilton or an American magazine publisher of Playboy Enterprises, Hugh Hefner, who also painted or used the portrait of Marilyn Monroe at that time. [79] With the aid of this portrait, Andy Warhol pointed to the charm and glamour of Marilyn and made her another mass-marketed product along with Coca-cola bottles or Brillo boxes. [80]

### **3.4.2 Elvis Presley**

Another famous person painted by Andy Warhol was Elvis Presley. Warhol made again series of screen-printed paintings of this famous American singer and actor with the gun drawn. [81] One picture from this series, picture called Double Elvis (painted in 1963), was sold by Sotheby's New York, one of the world's largest auctioneers of fine and decorative art, in May 2012 in auction house for more than 37 million dollars. [82] The same picture was used as the cover for the film I shot Andy Warhol, but instead of Presley's face was used the face of fanatic woman Valery Solanas. [83]

### **3.4.3 Elizabeth Taylor**

Warhol was a big fan of the actress, Elizabeth Taylor, so he decided to paint her as well. The picture was called Liz Taylor and was painted in 1964. Taylor was an actress with very interesting life and many scandals, which were published by tabloids. Warhol again chose a picture of her from the peak of her career, but she was simultaneously fighting with pneumonia at that time. [84]

These three personalities, Marilyn Monroe, Elvis Presley and Elizabeth Taylor were chosen by this artist because they were real representatives of American dream and success. Everyone from them started to build their carrier from scratch, their lives were not easy, but they became celebrities. It was the same story for him, as Warhol himself came from poor family. Marilyn Monroe was tortured in her childhood; she got over it and became a celebrity. Elvis Presley started as a truck driver and became an idol of thousands young people for all one generation. Elizabeth Taylor started as an occasional actress and became one of the best paid actresses in Hollywood. However, lives of these celebrities were not easy nor after they get popular. Monroe tried to get rid of the label of sex-bomb, Presley was suffering from depressions and Taylor had permanently health problems. [85] Their destinies were the inspiration for Warhol, who was fascinated by savage lives.

#### **3.4.4 Jacqueline Kennedy**

Jacqueline Kennedy, the wife of the president of the United States, John Fitzgerald Kennedy, was another Warhol's model. He painted several portraits of the famous first lady as Red Jackie or portrait called Sixteen Jackies. First portrait of Jacqueline Kennedy, Red Jackie (painted in 1964), was created before the death of her husband. This picture was painted again as the only portrait of her on the red canvas. [86] Second portrait called Sixteen Jackies was painted as a part of Warhol's death series, showing Jacqueline Kennedy as a grieving widow after the assassination of the president John Fitzgerald Kennedy. [87]

#### **3.4.5 Prince Charles and Princess Diana**

Since 1970s, portraits of Andy Warhol became famous and highly demanded. He painted not only celebrities, but also people who ordered a portrait by him. Men of property or the members of royal families were no

exception. He was chosen also for portraying prince Charles and Princess Diana. He used again his silk-screen print and supplemented the pictures with hand drawing. [88]

### **3.4.6 Franz Kafka**

In the 1980s, Andy Warhol painted the collection called Ten Portraits of Jews of the Twentieth Century. One picture of the series was silkscreen picture of Franz Kafka. Franz Kafka was the only person buried on territory of the Czech Republic and portrayed by Andy Warhol. [89]

### **3.4.7 Vladimir Lenin**

Warhol painted the silkscreen picture of Vladimir Lenin in the year 1987. He was not interested in Lenin himself, but Andy was inspired by the face expression of original photograph from 1948. Lenin was depicted as a young revolutionist on this photograph. Warhol always chose the photograph with powerful expression and distinctive features. Lenin on the original photograph had these characteristics. Warhol was inspired by his narrowed eyes and his angry, daemonic and mysterious look. He did not sympathize with Lenin's beliefs. He was not interested in politics. He painted him in bright colours on black background and called the picture Black Lenin. [90]

### **3.4.8 Mao Ce-tung**

In the year 1972, Warhol introduced his Mao Ce-tung series in Musée Galiiera in Paris. Regardless of the fact that Warhol was not interested in politics, he portrayed the Chinese communist revolutionary and ideologist. He also did not take into account that he chose Mao Ce-tung just few years

later after May protests<sup>1</sup> in France in 1968. Nevertheless, the exhibition was a big success. [91]

Among other people, portrayed by Warhol, we could mention Mick Jagger, a singer; Leo Castelli, a gallerist; Sigmund Freud, a neurologist and psychologist; Johann Wolfgang von Goethe, a German writer or a king Alexander the Great. Warhol also created several auto-portraits. [92]

He did not portrait people only by painting, but he used also his camera. He commanded people not to move and made several minutes long shots of the person. Only few of them held without moving or even blink of eye. Warhol was among them. These shots were interpreted in a way that the viewer could find in it a picture not only of a person but also of his/her soul. It proved that Warhol's paintings and films were closely connected. [93]

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<sup>1</sup> May protests in 1968 were protests of left-wing students against the government at that time and their rules. [94]

## 4 ANDY WARHOL AS A FILMMAKER

Andy Warhol has a wide range of his creation. He worked as a painter, photographer, partially sculptor and as a filmmaker. He was not satisfied with making only pictures which did not move, so in 1963 he started to focus on filmmaking. [95] Just as his paintings, also his films were one big experiment. In his films, Warhol again applied repetition. This repetition was expressed by using only one shot and repeating these shots again and again. His films were not about the story, they were about the shots. People from the Factory were starring in his films, very often people from underground – homosexuals, lesbians, transvestites, transsexuals or drug addicts. Warhol did not look for actors; he was looking for people who behaved as in the real life before the camera.

Warhol saw himself as a commercial artist, and it was true about his films. As evidence we can state the fact that Warhol had a contract with one film studio. He signed a contract stating that he would supply them with one film every week. In this way Warhol made a business from his film creation. They made the films on commission and the most expensive thing on the film creation was their cutting. Because of that Warhol did not cut his films at all. There were not any rests and later, when Warhol cut some of them, he claimed, that the rests were the most interesting parts of his films. [96]

One of his assistants, director and employee in Factory said that Warhol filmed these films spontaneously, without screen-play; it was only the play with camera. He wanted to make different films from the others and he had many explanations for that. For example, in the book *Andy Warhol* by Mike Wrenn he said that in his first films he filmed only one actor. This actor was main and only actor in the film and did there everything, there was no one else. Warhol contended that people go to cinema to see the main star,



main actor. In his film, they do not have to waste their time to see other actors; they can watch only the main actor. Warhol himself claimed that the most important thing on the films is not the story, but to watch details of the film closely. The film could be seen by the viewer again and again and the viewer could always find new details. Whereas when the viewer watches the story again and again, it could soon become boring. But focusing on details is always attractive. [97]

His next film was silent film Sleep. The film Sleep took nearly 6 hours. There was also only one actor – John Giorno. He was filmed in various positions during his sleep. He made several films in style of this film. The Kiss was the film about kissing the people. The Eat was the film about man, who was chewing the food. Warhol claimed that when you would go to the cinema to the film like that, you do not have to be very perceptive and you do not have to concentrate too much, because there is all the time the same shot. And you can for example think about other things or even about yourself. [98] As other examples of his underground films we can mention, the Haircut, the Empire State Building or Henry Geldzahler. They became a classic of this genre. [99]

