



action painting of abstract Expressionism, which aimed at greater objectification of the artistic statement from its beginning.

Understandably, the Pop Art, just like Andy Warhol himself, built upon the synthesis of the realistic and surrealistic tradition, complementarily inviting the revolutionary readymades — Duchamp's representation of Dadaism manifesting the new form of artistic poetics — into its platform.

And again, Andy Warhol and his statement: "I dunk a Johnson and Johnson cotton ball into Johnson and Johnson rubbing alcohol and rub the cotton ball against the pimple. And while the alcohol is drying I think about nothing. How it's always in style. Always in good taste. Nothing is perfect — after all, B, it's the opposite of nothing."

However, in his case, it is not Merz or some variations on readymades in the form of urinals, but let us say Brillo Box or Camp-bell's Soup, which against the backdrop of Warhol's statement "I want to be a machine" document the changed artistic comprehension, new aesthetic feeling observing the level of the role of an individual or collective cult. Warhol thus puts on an imaginary suit, which might be Calvin Klein as well, yet now in the position of a service tool for taking into account the desires and wishes of the American people.

What was so fascinating about Coca Cola or American hot dog that their portrayal and commercial in the form of

Warhol's painting took the world galleries by storm? The pragmatic material world was found guilty, where a man cannot comprehend the true meaning of things (after all, hot dog is meant to be eaten, not to be exhibited in galleries... a urinal is perhaps a more practical tool in other places than exhibition halls of galleries...?! — that is what the then shaking art theorists would say and did say) or the ingenious manipulative intention to assimilate the ideal of artistic creativity into the pretended impersonal calculating reality, which encompasses us everywhere. Why are we looking for the culprit at all? "Why do people think artists are special?" Andy Warhol asks, and immediately answers laconically: "It's just another job."

And now, let us ask ourselves again: "How come a common worker, whom Andy Warhol was according to this constellation, became a superstar in the world of art?" Basically, we can really say Warhol did not do anything special. And it was this very

"special" moment that became the key imperative of his success. The mission of Pop Art continued under Andy Warhol within the purview of search for the percipient/consumer, who was the logical outcome of the social (public) life of the majority of population. The search was not necessary in his case indeed. He only had to observe the things through proper commercial lenses. And he did. The ZERO POINT was reached when Warhol determined that the

He extended his activities also to include the sphere of theatre via the multimedia show called Exploding Plastic Inevitable featuring the rock 'n' roll band The Velvet Underground. The EPI was recognized for the invention of a hallucinogenic light show as an entertainment feature of night clubs.

In 1966, Warhol presented his works Cow Wallpaper and Silver Clouds at the Leo Castelli gallery.

His concept of wallpaper as a work of art was very significant in shaping the installation of his pictures, when Andy filled the empty space in the context of philosophy of space as picture and picture as space. Later he returned to the idea of wallpaper as work of art and created Mao (1974), Self-Portrait (1978) and Fish (1984). The wallpaper Fish was a part of environmental work Paintings for Children for Bruno Bischofberger gallery, where small paintings of children's toys were hung at the level of children's eyes.

As already mentioned, he became a co-founder of Andy Warhol's Interview magazine, which was dedicated to fashion, films and pop-culture. It is still published today.

Warhol's quotation "In the future, everyone will be famous for 15 minutes" from 1967 or 1968 is famous all over the world. Interview magazine reflects Warhol's lifelong obsession with film stars and other then celebrities. The 70' of the 20th century were for Warhol the time of experiments. He created three versions of a statue called Rain Machine (Daisy Waterfall).

In 1974, Warhol began to work on the Time Capsules series — collection of cardboard boxes filled with objects of his everyday life, including mail, photographs, art, clothes, his collections and the like. It was another manifestation of his desire to multiply and collect things (Warhol was obviously influenced by the old Ruthenian custom of keeping things and not discarding them).

He continued to produce numerous paintings, images, photographs and drawings: Mao, Ladies and Gentlemen, Skulls, Hammer and Sickles, Shadows, Guns, Knives, Crosses, Dollar Signs, Zeitgeist, Camouflage and many others, which culminated with his series of paintings Last Supper exhibited in Milan in early 1987. In 1984, Warhol cooperated with young artists such

as Jean-Michel Basquiat, Francesco Clemente and Keith Haring on graphic works, in which he returned to brush painting and abandoned silk screening technique for a short time, which he had used exclusively since 1962. Almost all Warhol's works in all media were created in cooperation with his friends (writer Ralph Ward and a group of guests of the Serendipity 3 café in the 50' of the 20th century), paid assistants (Vito Giallo and Nathan Gluck in the 50'), Gerard Malanga and managers such as Fred Hughes. Warhol died in New York on 22 February 1987 as a result of complications after the gallbladder surgery. In 1988, works of art and antiques from his estate were sold for 20 million dollars in a 10-day auction.

greatest thing about America was that it had started a tradition, where the richest consumers bought essentially the same things as the poorest. You just turn the television on and watch commercials offered by the television.

The correct deduction may lead us to a simple interpretation of the consumer and mass nature, when we know, for instance, that the American President drinks Cokes, Liz Taylor drinks Cokes, and what is the most "original" thing, we or even a bum can drink Coke too. A Coke is Coke and no amount of money can buy you a better one than the one a bum on the corner of the street is drinking. All the Cokes are the same and all the Cokes are equally good. Liz Taylor knew it, the American President knows it, the bum knows it, and even we know it. To Andy Warhol, this was the fundamental difference compared to Europe, where dining and toasts followed a certain hierarchical sequence, and a servant could not eat and drink what his master was having.

This is how Andy Warhol commented on this observation: "In Europe the royalty and the aristocracy used to eat a lot better than the peasants — they weren't eating the same things at all. It was either partridge or porridge, and each class stuck to its own food. But when Queen Elizabeth came here and President Eisenhower bought her a hot dog I'm sure he felt confident that she couldn't have had delivered to Buckingham Palace a better hot dog than that one he bought her for maybe twenty cents at the ballpark. Because there is no better hot dog than a ballpark hot dog. Not for a dollar, not for ten dollars, not for a hundred thousand dollars could she get a better hot dog. She could get one for twenty cents and so could anybody else."

The ideal of America was so great to him, because the more equal something was, the more American it was. Equality, work of art, object of everyday use, mass nature, consumption, America and (un)common Andy Warhol in it, discovering paradoxically everything that has already been discovered. But is it really so that there is nothing behind the surface???

And Andy Warhol continues to work within the context of the Pop-Art mission. He was fascinated by Hollywood for his whole life. In 1962, he started to create an extensive series of celebrity portraits, including Marilyn Monroe, Elvis Presley and Elizabeth Taylor. At that time, he also started to create a series of "death and disaster" paintings showing electrical chairs, suicides and car accidents.

In 1963, he started producing films, and during five years, he made classics of avant-garde cinematography such as Sleep (1963), Empire (1963), Kiss (1963-64) and Chelsea Girls (1966).

At his Flowers exhibition in Paris in 1965, he stated publicly that he would stop painting in order to devote his time to filmmaking. Nevertheless, he continued to publish art series. However, he started to paint again in 1966.

The Museum of Modern Art of Andy Warhol in Medzilaborce was opened in 1991.

Martin Cubjak,

Director of the Andy Warhol Museum of Modern Art in Medzilaborce

Reproductions: Andy Warhol, Marilyn 03, Marilyn 05, Marilyn 09, Marilyn 10, 1967, screen printing, the Andy Warhol Museum of Modern Art in Medzilaborce

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