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**Red Jackie** 1964

Acrylic and silkscreen ink on linen / 101.6 x 101.9 x 2.5cm / The Andy Warhol Museum, Pittsburgh / Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. / © The Andy Warhol Foundation for the Visual Arts Inc.

**Jackie** 1964

Acrylic and silkscreen ink on linen / 50.8 x 40.6cm / The Andy Warhol Museum, Pittsburgh / Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. / © The Andy Warhol Foundation for the Visual Arts Inc.

**Three Marilyns** 1962

Acrylic, silkscreen ink, and graphite on linen / 35.6 x 85.1cm / The Andy Warhol Museum, Pittsburgh / Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. / © The Andy Warhol Foundation for the Visual Arts Inc.

**Electric Chair** 1967

Acrylic screenprinted onto canvas / 137.2 x 185.1cm / National Gallery of Australia, Canberra / © The Andy Warhol Foundation for the Visual Arts Inc.

**White Burning Car III** 1963

Silkscreen ink on linen / 255.3 x 200cm / The Andy Warhol Museum, Pittsburgh / Founding Collection, Contribution Dia Center for the Arts / © The Andy Warhol Foundation for the Visual Arts Inc.

**Skull** 1976

Acrylic and silkscreen ink on linen / 182.9 x 203.2cm / The Andy Warhol Museum, Pittsburgh / Founding Collection, Contribution Dia Center for the Arts / © The Andy Warhol Foundation for the Visual Arts Inc.

**The Last Supper** 1986

Acrylic and silkscreen ink on linen / 294.6 x 990.6 x 5.1cm / The Andy Warhol Museum, Pittsburgh / Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. / © The Andy Warhol Foundation for the Visual Arts Inc.

'ANDY WARHOL' TOUR

**WARHOL AND CONTEMPORARY AMERICA:**  
 'DEATH AND DISASTER' SERIES

THE 'ANDY WARHOL' EXHIBITION HAS BEEN ORGANISED BY THE QUEENSLAND ART GALLERY AND THE ANDY WARHOL MUSEUM, ONE OF THE FOUR CARNEGIE MUSEUMS OF PITTSBURGH. / FUNDING FOR INSURANCE HAS BEEN PROVIDED THROUGH THE QUEENSLAND GOVERNMENT EXHIBITION INDEMNITY SCHEME, ADMINISTERED BY ARTS QUEENSLAND.

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**Red Jackie 1964 / Jackie 1964**

Warhol began his series of *Jackie* silk-screen paintings in early 1964 after US president John F Kennedy's assassination in November 1963. The images were based on eight grainy newspaper photographs of the President's widow. Like Marilyn Monroe and Elizabeth Taylor, Jackie radiated a sense of tragic mystery, accentuated by the funeral and shadowy tones of the paintings. **GoMA / Gallery 1.1**



**Three Marilyns 1962**

Warhol's experimentation with photo-silkscreening occurred in the same year as Marilyn Monroe's death in 1962. Both events marked significant points in his career — the *Marilyn* images herald his fascination with death and tragedy, while the photo-silkscreen method was to become Warhol's signature technique. A carefully selected and cropped publicity shot from 1953 was used for his silkscreens of the star. **GoMA / Gallery 1.1**



**Electric Chair 1967**

Warhol's first paintings of electric chairs appeared in 1963, when the death penalty was a contentious issue of public debate. His *Electric Chair* works include large serial compositions or groups of multiple smaller canvases or screenprints, printed on monochromatic backgrounds of silver, orange, lavender, blue or red. **GoMA / Gallery 1.1**



**White Burning Car III 1963**

Warhol gathered images for his 'Death and Disaster' series from contemporary press cuttings in magazines and newspapers, as well as photographs from the 1950s such as those used for his *Marilyn* and *Electric Chair* paintings. Warhol's selection of pre-existing images of people or events was central to acknowledging the 'reality' of the dramatically expanding media environment of the 1960s, and the extent to which it penetrated the social, political and cultural life of America. **GoMA / Gallery 1.1**



**The Last Supper 1986**

During the early 1980s Warhol adopted traditional themes such as still lifes, religious subjects and self-portraits. His *Last Supper* works engage with death through an overtly religious theme and were some of the last paintings Warhol completed. Warhol has provocatively reduced these iconic works to schematic outline drawings and introduced advertising — reminding us that traditions, beliefs and histories can also be commodities. **GoMA / Gallery 1.3**



**Skull 1976**

Historically, the human skull in art has symbolised mortality. Warhol's choice of the skull as subject is consistent with his ongoing preoccupation with death. A plastic replica skull was photographed in black and white to create a dramatic and prominent shadow. The shadow reads as a void — a space of nothing. **GoMA / Gallery 1.3**