In 1964, Warhol bought sound camera and accompanied his films with sounds and moves. He again filmed his films without screen-play and use improvisation. He contended that films with screenplay were boring and unprepared behaviour was much more interesting. We could say that it was rising from realism of his art works. It was not his intention to film porno films, but because Warhol filmed reality, it was quite natural that in his film started to appear sexual themes. As an instance we can mention films Mario Banana or Lonesome Cowboys. The Chelsea Girls was Warhol's first commercially successful film. Reactions to this film were varied. Finally, the film Chelsea Girls reached such a big success that it was first underground film projected in commercial cinema in Manhattan. His films aroused many

discussions and maybe, if it was not Warhol's intention, he achieved something what was wanted by every artist – his films attracted attention and did not let anyone cold. When Warhol was asked in interviews why he filmed movies like that, he answered that because it was very simple. He said that you could bring your camera, push a button and leave. Some of his colleagues narrated that Warhol sometimes really said only the title of the film, switched on the camera and left. [100]

#### **4.1 Magazine Interview**

In the 1970s and 1980s the popularity of Andy Warhol strongly increased and he started to influence primarily young artists. Warhol stopped devote his time to painting and filmmaking and in 1969 he started to publish magazine Interview. The magazine comprised film reviews, interviews of celebrities, artists, musicians and popular people at that time. That was the reason why the magazine was called inter/VIEW. [101] He would like to surround himself by famous people and constantly acquaint with famous people. At the beginning of this magazine, Warhol had an intention to write about films and the stars in these films, but concentrated mainly on pictures on the cover. It should have been magazine which could have been read during eating. Warhol worked on his magazine without ceasing and gradually. Like some other things Warhol started, the magazine reached big success and Warhol sold about thousands of copies of the magazine every month. [102] Between the 1970s and 1980s many retrospective exhibitions of his works took place, after that Warhol came back to painting. [103]

#### **4.2 The Factory**

The Factory was a name for Warhol's artistic studio in New York between the years 1963-1984. The Factory was a masterpiece. Everything there was painted in silver colour; furniture, an elevator, the walls were silver, even water pipes were wrapped in silver foil. There were many mirrors

to increase the silver tinge and in the middle was Warhol with his silver wig. That is the reason why the Factory was also called the Silver Factory. [104] This studio changed its location for three times. Firstly, it was located at East 47th Street in Midtown, Manhattan. Warhol claimed that the Factory had the perfect location because directly under its windows many manifestations and marches took place. He remembered a march with pope going to the St. Patrick's Cathedral or a march with Nikita Khrushchev. [105]

Since 1957, Warhol started using the term Andy Warhol Enterprises, Inc. This term marked an enterprise in which few artists were working for Warhol; they worked there regularly and were helping him to finish his works. He very often made only original picture, after that he printed it on another canvas. This imprint was a source of his famous blotted line and the employees just finished the picture. [106] There was always quite chaotic life in his enterprise. Warhol was asked in one interview how he managed his enterprise and he answered that the enterprise managed him. [107] In 1968, the Factory moved to Union Square and finally in 1973 to Broadway.

Michal Warchola, Warhol's distant relative, described his visit of Warhol's Factory. In the first moment, he felt as he was in museum or some antique shop. He narrated that everywhere was old furniture, paintings and films were scattered in every nook and cranny. There was really big chaos in every room. [108]

When Warhol started work in his atelier in Factory, he became a professional painter. He became a commercial artist. Warhol worked rather as a machine. We could say that also the Factory worked for Warhol since his works were printed canvases made by Warhol, but finished by another person. [109] When Picasso died, it was stated in newspapers that he created about four thousand pictures during all his life. Warhol was inspired by this fact, so he decided to make an experiment. Quantity was always the

priority for Warhol's creation and he thought that with his silkscreen paintings technique he could reach this amount during one day. He started to make silkscreen paintings and he finished on the amount of 500 paintings. He wanted to persuade himself that the most important thing was again quantity. [110]

Warhol worked on commission, he had many orders, so he was very busy. He paid rent for studio and employed there many artists to work for him. In his atelier he worked twelve hours a day and his employees - worked as hard as him. He remembered that when he finished his work, he went home. After that in the morning, when he came back, the same people were still working there. Many different people worked in Factory, mainly eccentric personalities with atypical behaviour. Warhol in one of his books described his memory of a girl, who moved in an elevator and lived there for a week. She stayed there until somebody gave her enough Coca-Cola. [111] Working in Factory was as working in their own world, working in vacuum. They had their own space for creating and the only thing that sometimes disturbed them was the police. Factory was a meeting place of lots of people, so police visited it quite often to inspect what was happening inside.

The Factory became crucial place for Warhol; on 3 June 1968, he was shot there by his fan and Factory co-worker Valery Solanas. She was the founder and also the only member of the SCUM (Society for Cutting Up Men). Valery Solanas was extreme feminist who claimed that Warhol would like to steal her screenplay and published the film as his own. [112] After the incident, Andy Warhol was two months in hospital where he was fighting for his life. Three bullets harmed Warhol's organs, except his heart. The shooting had consequences for Warhol for the rest of his life, he had to wear special corset to fix his underbelly. [113]

Warhol's older brother John Warhola mentioned in the book *Andy Warhol and Czechoslovakia* the time when Warhol was shot. He affirmed that Valery Solanas was a psychically unstable person, she worked for Warhol in Factory and one day, she waited for him round the corner and when he came, she shot him few times. He also stated that it was really horrible time, when Warhol was in hospital, all his family was afraid for him. Warhol had really close relationship with his family, so he naturally languished for them. Allegedly, he admitted only members of his family to visit him. He had to stay in hospital for two months. The operation and medical care cost a lot and Warhol at that time did not have lots of money. So when he left the hospital, he gave them one of his works to pay for the medical care. [114]

Warhol also remembered the year 1968, when he was shot. His employees were still working even without Warhol and he realized that he had made a real commercial business. [115] After this incident Warhol declared that to be famous is not as good as it seems. Only his glory is the cause of his shot. [116] He claimed that every famous person had some admirer or specially obsessed fan, who all his life collected every piece of news articles about him, buys every piece of his work or visits each occasion, where this obsessed fan can meet the celebrity. These obsessed fans very often send admiring letters to their favourites. Warhol was no exception. After the incident, he began to be suspicious in case someone would try to attempt on his life again.

After the incident, life in the Factory had changed. Until then, an access to the Factory was free; there were always many people without any inspection. After this incident in 1968, doorbells were installed and the entrance was sometimes guarded by the security. [117] This incident was considered to be the end of the carefree 1960s. [118]

The Factory was visited also by famous people as Kerouac or Ginsberg and bands as Rolling Stones or Velvet Underground. Velvet Underground even rehearsed in one room of this house for a while. [119] Lou Reed, one of the members of Velvet Underground, remembered how hard Warhol worked there. He met Warhol many times there even at night; he really worked as much as he could. When he earned the money he invited them all for dinner. He seemed to be a generous person. [120]

#### **4.2.1 The Factory and the Velvet Underground**

The Factory, Andy Warhol and the band Velvet Underground are three parts which were connected at that time. As it was mentioned, the Velvet Underground started to rehearse in the Factory. Andy Warhol became their supporter and subsequently manager of this group. He discovered the talent of this group, helped them to compose songs, to write a texts and shared with them other ideas. He designed a cover of their first album *The Velvet Underground & Nico* – a yellow peeled banana with a sticker "Peel slowly and see".

