
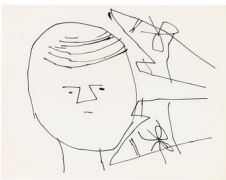


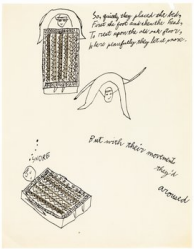





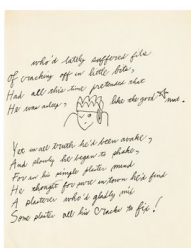


Andy Warhol







From “THE HOUSE THAT went to TOWN”





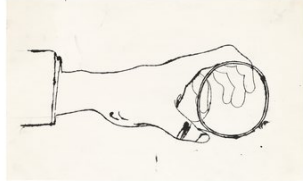
8 February - 9 March 2019

I.	
	<p>Andy Warhol “Dancing Sprites”, ca. 1953 ink and watercolor on paper 73.7 x 29.5 cm (framed: 92.7 x 48.4 x 2.8 cm) AW/P 1953/23</p>
	<p>Andy Warhol “Sprite Acrobats”, ca. 1956 ink on paper, double-sided 58.5 x 73.5 cm (framed: 92.4 x 77.5 x 2.8 cm) AW/P 1956/08</p>
	<p>Andy Warhol “Sprite Figures Kissing”, ca. 1951 graphite on paper 14.3 x 21.6 cm (framed: 32.2 x 39.5 x 2.8 cm) AW/P 1951/01</p> <p>Warhol used this motif in several illustrations from the early 1950s: for an anonymous article entitled “Romantic Possession” (publication unknown, c. 1950) and for Weare Holbrook’s “Women – What To Do With Them”, Park East (March 1952), p. 26. See Paul Maréchal, Andy Warhol: The Complete Commissioned Magazine Work, 1948-1987: A Catalogue Raisonné (Munich: Prestel, 2014), pp. 30, 50.</p>
	<p>Andy Warhol “Female Sprite”, ca. 1954 graphite on paper, double-sided 27.9 x 21.6 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1954/05</p>

	<p>Andy Warhol “Sprite Head with Feet”, ca. 1953 ink on paper 27.9 x 21.5 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1953/24</p>
	<p>Andy Warhol “Sprite Portrait with Shoes”, ca. 1953 ink on paper 27.8 x 21.5 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1953/25</p>
<p>II.</p>	
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 graphite, ink and tempera on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/25</p> <p>The likely prototype for Warhol and Corkie’s “THE HOUSE THAT went to TOWN” is Virginia Lee Burton’s celebrated children’s book <i>The Little House</i>, first published in 1942. In Warhol and Corkie’s narrative, the contents of the house – such as furniture, pictures, walls, and doors – leave its confines to go play in the city. If the house goes “to town” in this book, in Burton’s narrative, conversely, the town comes to the house: she tells the story of a little house on a hill that is gradually absorbed by urban sprawl. See Klaus Schrenk and Armin Zweite, eds., <i>Reading Warhol: Author, Illustrator, Publisher</i> (Berlin: Hatje Cantz, 2013), p. 141.</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/10</p> <p>This drawing, along with the preceding one, shows the house with all its contents intact.</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink and watercolor on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/11</p> <p>The head and foot of the bed detach from the mattress, which remains asleep on the floor.</p>

	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink and watercolor on paper 28 x 21.5 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/24</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink and tempera on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/12</p> <p>The chair wakes up and follows the bed.</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 graphite and ink on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/13</p> <p>The chair takes down a picture from the wall and carries it along.</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/15</p> <p>The cracking plaster wall joins the group of furniture.</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink and tempera on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/16</p> <p>This drawing and the five that follow show the different parts of the house – the door, the roof, the wall, and the boards – leaving the structure.</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink and watercolor on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/17</p>

	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/14</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink and watercolor on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/18</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink and tempera on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/19</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/27</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink and watercolor on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/20</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/28</p> <p>The parts of the house dance and sing once they arrive in the city.</p>

