





IT ONE

COMPANY, HILLA.



The background of the cover is a repeating pattern of stylized flowers. Each flower has a teal center and five rounded petals. The petals are outlined in a vibrant pink color. The flowers are set against a bright green background. The pattern is dense and covers the entire surface. A large white circle with a black border is positioned on the right side, containing the main title and subtitle. The text is centered within this circle.

ANDY WARHOL

THE COMPLETE COMMISSIONED POSTERS

1964–1987

CATALOGUE RAISONNÉ

Paul Maréchal

Prestel

Munich • London • New York

CONTENTS

METHODOLOGY

7

THE POSTER: THE ART OF BRAND IMAGING

11

CATALOGUE

- | | | |
|--------|--|----|
| 1 | FLOWERS, 1964 | 22 |
| 2 | EMPIRE, 1965 | 24 |
| 3 | HORSE — SCREEN TEST, 1965 | 26 |
| 4 | VINYL — POOR LITTLE RICH GIRL, 1965 | 29 |
| 5 | S&H GREEN STAMPS, 1965 | 31 |
| 6 | FIFTH NEW YORK FILM FESTIVAL —
LINCOLN CENTER, 1967 | 34 |
| 7, 8 | BANK — RCA COLOR SCANNER, 1968 | 36 |
| 9 | COW, 1970 | 41 |
| 10 | COW, 1976 | 44 |
| 11 | LOVE YOU LIVE, 1977 | 48 |
| 12 | LIGHTHOUSE FOOTWEAR
REPTILE SHOES, 1979 | 52 |
| 13, 14 | ANDY WARHOL FÜR DIE GRÜNEN
(ANDY WARHOL FOR THE GREENS), 1980 | 55 |
| 15 | SUMMER ARTS IN THE PARKS '80, 1980 | 59 |
| 16 | THE BEATLES, 1980 | 62 |
| 17 | DIANA ROSS — SILK ELECTRIC, 1982 | 66 |
| 18–22 | QUERELLE, 1982 | 69 |

23	SOME MEN NEED HELP, 1982	75	48	WILLIAMS COLLEGE MUSEUM OF ART, 1986	133
24–29	HALSTON, 1982	78	49	DEBBIE HARRY — FRENCH KISSIN', 1986	136
30, 31	PERRIER, 1983	85	50	THE MUSEUM OF BROADCASTING, 1987	140
32, 33	THE BROOKLYN BRIDGE, 1883–1983, 1983	90	51, 52	RADO DIASTAR ANATOM, 1987	143
34	RATS & STAR — SOUL VACATION, 1983	93			
35	XIV OLYMPIC WINTER GAMES, 1983	97		NOTES	148
36	LEVI'S 501 JEANS, 1984	100		ACKNOWLEDGMENTS	152
37	TIME — MICHAEL JACKSON, 1984	103		INDEX	154
38	LA GRANDE PASSION, 1984	107		IMAGE CREDITS	158
39	CHARLES JOURDAN SHOE MUSEUM, 1984	110		ABOUT THE AUTHOR	159
40	CUVAISON 1984 NAPA VALLEY MERLOT, 1984	113			
41	RAIN DANCE, 1985	116			
42	COBBLER SQUARE, 1985	118			
43, 44	ABSOLUT VODKA, 1985	120			
45	TURTLE DIARY, 1985	125			
46	ARETHA FRANKLIN — ARETHA, 1986	128			
47	20TH MONTREUX JAZZ FESTIVAL, 1986	131			



METHODOLOGY

This catalogue raisonné indexes fifty-two posters created by Andy Warhol from 1964 (midcareer) until his death in 1987. The only selection criterion for the works presented in this publication was evidence of a sponsor commissioning Warhol to create a poster for the sole purpose of promoting a product, an event, or a cause.

As a result, this book does not index the great number of posters announcing Warhol's exhibitions, be they solo or group shows presented at galleries, museums, or exhibition centers. The majority of such posters featured photographic reproductions of existing Warhol artworks, and therefore cannot be considered original posters by Warhol. The artist rarely, in fact, had any hand in these promotional materials, and occasionally his artwork was the object of modifications not made by Warhol. One example is the exhibition poster for the 1970 Warhol exhibition at the Pasadena Art Museum, which represents a Brillo box in green—a color not chosen by the artist. Neither have we included any of the posters announcing Warhol's post-1965 films, such as *Hollywood*, *Lonesome Cowboys*, *Frankenstein*, *Blood for Dracula*, *Trash*, *Flesh*, and *Heat*. All of these used stills taken during the films' production, and their graphic design owes nothing to Warhol.