The Velvet Underground also became a part of Andy Warhol's multimedia shows called *Exploding Plastic Inevitable*. It was a series of multimedia shows in the years 1966 and 1967, where Andy Warhol projected his films with the accompaniment of the Velvet Underground band. First show of this series in 1966 was a multimedia rock show called *Up-Tight*. This show included combination of Andy Warhol's films, music of the Velvet Underground & Nico, lights by Danny Williams, dancing by Gerard Malanga and Eddie Sedgwick and photographs by Billy Linich and the others. Warhol always watched the show acting as a conductor. He commanded everything from afar. The Velvet Underground were singing turned back to audience, they were playing the *Nothing Song*, the song full of noise of amplifiers. The performance was absolutely different from the

others at that time. Chiefly young people were among the visitors, many of them were drugged. All tickets to this show were sold out within two hours, which was not expected. When the show began, people started to go raving mad. This first successful performance launched cooperation between Warhol and the Velvet Underground, who were all next year travelling around the United States under the name Exploding Plastic Inevitable (E.P.I.). Their shows were all next year changing understanding and popularity of rock and roll around the United States and later around the world. The Factory influenced many people just as influenced all art scene of the 1960s and the 1970s. [121]

## **5 POP ART**

In the previous chapters we have introduced the character of Andy Warhol and his artistic career. Now, we should pay attention to the artistic movement of which he was one of the most influential people – Pop Art. Pop Art was an art movement dealing with everyday objects and popular themes. It was regarded as one of the modern art movements and it soon became accepted not only by artist themselves but by wide public as well. We will concentrate on this art movement on the following pages.

### **5.1 The emergence of Pop Art**

Pop art is an art movement which arose in Great Britain in the mid-1950s and fully expanded in the United States of America in the late 1950s as a reaction to changes after the Second World War. Although Pop Art emerged firstly in Great Britain in London, cradle of this art movement is USA, particularly Manhattan. The name Pop Art comes from words "popular art" which were shortened. The term "Pop Art" was also explained as love to the traditions and everything original. This term has its roots in English words describing mass of people as "population" and connection with their traditions and habits which are loved by masses – they are "popular". These words explain the name Pop Art. [122] Pop Art movement is movement which has been concerned with mass culture, mass products, everyday life and commercial art. Representatives of this art movement are affected by metropolitan culture. Themes of their works were consumer goods, commonplace and everyday objects, media imaginary, new technologies or design as well as images of famous people or comics heroes. These were modern things surrounding people in everyday life, but other artists did not pay attention to them. [123] This art movement was also special because of using unusual format of works (specifically large surfaces) and spatial



distortions. Pop Art works were also painted with bright colours in order to look like kitsch.

Abstract Expressionism is considered to be a predecessor of Pop Art and avant-garde art. It was an art movement which arose in the United States of America after the Second World War. Representatives of this art movement expressed liberation from traditions and customs of art movements before. [124] Artists of this movement would like to break away, break free from habits. We can mention Realism as an example of art movement before Abstract Expressionism, which was based on habits and traditions. Artists of Abstract Expressionism were inspired by primitive things and primitive art. They considered these primitive objects as the only clear and original objects. Representatives of Abstract Expressionism and Pop Art in particular went back to concrete objects without using abstraction as it was core of the art movements before. For example, we can mention Cubism, Futurism, Dadaism or Surrealism. For instance, two-dimensional pictures were inspired by the creation of cubist representatives Pablo Picasso and Georges Braque. On the other hand, members of the Independent Group, as Richard Hamilton, were inspired by Futurists and their interest in movement. [125]

The name "pop" was first used by the British fine arts critic Lawrence Alloway in the mid-1950s. He used this word for labelling of products of mass media, mass-produced culture and the post-war consumerist lifestyle rather than for works of art. He was the first person who started to use words "pop culture" and "pop art", although these terms meant to him something different from how we understand them today. [126] However, the term started to be used for art works connected with metropolitan culture as advertisements, news, photographs and comic books. Lawrence Alloway mentioned this term in the year 1958 in New York and it started to be used by artists and general public. Later, in the beginning of the 1960s, everyone

knew what the Pop Art was. The term Pop Art began to be used for art works produced at that time, in this manner and became synonym to the cultural movement in 1950s. This art movement elevated New York among the world's leading cities of contemporary art as was for example Paris at that time. [127]

## **5.2 Pop Art in Great Britain**

As it was mentioned before, Pop Art in Great Britain arose in the mid-1950s. In 1952 in London, there was convened the Independent Group of artists as sculptors, painters, architects, writers and art critics. This group consisted of young British artists, who were born primarily in the 1920s. They met in the Institute of Contemporary Arts (ICA), where they discussed contemporary art and mass culture involved in art. These artists refused difficulty of previous modern arts and supported the idea that life and art are two components, which could be unified in the art. [128]

We can namely mention members as Richard Hamilton, a teacher of industrial design; Nigel Henderson, a photographer; Eduardo Paolozzi, a lector in textile design; William Turnbull, a sculptor or architects Theo Crosby and Allison Smithson. In the year 1953, a few other members joined the club, as for example Lawrence Alloway, an art critic who was mentioned above as a founder of the term Pop Art. They met irregularly and discussed various topics connected with this early art movement as for example "action painting, the expansion of artistic techniques beyond traditional forms of representation, car-body design, mass media and municipal culture or advertising, comics, the cinema, fashion and pop music". These themes were remote to the general public at that time. [129]

Two members of the group - Richard Hamilton and Eduardo Paolozzi - are considered as the main representatives of London's Pop Art. Eduardo Paolozzi was associated with Pop Art because of his collage Bunk. This

collage was projected during one meeting of the Independent Group in 1952. Collage Bunk consisted of many pictures from American magazines as Esquire, Life, or Look, from comics, pictures from media and advertising. This work was parody of consumer life, rich society and accessibility of products. Paolozzi meant to point at the influence of media and open a discussion on this topic. [130]

Another main representative of Pop Art in London was English artist Richard Hamilton. Hamilton is associated with Pop Art owing to his collage called "Just what is it that makes today's homes so different, so appealing?". This collage was introduced and used as design for the catalogue and the poster of exhibition "This Is Tomorrow" in London Whitechapel Art Gallery in the year 1956. [131] On this collage, there are displayed naked man and woman in their living room which is full of everyday products and mass products as television, radio or vacuum cleaner. Both are nice people concentrating only on their good physical appearance and products of modern city life. Richard Hamilton wanted to point at the world full of commerce, commercial society and commercial products around them. Spatial distortion and unusual format were also typical and still unusual features of works presented in this exhibition. [132]

At the beginning of Pop Art, this art movement was not understood and acknowledged. When the works of this art movement began to appear in galleries or on exhibitions, many art critics started to write critical reviews on that style. Nevertheless, Lawrence Alloway, an art critic and the founder of the term Pop Art, was one of the first people who became interested in this new art movement, but he did not criticise it. In one of his critical reviews he described Pop Art using these words: "popular, transient, expendable, low-cost, mass-produced, young, witty, sexy, gimmicky, glamorous and Big Business." [133]

Despite negative reviews, Pop Art spread quickly also among the younger generation. Art school students of this generation were influenced also by their teachers, who were interested in Pop Art. We can mention for instance two important names and figures of London Pop Art mentioned before. Richard Hamilton, a teacher of design at the Royal College of Art in London or Eduardo Paolozzi, a teacher of textile design at the Central school of Art and Design in London. The young artists and future representatives of Pop Art, Peter Blake and Richard Smith, were studying at the Royal College of Art in London, where Richard Hamilton was teaching. Their style of works was apparently different, but both were influenced by early Pop Art. Blake's works represented figurative realism, whereas Smith's works inclined towards pronounced abstraction. Blake and Smith belonged to the second generation of British Pop Art. Third generation of Pop Art artists started to form after "The Young Contemporaries" exhibition in 1959 in London. At this exhibition, general knowledge of new art movement was introduced. Lawrence Alloway wrote the text of the catalogue of the exhibition and mentioned there names of students of the Royal College of Art (since 1959/60) as Barrie Bats (using pseudonym Billy Apple), Patrick Caulton, Derek Boshier, David Hockney, Allen Jones, R.B. Kitaj, Peter Phillips and Norman Toynton. [134] After the exhibition, several artists, as for example David Hockney, became famous celebrities and started to be connected with British Pop Art, even though they disliked this indication. Artists of this generation were highly individual and as it was said, few of them later distanced themselves from the term "Pop Art". [135]

### **5.3 Pop Art in America**

As it was mentioned before, Pop Art emerged in Great Britain and the United States of America almost simultaneously. In two places, two continents far away, but the idea of the art movement was unified. American Pop Art started to arise after the post-war society was calmed down and

rediscovered self-confidence. Impulse for shaping of this movement was provided by the Americanism itself. Media industry and star-cult were big inspirations for this movement, developing in the United States of America, especially in New York and Manhattan.