	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/26</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 ink and watercolor on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/21</p> <p>They make so much noise that they rouse the bed.</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 graphite and ink on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/22</p>
	<p>Andy Warhol “The House That Went To Town”, 1952-1953 graphite and ink on paper 27.7 x 21.7 cm (framed: 46 x 39.7 x 2.8 cm) AW/P 1956/23</p> <p>The book ends with the bed going back to sleep again.</p>
<p>III.</p>	
	<p>Andy Warhol “Hand holding a Cup”, ca. 1956 ink on paper 33 x 20 cm (framed: 51 x 38.4 x 2.8 cm) AW/P 1956/02</p> <p>This drawing is a variant of Warhol’s dust jacket design for David Alexander’s “The Madhouse in Washington Square: A Novel of Menace” (Boston: Lippincott, 1958). See Schrenk and Zweite, eds., p. 47.</p>

	<p>Andy Warhol “Hheads”, ca. 1954 ink on paper 35.4 x 42 cm (framed: 53.4 x 60 x 2.8 cm) AW/P 1956/05</p> <p>This drawing of a grid of heads, along with the following one, is closely related to Warhol’s design for “Don’t Count Heads”, a publicity brochure published by Charm magazine in 1954. Grids of this kind first appear in Warhol’s cover for “Cano” (no. VII, November 1948), the undergraduate creative writing journal at Carnegie Tech for which he served as art editor. The motif subsequently reappears in a number of magazine pieces from c. 1951; the dust jacket design for “The Adventures of Maud Noakes”, edited by Alan Neame (New York: New Directions, 1961), in which one white female figure appears in a grid of black male figures; as well as in occasional drawings like “Twelve Cupids”, c. 1959. See Andreas Brown, ed., Andy Warhol: His Early Works, 1947-1959 (New York: Gotham Book Mart, 1971), pp. 5, 71; Schrenk and Zweite, eds., pp. 142-143; Maréchal, pp. 40-42, 50, 55.</p>
	<p>Andy Warhol “Hheads”, ca. 1954 ink on paper, doublesided 29 x 30.2 cm (framed: 47 x 48.4 x 2.8 cm) AW/P 1956/04</p>
	<p>Andy Warhol “Masks”, ca. 1956 ink and tempera on paper 51.1 x 57.5 cm (framed: 70 x 76.2 x 2.8 cm) AW/P 1956/31</p> <p>See “Five Indian Masks”, 1950s, in Francis and Koeplin, no. 83.</p>
	<p>Andy Warhol “Woman with Purple Hat (small)”, ca. 1953 ink and tempera on paper 31.75 x 40 cm (framed: 40.5 x 50.3 x 3.2 cm) AW/P 1953/02</p>

	<p>Andy Warhol “A Gold Book”, ca. 1957</p> <p>In 1956, Warhol journeyed around the world with his friend Charles Lisanby, for whom he had an unrequited obsession. During a stop in Bangkok, Warhol encountered examples of the Thai gold lacquer work which, according to Lisanby, inspired both “A Gold Book” and the “golden pictures” (including plates from this book and related drawings) that he exhibited at the Bodley Gallery in December 1957. The majority of the pages in “A Gold Book” were printed on gold paper, with some on white paper intermittently colored with gold or watercolor highlights. In the colophon of the book, Warhol describes its subjects as “Boys filles fruits and flowers shoes”. The man with a rose in his teeth, identified variously as Lisanby or Warhol himself, is based on drawings of this same motif by Dudley Huppler, whose work Warhol collected. Warhol traced the drawings of sleeping children, a girl and a boy, from photographs by his lover Edward Wallowitch, c. 1956. The drawing of the girl reappears in Warhol’s record sleeve design for an LP of Tennessee Williams reading his own work. The image of the young man posing as James Dean, who had died two years earlier, and would be the subject of another drawing by Warhol from around the same time, is also based on a photograph by Wallowitch. This photograph was reproduced in Edgar Morin’s “The Stars” (1960) with the caption: “He looks enough like James Dean to be his brother.” See Schrenk and Zweite, eds., pp. 112, 119; Crone, p. 69; Bourdon, p. 51; Brown, ed., p. 55; Chambers, ed., p. 68.</p>
<p>Vitrine</p>	
	<p>Alan Neame, ed.: “The Adventures of Maud Noakes”, New Directions, New York, 1961</p> <p>Dust jacketed design by Andy Warhol</p>
	<p>David Alexander: “The Madhouse in Washington Square: A Novel of Menace”, Lippincott, Boston, 1958</p> <p>Dust jacketed design by Andy Warhol</p>
	<p>Walter Ross: “The Immortal”, Simon & Schuster, New York, 1958</p> <p>Dust jacketed design by Andy Warhol</p>
	<p>Andy Warhol pages from “A Gold Book”, ca. 1957 offset lithographs with hand-coloring on paper, double-sided and offset lithographs on gold paper, double-sided each approx.: 36.7 x 57.5 cm</p>