We have also excluded the great number of posters of Warhol's work published during his lifetime and after his death. These are reproductions of existing works for which there is no evidence of a commission and that were published for decorative or marketing purposes only (as, for example, the posthumously printed Chanel posters used by the French brand for a 1997 publicity campaign). Therefore, they too cannot be considered original commissioned posters.

Warhol sometimes agreed to create an original poster based on one of his previously produced works, with modification of the composition or colors. A few examples of such posters are included here because their creation was inspired by a specific request from a client. Warhol's acquiescence in altering his work was based on his understanding of promotional purposes. Such posters were made for record albums by Aretha Franklin (no. 46), Diana Ross (no. 17), and Rats & Star (no. 34), as well as exhibitions of Warhol's work held in 1970 at the Musée d'Art Moderne de la Ville de Paris (no. 9) and the 1976 Venice Biennale (no. 10).

Warhol sometimes received double commissions that resulted in both a cover and a poster. His Michael Jackson *Time* magazine cover also became a poster to promote the sale of the issue (no. 37)—a poster designed with noticeable differences from the magazine cover. Likewise, Warhol created both a series of posters (nos. 18–22) and the cover of the soundtrack album for Rainer Werner Fassbinder's film *Querelle*.

Other posters by Warhol advertising record albums merely replicated his album cover designs, enlarged and translated into poster format. This is the case with alternate versions of posters for *Rockbird* (Debbie Harry), *Love You Live* (the Rolling Stones), *Silk Electric* (Diana Ross), and *Emotions in Motion* (Billy Squier). Since these reproduce Warhol's album cover commissions rather than having been altered specifically for the poster format, they cannot be identified as original posters.

This book does include posters designed by Warhol in collaboration with other artists, including Roy Lichtenstein, Yoko Ono, Jean-Michel Basquiat, and Keith Haring (*Rain Dance*, 1985, no. 41), and Haring again (*20th Montreux Jazz Festival*, 1986, no. 47).

Due to the reproducibility of Warhol's Pop imagery, the artist created some screen prints that could understandably be confused with posters. The posters, however, are the final products and represent what Warhol deemed the best versions of the screen prints. Viewers, in the context of this book, can as a result take a very different look at Warhol's screen prints in light of the artist's commissioned posters. *Vote McGovern* (1972, fig. 7) and *Paris Review* (1967), for example, were conceived only as signed and numbered screen-print limited editions and thus do not meet the selection criteria for this catalogue raisonné. *Fifth New York Film Festival—Lincoln Center* (1967, no. 6), on the contrary, was intended as a poster but also published in a separate screen-print edition of 200. The latter cannot be considered original posters since they were numbered and signed, but the poster version is of course included in this volume.

In sum, we have retained for this catalogue raisonné only works by Andy Warhol designed expressly for the purpose of creating a poster, and for which he received a commission.

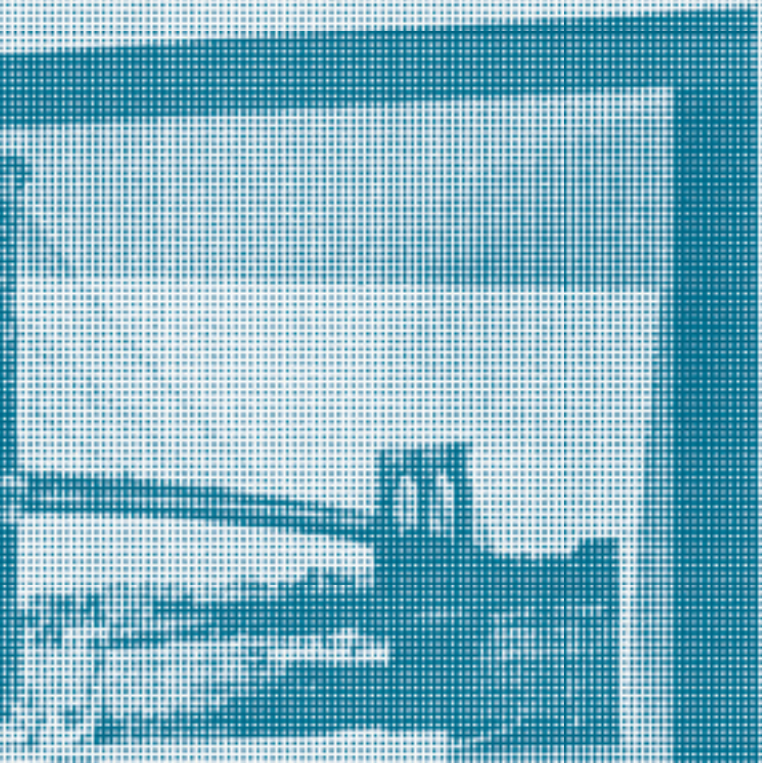
ART EXHIBITION
Salutes the
Brooklyn Bridge
BY ANDY