The roots of Pop Art in America could be traced back to the first exhibition of modern art in 1913. This exhibition was held in New York and was called Armory Show. It was an international exhibition and its aim was to introduce experimental styles of art to American people. This exhibition was an important event in American history of art, because it demonstrated a new view on art to public. At that time, American artists were creating in the spirit of realism, but after the exhibition, they became more free and independent in the way they expressed themselves. A bigger change in creation of American artists came during the mid-1950s and the 1960s. The reason for that were radical changes in society after the First and Second World War. Young generation of this post-war society was torn away from conventions of Abstract Realism and started to form new art movement – Pop Art. [136]

Pop Art in America can be divided into several periods. As the first period we can mention Pre Pop Art or Early Pop Art. Main representatives of this period are Robert Rauschenberg and Jasper Johns. Robert Rauschenberg belongs to this period because of his work Erased de Kooning Drawing. This work was the picture of a painter Willem de Kooning who bestowed the original picture on Robert Rauschenberg and he eliminated, smudged and rubbed this work. The result was only blurred paper. This action was considered as the end of Abstract Impressionism and followed by Pop Art. Robert Rauschenberg was also influenced by John Cage, a composer and artist, who started questioning the relationship between art and media. For instance, we can quote one of his questions that

provoked discussion among the artists of that time: "Was a truck in a music school more musical than a truck driving past on the street?" [137]

Another important representative of Pre-Pop Art, an American artist Jasper Johns, promoted the same theory as John Cage. He created a picture depicting the American flag, but the flag was enormously spacious from one edge of the picture to the other one. So again, he asked the same question as John Cage did regarding the truck. [138] Was his picture of American flag just a painting or was it the flag? He pointed out to the fact that the flag, even though it was a symbol of nationality, it was only a painted canvas. This painting was exhibited in private gallery in New York and many people were outraged by this work, considering it as an attack on patriotism. [139] Other source of inspiration for future Pop Art artists was Marcel Duchamp and his Ready-mades – ordinary objects which were in some style remoulded into art. It means that he joined two ordinary objects together or gave them artistic name or signature. After that, he exhibited them in galleries as his "works". His famous work Fountain was a porcelain urinal, which he signed and exhibited on the exhibition of the Society of Independent Artists in New York in 1917. [140] He became an inspiration for Pop movement not only for American artists, but also for Europeans. As an example, we can mention Robert Hamilton, a main representative of British Pop Art and a founding member of Independent Group, as it was stated before. Robert Hamilton chose few of Duchamp's works and reconstructed them. [141]

In the 1960s Allan Kapron, an American painter enriched American art with new term - the Happenings. Happenings were exhibitions where the audience was involved in the action, very often improvised. [142] In the year 1959 Allan Kapron organised the exhibition at the Reuben Gallery in New York where the happenings were introduced. The exhibition was called Eighteen Happenings in six parts; these performances consisted of 3 events

(happenings), combination of music and art. The audience got instructions to change their viewpoint. It was a kind of performance with prepared screenplay, with elements of improvisation, combination of music, theatre and visual art. [143]

After that exhibition few representatives of Pop Art, as for example Roy Lichtenstein, organised their own exhibition in the spirit of happenings. Nor Andy Warhol was an exception. It was not possible to compare that exhibition with Andy Warhol's one in 1964. It was an exhibition of silkscreen stencils of Brillo boxes called Box Show in the Stable Gallery in New York. Warhol bought many boxes and printed silk-screens of original Brillo box design on them. He wanted to raise the question what where the differences between his boxes and the original Brillo boxes. [144]

At that time, in the beginning of the 1960s, many artists were influenced by new, shocking ideas and started to find their own style of creation. They tried to involve in their works all kinds of visual stuff; even rubbish was nothing unusual as we can see in some works from Robert Rauschenberg. [145] Even though Pop Art at its beginning was not understood by many critics, this art movement started to spread between American people very quickly. It was a first art movement which was firstly adopted by wide public rather than by artists. Picture of Pop-Art appeared in ordinary magazines like Life earlier than in artistic magazines. Despite the opinion of many critics, public started to love this art movement. Soon, collectors and galleries started to pay attention to Pop Art works. [146]

Pop Art had its supporters, but there were also its opponents. In the year 1958, group NO!art, which roughly criticised everything connected with modern art, especially Pop Art and abstract expressionism, was established. Three founding members were Boris Lurie, Sam Goodman and Stanley Fisher. Their intention was to shock people and society interested in

consumerist life and stereotypes. Their first exhibition was organized at the March Gallery, which supported them. [147]

After all we can introduce main representatives of Pop Art in America or Pop Art at all. As a new start of this art movement was considered the year 1962, when an event called "A Symposium on Pop Art" was organised. There was provoked a discussion on the topic of Pop Art movement. The names as Andy Warhol, Roy Lichtenstein, Claes Oldenburg, Tom Wesselmann and James Rosenquist represented the stars of Pop Art in New York. [148] These artists started to create works in the genuine Pop Art style without mutual influence among themselves. Each of them employed bright colours and simple design of their motives. Also, their motives were very often similar, although they did not know about one another. In American Pop Art, artists worked separately from one another or they did not meet on any gatherings, where they could discuss their works. In contrast to British Pop Art, where artists of the Independent Group sometimes met and discussed the art of the movement. On the other hand, another aspect, which was common for British and American Pop Art artists, was their origin – for example Paolozzi and Warhol, were both the descendants of immigrants and working class culture. [149]

Pop Art became phenomenon, well-liked and spread throughout America very quickly. Another big centre, where American artists worked in the spirit of Pop Art was West Coast, especially Los Angeles in California. New York form of Pop Art was introduced in Los Angeles in 1962, when an exhibition of Pop Art works was organised in a private gallery. There were introduced several New York artists and their works as for example Andy Warhol and his Campbell's soup cans. This art movement had in some way its own form there. The style of the artists from this area was influenced by the nature and the temperament of the city of Los Angeles and was slightly more delicate than the one in New York. One year later, in 1963, the two



places of Pop Art creation, New York and Los Angeles, were unified at the Pasadena Art Museum via the exhibition "The New Painting of Common Object". [150]

Even though the goal of the thesis is to introduce Andy Warhol and his works as a main source of influence on American pop art culture, we may shortly mention few other representatives. We can mention Roy Lichtenstein as the first representative of American Pop Art. He became the star of Pop Art together with Warhol, even though their works were relatively different. Whereas Warhol used photographs as his patterns, Roy Lichtenstein was inspired especially by comic books. He painted commercial products, products from magazines or leaflets and, as it was mentioned before, he very often painted persons from comic books. In the picture of comic book heroes, he used a comic balloon with some statement. His works looked perfect, without any imprecision or mistakes, which was in contrast to Andy's blotted line paintings. That was the reason why his works were compared to works of cubism, particularly the ones of Picasso. [151] To his most famous works belonged for example M-Maybe, where Roy Lichtenstein used primary colours (the ones that cannot be created by mixing other colours), visible contrasts among other colours on his picture and spotted pattern. Next famous picture of Roy Lichtenstein is Takka Takka, the imaging of shooting racket accompanied by Takka Takka interjection. Lichtenstein also used a comic balloon there with the writing: "The exhausted soldiers, sleepless for five and six days at a time, always hungry for decent chow, suffering from the tropical fungus infections, kept fighting!" [152] He wanted to point out at the fact of horrible destinies of soldiers during the Second World War. [153]

Another important representative in American Pop Art was Claes Oldenburg. This artist concentrated mainly on sculpturing. His works were created in spirit of Pop Art, because he used for his sculptures themes like commercial products, ordinary goods or for example meal. He made them

very large or used different materials, something was soft and something was made from hard material. From his works we can mention Lingerie Counter or The Stove with Meats. [154]

Mentioning Claes Oldenburg we have concluded a short introduction to the main representatives of Pop Art both in the USA and Great Britain. Nonetheless, the aim of this thesis is to focus on Andy Warhol, his character, merits, life, and particularly on his contribution to American cultural life. Therefore, we will focus on this topic in the following chapter.

## 6 ANDY WARHOL AND HIS INFLUENCE

Andy Warhol was described before in this thesis as an eccentric person with the thin figure, pale face and silver wigs. Person obsessed with consumerism. Person obsessed with the fame, famous people, money and riches. Person who would always like to be an artist and, no matter that he never said it, he would like to be a celebrity.

He is considered to be one of the most influential figures of the 20th century and the leading figure of the 1960s American art. Andy Warhol as the inventor and master of Pop Art become quite quickly known by the people in the USA and later all over the world.

Since 1965, Pop Art has become popular term and Warhol became media superstar. Journalists wrote about Warhol at least once a week in newspapers, people recognized him on the street and invited him to every party. In New York, some party was held every night. When Warhol appeared on this party, success was guaranteed, otherwise the party was damned. [155] As he was fascinated by celebrities, he became a super-celebrity. The centre of art shifted from Paris to New York and Andy Warhol was its epicentre.

Andy Warhol used consumer products as his themes. He converted these consumer products and ordinary goods into art. An American novelist, Norman Kingsley Mailer declared in the book *Andy Warhol* by Mike Wrenn that Warhol was the worst artist of his time, but he had the biggest influence on the surroundings. [156] In the year 1965, he held his exhibition in the Institute of Contemporary Art in Pennsylvania, where was introduced his series of pictures called *Flowers*. Warhol could attract people in such a big measure that the exhibition was visited by about four thousand people. The

pictures had to be taken down from the walls, but there remained famous atmosphere of Warhol's opening to the accompaniment of the Velvet Underground. The exhibition transformed into a party. [157]

Andy Warhol was fascinated by commercial world, commercial products, consumer life or people who were always buying something. He started to work in advertisement branch, so maybe this is the reason why he was influenced by it. In the book *The Philosophy of Andy Warhol* he explained that in the United States of America the poorest people could buy the same product as the richest ones. In the television advertisement the president or Elizabeth Taylor were drinking Coca-Cola and also the poorest consumer could go and buy Coca-Cola. This Coca-Cola would be exactly the same as the Cola from TV commercial, the poor consumer could drink the same Cola as the president and it could not be worse. [158] In 1962, he created a picture called *210 Coca-Cola bottles*, which is regarded as another picture characterising Andy Warhol. He chose almost three meters wide canvas and printed there two hundred and ten Coca-Cola bottles, next to each other. After that, this drink started to be perceived as an icon of American life and of young people. [159] Thanks to that we could say that Warhol discovered the power of advertisement, how could be people influenced and manipulated with it. After these findings, he started to influence people with his advertisement pictures. He caught their attention and could attract them.

Andy Warhol changed the point of view on art. Once he said: "Making money is art and working is art, and good business is the best art." [160] He made a business from the art. He got commissions, created by manufacturer method and employed people to help him. As it was mentioned in the thesis, Warhol used the technique of print-screen, when he printed the original drawing. In fact, it was half an original and half the copy. The picture was often coloured and finished by another artist. This style of creation was

chosen because Warhol needed to work fast and earn money. We could say that even this was revolutionary step regarding understanding of the original. Warhol created a proposal and the main outlines of the drawing; he devised the colours and the final form so we could regard him as an author. But the work itself was often finished by another artist. Thanks to this fact, Warhol was very often blamed of claiming possession of every piece of his work, regardless the fact that he was not the only author. [161]

Andy Warhol was fascinated by celebrities, so he painted them. Owing to the portraits of celebrities, he became a celebrity himself. [162] He founded the organization Andy Warhol Superstars, which was a crew of personalities that appeared in Andy Warhol artworks within the 1960s and 1970s. Among the members were for example Nico, a singer of the Velvet Underground; Ultra Violet, an artist and close friend of Andy Warhol or Ondine, an American actor. [163]

Warhol once declared: "In the future, everyone will be world-famous for fifteen minutes." [164] By using this metaphor Warhol wanted to point out the transience of fame. Someone could be on the top of the fame but could fall into oblivion by blink of eye. [165] We could deduce that Warhol thought that everyone should choose some moment when he/she introduces himself to public. Even though it will be for a short time, everyone enrolls him/herself to the awareness of people. Warhol also claimed about Valery Solanas that she shot him, because she needed to find her fifteen minutes of fame.

Taking into consideration today's life we could say that he was right. We live surrounded by the internet and mainly social networks as Facebook, MySpace or Twitter. Many people use these sources for making them visible, making them famous. People shoot short video, put it on the YouTube or Stream server, other people watch it and share it. The video or even photographs are spread through internet in enormous speed but soon

it is replaced by other, new shot. But this person gained his/her fifteen minutes of fame as Warhol predicted.

Andy Warhol does not influence only art, but also music. As it was mentioned before, he organized many multimedia shows with the Velvet Underground band. These shows became successful and grew in the Exploding Plastic Inevitable – shows between the years 1966 and 1977, which changed the view and understanding of rock and roll all around the world. [166] Thanks to the series of shows Andy Warhol and the Velvet Underground were considered as innovators of rock and roll scene and the most influential band of the 1960s, which was inspiration for many other musicians later.

The Exploding Plastic Inevitable is an example of how Warhol could make somebody famous and attract the people. He found talented person, helped him/her to express his/her uniqueness and shoot the fame to him/her. He was like the mediator between the person and the fame. Sterling Morrison from the Velvet Underground said that Andy Warhol was the most important person in his life. He was always right and gave him and the others Velvet Underground members self-confidence they needed. [167]

Chris Stein, a composer of the Blondie band, said that when Warhol died it was the end for one big period in New York. Warhol brought together many talented people and encouraged them. When he died, everything fell apart into fractions. [168]

Warhol thought all his life that he was doing nothing. He painted pictures and visited parties. Nevertheless, when he died, he was the most famous artist in America and he had 800 000 million dollars in the bank. [169]

Andy Warhol was a master of portrait. Thanks to many pictures he made by his imprints, we can compare them and watch the changes of colours. He is certainly regarded as one of the biggest colourists in history. In 1970s, his fame in portraying people was launched and since then he got many commissions to portrait not only celebrities, but also politicians, members of royal families, sport stars or rich people. Warhol became most sought-after portraitist not only from people in America, but also in Europe. For one portrait he charged a fee of approximately fifty thousand dollars and again started the business. [170]

He became a phenomenon, inspired and influenced many people not only in America, but all around the world. He remains an inspiration for many artists even today. His influence is still evident not only in art, but also in advertisement and design. Warhol succeeded in approximation of art to ordinary life, to ordinary people or to world of streets. [171]

## 7 CONCLUSION

The objective of this Bachelor thesis was to give information about a distinguished artist, Andy Warhol, and prove his influence on American cultural life.