I told them that if everyone
couldn't afford
a painting the
printed poster would
be available.

ANDY WARHOL

PO NY '83

Centennial Poster
WARHOL





ABSOLUT

Country of Sweden

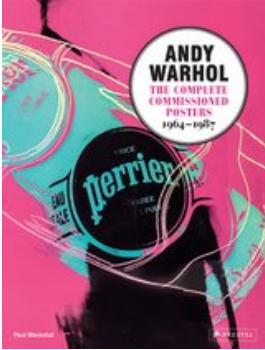
VODKA [®]

THE POSTER

THE ART OF BRAND IMAGING

Posters generally serve one of the four following purposes: announcing an event, promoting a product, fund-raising, or supporting a cause. Aside from their ability to inform, educate, or promote, posters communicate essentially through images. Graphic art changes in style and medium, as does written language. Its infinitely malleable possibilities manipulate drawing, painting, engraving, etching, lithography, collage, and photography: all artistic disciplines allowed by transfer onto paper. Each of these methods allows for the message of a poster's communication either through direct representation or through evocation, the latter being a more subtle form of communication appealing primarily to the imagination. Between these two poles, many possibilities exist for a poster as graphic art or as an artwork—something its ephemeral nature would seem to forbid.

Lithography, invented by Alois Senefelder (German, 1771–1834) in the latter half of the 1790s, was at the time a printing method used mostly to illustrate books and magazines. With the technological developments and economic expansion of the Industrial Revolution, it became possible, from



Paul Maréchal

Andy Warhol

The Complete Commissioned Posters, 1964 - 1987

Gebundenes Buch, Pappband, 160 Seiten, 25,0 x 33,0 cm
161 farbige Abbildungen
ISBN: 978-3-7913-4971-8

Prestel

Erscheinungstermin: Mai 2014

Für Andy Warhol gab es im Verlauf seiner Karriere nie einen Unterschied zwischen Kunst und Werbung: Die Übergänge von freier Kunst zu kommerziellen Auftragsarbeiten waren bei ihm stets fließend. Er begann seine künstlerische Laufbahn als Werbegrafiker und das Plakat blieb bis zum Ende eines der wichtigsten künstlerischen Ausdrucksmittel, in dem sein grafisches Talent auf besondere Weise zur Geltung kam. Der nun vorliegende, reich illustrierte Catalogue raisonné zeigt das Gesamtwerk seiner zwischen 1964 und 1987 entstandenen Auftragsarbeiten, begleitet von zahlreichen Abbildungen aus seinem reichen künstlerischen Schaffen. In chronologischer Reihenfolge werden seine Arbeiten mit Künstler- und Politikerporträts, Platten- und Zeitschriftencover, Markenwerbung etc. vorgestellt, viele davon in verschiedenen Techniken oder Varianten, eingeleitet und kommentiert von kenntnisreichen Texten des Autors und Sammlers Paul Maréchal. In seinem einführenden Essay gibt er einen Überblick über die Geschichte der Plakatkunst und stellt Warhols Werke in den kunst- und zeitgeschichtlichen Zusammenhang. So erschließt sich der immense Beitrag, den Warhol für das Plakat im 20. Jahrhundert geleistet hat, aus dem Zeitgeist, den ästhetischen und politischen Begleitumständen im New York der 1960er- bis 80er-Jahre und zeigt ihren Einfluss auf Warhols künstlerische Praktiken.