Firstly, it was necessary to introduce a personality of Andy Warhol, his personal life and beginning of his career as a Pop Art artist, since his personal experiences influenced his artistic career in many ways. A great number of examples of this influence were mentioned in the thesis. For instance we can mention impact of Warhol's mother's home-decorating which influenced his style and using of technique of repetition, or the headline in Daily News regarding air crash which inspired him to paint his controversial series of paintings called the Death and Disaster series.

Further, it was necessary to mention Warhol's innovative technique of producing pictures. The technique and style of his works, as was silkscreen printing techniques and repetition, which was introduced in subchapter 3.3, is considered to be important because it emphasizes his merits regarding transforming art into business and changing the understanding of original pictures. There was paid attention to his works of Coca-Cola bottles, Campbell's soup cans or Brillo boxes which were considered as a prove that Andy Warhol drew artistic world closer to the world of commerce and advertising as well as to common people by using these ordinary commercial products as the themes of his works.

The thesis introduces Andy Warhol as a commercial artist in many different spheres, namely as a painter, a filmmaker, a publisher or a musical manager, and shows his success in each of these fields.



The last chapter of this bachelor thesis summarizes enormous influence of Andy Warhol on many spheres of art and also on ordinary life, which was the main objective of the author. He is introduced there as one of the most influential people of the 20th century, an international celebrity and the leading figure of American art in 1960s. Andy Warhol once commented on his pictures of Coca-Cola bottles saying that through advertisement, this product could be bought by every person, no matter of social status, and it will always have the same quality. Andy Warhol showed this product in this way and Coca-Cola started to be perceived as an American icon available for everyone. (see chapter 6 ) He discovered the power of advertisement and the power of fame. By uttering the statement that " in the future, everyone will be world-famous for fifteen minutes" [172] Andy Warhol predicted today's trend when people want to achieve fame for a while via videos which are posted on social network servers as Facebook, Twitter or MySpace. Obviously, Andy Warhol might be considered as an influential person even today.

The sources for the thesis were altogether accessible. Andy Warhol is a figure known worldwide and many biographies were written about this personality. For writing, there were also used statements from various interviews and several web pages. Some books discussed mainly Andy Warhol's works, e.g. the book Pop Art from Klaus Honnef; others provided the information about his personal life and his Czechoslovakian origin, e.g. the book Andy Warhol and Czechoslovakia from Rudo Prekop and Michal Cihlar. However, some difficulties occurred when looking for primary sources in English language, because many books were translated into Czech language and are not accessible in original language in Czech libraries. This difficulty was solved by using electronic versions of these books which are available in PDF format on the internet. It was necessary to gain information from both English and Czech sources, so naturally, it is obvious that dictionaries were helpful during writing the thesis.

In addition, several appendices were enclosed to the Bachelor thesis. There are mainly pictures of Andy Warhol's works to bring works of this Pop Art artist closer to ordinary reader and to better illustrate the text of the thesis since particular Warhol's paintings are mentioned there several times. Furthermore, the thesis is accompanied with a short glossary of terms related to Andy Warhol and his artistic production to help an ordinary reader with understanding of the text.

Andy Warhol was presented as a peculiar person who inspired many authors of books or even script-writes of documentary films to create a biography about this person. His aura is visible even today, so it is not surprising that exhibitions of his paintings still take place today. To conclude this thesis we may mention for instance an exhibition in Alsova Galerie in South Bohemia in the Czech Republic which is going to be held during the summer 2013. [173] In the future, the thesis might be deepened by a study of similar events and exhibitions related to Andy Warhol taking place in the Czech Republic.

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## **10 ABSTRACT**

The main aim of the Bachelor thesis was to introduce a Pop Art artist Andy Warhol and to prove his influence on cultural life in the United States of America.

The Bachelor thesis is divided into several chapters and subchapters. The first chapter deals with Andy Warhol's roots and his life. In the second chapter, Andy Warhol is introduced as a founder and main representative of Pop Art movement. There was emphasized the fact that Andy Warhol became a commercial artist and transformed art into business. The third chapter contains information about the Factory – Andy Warhol's artistic studio and introduces him as a filmmaker. The fourth chapter of the thesis briefly introduces Pop Art movement, its development and basic features. Last chapter is a study and analysis proving Andy Warhol's influence on American cultural life.

The thesis is complemented with several appendices. The first appendix is in form of an English-Czech glossary of specific terms connected to Andy Warhol. Next appendices contain pictures of Andy Warhol's works and his photographs.

## 11 RESUMÉ

Hlavním cílem bakalářské práce bylo představit postavu Andyho Warhola jako umělce a představitele Pop Artu, malíře a filmového producenta a prokázat jeho vliv na kulturní život ve Spojených Státech Amerických.

Bakalářská práce byla rozdělena do několika kapitol. V první kapitole jsou poskytnuty informace týkající se původu a života Andy Warhola. Ve druhé kapitole je Andy Warhol představen jako zakladatel a hlavní představitel uměleckého směru Pop Art. Důraz je kladen na fakt, že se stal komerčním umělcem a přeměnil umění na byznys. Třetí kapitola obsahuje fakta týkající se the Factory – uměleckého studia Andy Warhola a jeho filmovou tvorbu. Čtvrtá kapitola je věnována uměleckému směru Pop Art jako takovému a je v ní popsán jeho vývoj jeho charakteristické znaky. Poslední kapitola se zabývá vlivem Andy Warhola na americký kulturní život.

Bakalářská práce je dále doplněna o několik příloh. První přílohou je anglicko-český slovník specifických termínů, které souvisejí s Andy Warholem. Ostatní přílohy jsou přílohy obrazové, kde jsou zobrazeny vybrané příklady děl Andy Warhola a také fotografie tohoto umělce.

## **12 APPENDICES**

### **12.1 List of Appendices**

**Appendix 1:** Andy Warhol portraits

**Appendix 2:** First Pop Art picture

**Appendix 3:** Andy Warhol's pictures

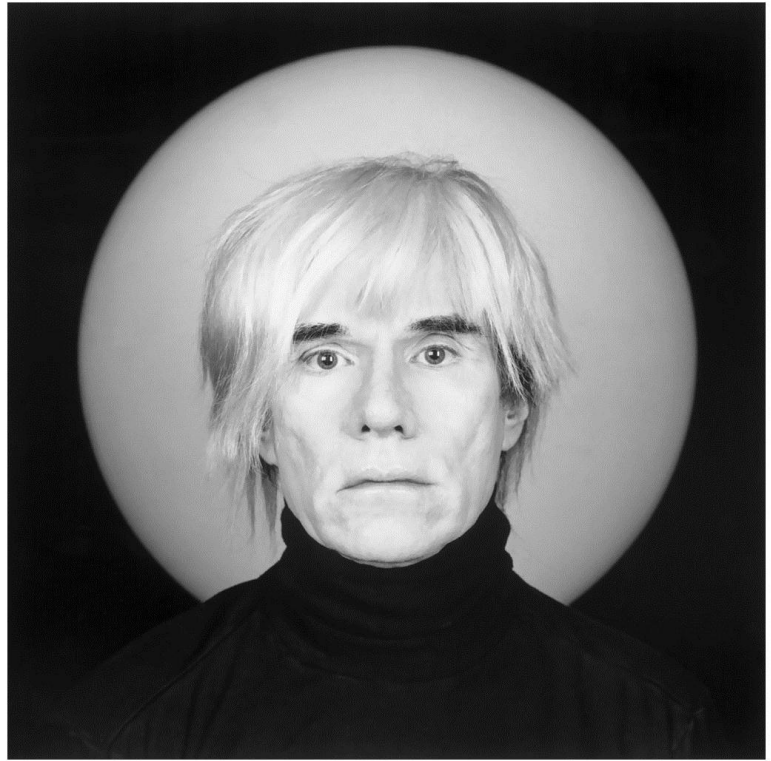
**Appendix 4:** People on Andy Warhol's paintings

**Appendix 5:** Things connected with Andy Warhol

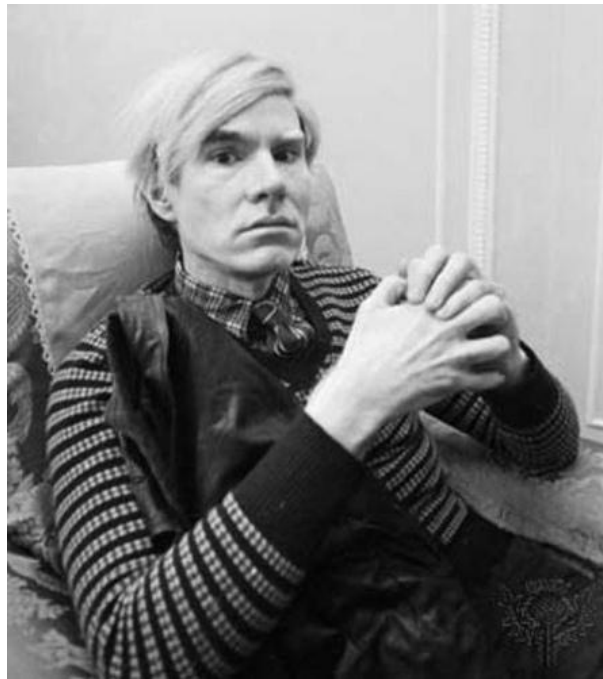
**Appendix 6:** English – Czech Glossary of specific terms connected to Andy Warhol



**Appendix 1**



**Picture1: Andy Warhol**



**Picture 2: Andy Warhol**

## Appendix 2



Picture 1: Just what is it that makes today's homes so different, so appealing? Richard Hamilton (1956)

### Appendix 3

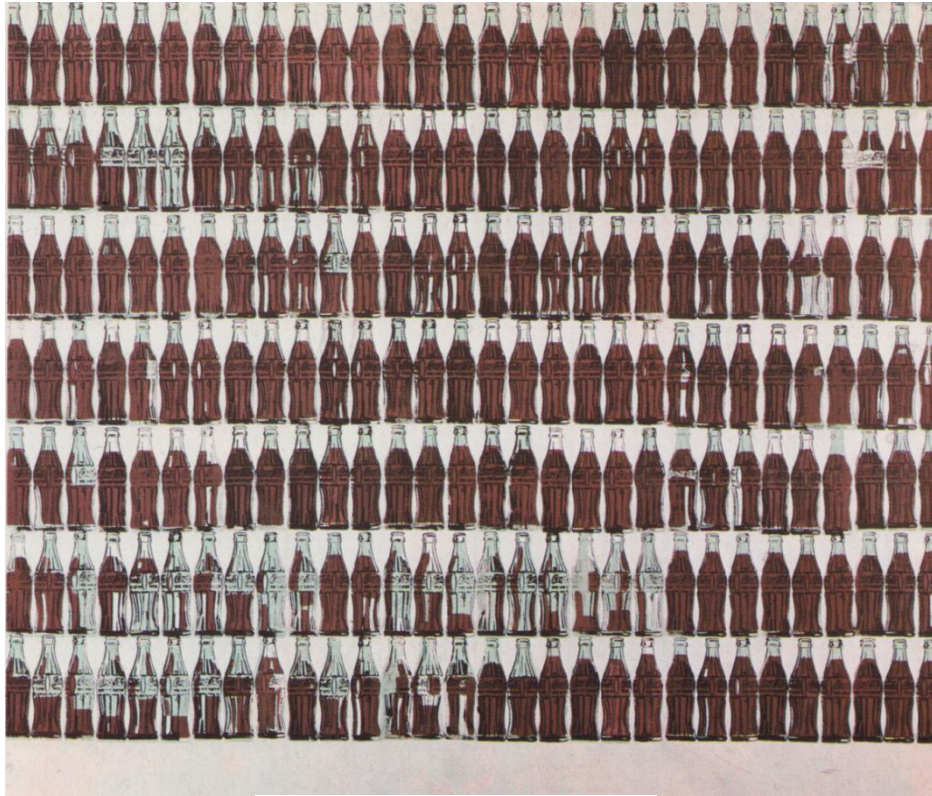


Picture 1: Golden shoe series, Elvis Presley (1956)



Picture 2: 32 Campbell's Soup Cans (1962)





Picture 3: 120 Coca-Cola bottles



Picture 4: Death and Disaster series: Big Electric Chair (1967)



Picture 5: Campbell's Soup Can (1964)



Picture 6: Three Coca-Cola Bottles (1962)



Appendix 4



Picture 1: Gold Marilyn Monroe (1962)



Picture 2: Marilyn Diptych (1962)



Picture 3: Double Elvis (1963)



Picture 4: Liz Taylor (1964)



Picture 5: Red Jackie (1964)



Picture 6: Sixteen Jackies (1964)

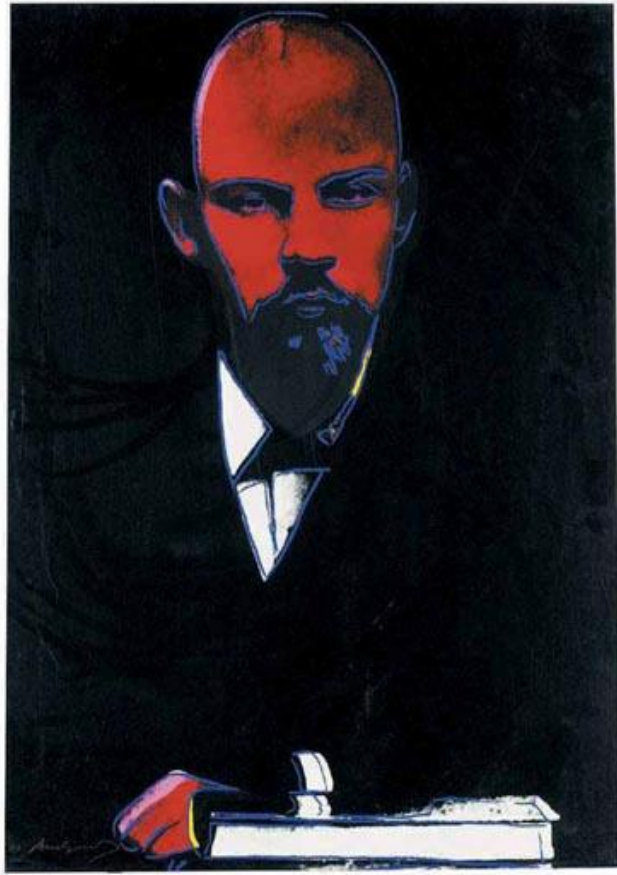




Picture 7: Prince Charles and Princess Diana (1981)



Picture 8: Ten Portraits of Jews of the Twentieth Century: Franz Kafka (1980)

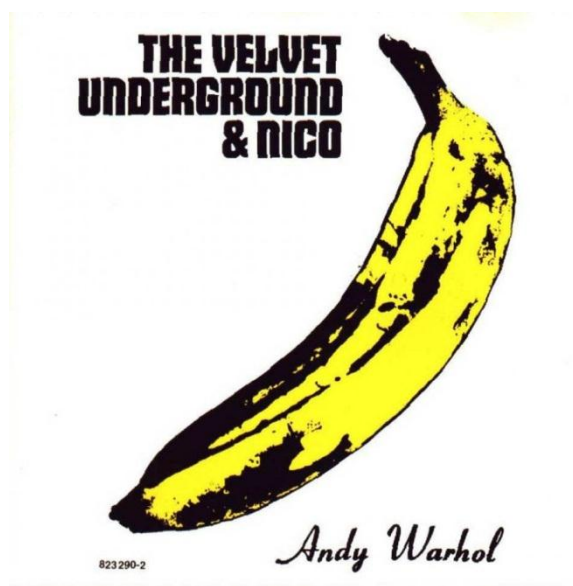


Picture 9: Black Lenin (1987)

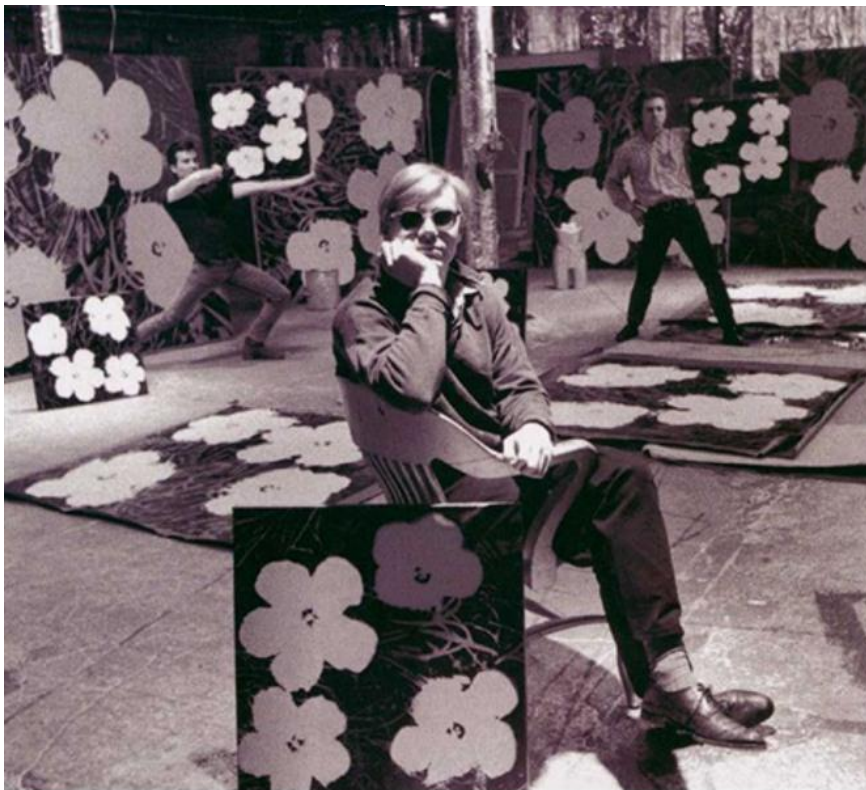


Picture 10: Mao Ce-Tung (1972)

Appendix 5



Picture 1: A cover of album The Velvet Underground & Nico



Andy Warhol at the Factory, East 47th Street, New York City (detail) - Photo by Ugo Mulas - Miscellaneous Photograph Collection, Archives of American Art, Smithsonian Institution

Picture 2: Andy Warhol in The Factory

## Appendix 6

### English – Czech Glossary of specific terms connected to Andy Warhol

<u>English term</u>	<u>English definition</u>	<u>Czech term</u>	<u>Czech definition</u>
<b>Acrylic painting</b>	A fast drying paint containing pigment suspension in acrylic polymer emulsion.	<b>Akrylová barva</b>	Barva, používaná v umělecké tvorbě. V čerstvém stavu ředitelná vodou, v zaschnutém stavu je naopak voděodolná.
<b>Blotted line drawing technique</b>	Typical feature of Warhol's painting, special type of line drawing created by imprint of the picture. Blotted line combines drawing with very basic printmaking. [1]	<b>Přerušovaná linie</b>	Technika Warholovy kresby, při otisku vznikala tzv. přerušovaná linie, která je naprosto typickým znakem jeho kreseb.
<b>Canvas</b>	A piece of fabric, especially cotton, hemp or flat fabric, which is used for painting.	<b>Malířské plátno</b>	Textilní látka vyrobená z bavlny, lnu, konopí případně jejich směsí. Po napnutí do rámu se používá pro akrylové, temperové nebo olejové malby.
<b>Carpathian Ruthenia</b>	A region in today's western Ukraine, former part of Czechoslovakian region.	<b>Podkarpatská Rus</b>	Označení pro zaniklé historické území bývalého Československa, nynější Zakarpatská ukrajinská oblast.

<b>The Factory</b>	An artist studio of Andy Warhol in Manhattan, there were working many artists for Warhol and helped him finish his works.	<b>The Factory</b>	Továrna, dům, kde se sházeli umělci a pomocníci Andyho Warhola.
<b>Hand-curved rubber stamps</b>	Stamps, which were coloured and used for repetition before Warhol's technique of silkscreen printing. [2]	<b>Ručně vyřezávaná razítka z gumy</b>	Razítka, která byla nabarvována a používána k reprodukci obrazů předtím, než Warhol začal k reprodukci používat sítotisky.
<b>Ink</b>	A liquid consisting from pigments, used for dying.	<b>Tuš</b>	Tekutina tmavé barvy, která se používá pro kreslení a tisk obrázků.
<b>Pop Art</b>	Art movement which was inspired by metropolitan culture, as its themes were used popular ordinary objects.	<b>Pop Art</b>	Umělecký směr, který jako své objekty používá předměty reklamy, denní spotřeby a je inspirován velkoměstskou kulturou.
<b>Popraits</b>	Warhol's portraits of famous people, he started to call them this way because of their popularity. [3]	<b>Poptréty</b>	Portréty Andyho Warhola, začal je nazývat tímto termínem z důvodu jejich popularity.
<b>Ruthenians</b>	People of Rus, primarily the medieval kingdom of Kievan Rus', comprising parts of modern-day Russia, Belarus, Poland, Slovakia and Ukraine.	<b>Rusíni</b>	Etnikum na východním Slovensku, nikdy neměli vlastní stát, nicméně byli považováni za samostatný národ.
<b>Silk-screen print(ing)</b>	A printing technique that uses a woven mesh to support an ink-blocking stencil. It is also known as serigraphy or serigraph printing.	<b>Sítotisk</b>	Také nazývaný jako šablonový tisk/ průtisk. Jedná se o grafickou techniku. Umělecký sítotisk se nazývá serigrafie.

<b>The Exploding Plastic Inevitable (E.P.I.)</b>	A series of multimedia events organized by Andy Warhol between 1966 and 1967.	<b>Explodující plastická nevyhnutelnost (E.P.I.)</b>	Série multimediálních akcí pořádaných Andy Warholem mezi lety 1966-1967.
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Remaining definitions were taken from Wikipedia, The Free Encyclopedia.