Andy Warhol
 “Blotted Line Figures”, ca. 1953
 ink on paper
 72.4 x 57 cm (framed: 91.4 x 76.3 x 2.8 cm)
 AW/P 1953/19

The two bottom figures appear in “B was a bat / Who got caught in this young ladies hair, / And so of course who wore it as a hat” from “A Is an Alphabet”. This figure was based on a 1949 photograph of Marianne Moore by George Platt Lynes, reproduced in Life magazine, wearing a large black hat. Hats reappear in numerous early drawings by Warhol: in a self-portrait “at the age of two,” dated to the 1950s, the young Warhol similarly wears a butterfly as a hat. The stacking of the figures can be seen as an extension of the hat motif, in which one person becomes a hat for another. See Nina Schleif, ed., Drag and Draw Andy Warhol: The Unknown Fifties (Munich: Hirmer, 2018), p. 52; Mark Francis and Dieter Koepplin, Andy Warhol: Drawings 1942-1987 (Pittsburgh: The Andy Warhol Museum, 1998), no. 104.







Andy Warhol
 “Blotted Line Figures”, ca. 1953
 ink on paper
 72.4 x 57.2 cm (framed: 91.4 x 76.3 x 2.8 cm)
 AW/P 1953/21




The fallen figure in the center of the sheet appears in a smaller drawing known as Dancer, c. 1953. See Daniel Blau, ed., From Silverpoint to Silver Screen: Andy Warhol, 1950s Drawings (Munich: Hirmer, 2013), p. 129.



Andy Warhol
 “Three Figures”, ca. 1953
 ink on paper
 72.4 x 57.1 cm (framed: 91.4 x 76.3 x 2.8 cm)
 AW/P 1953/12





This group is similar to the couple in “S was a snake / who played with this young man / until his mother chased it with a rake” from “A Is an Alphabet”, except with three figures instead of two.

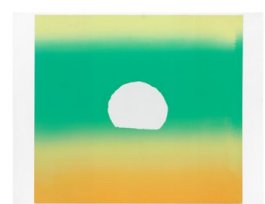
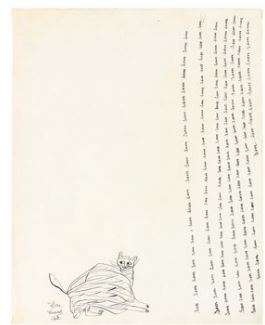
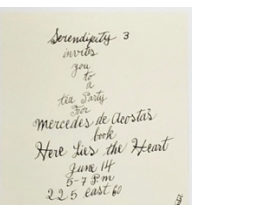
	<p>Andy Warhol “Blotted Line Figures”, ca. 1953 ink on paper 72.4 x 57.2 cm (framed: 91.4 x 76.3 x 2.8 cm) AW/P 1953/20</p> <p>The two men on the top right are similar to the figures in “S was a snake / who played with this young man / until his mother chased it with a rake” from “A Is an Alphabet”, except joined together into a single form. The dancing figure in the top center relates to a blotted line drawing of a boy accompanied by a verse from “There Was Snow on the Street” (1953), another book project by Warhol and Corkie: “My brother asked me a silly riddle / What is round with a hole in its little brown middle?” The answer, Corkie writes, is: “a bottle of ink.” See Brown, ed., p. 21; Rainer Crone, Andy Warhol: A Picture Show By the Artist (New York: Rizzoli, 1987), pp. 122-123.</p>
	<p>Andy Warhol “Blotted Line Figures”, ca. 1953 ink on paper 72.4 x 56.8 cm (framed: 91.4 x 76.3 x 2.8 cm) AW/P 1953/11</p> <p>The head on the bottom left appears in “K was a Kala-Azar / Who when caught by this young man / Was immediately made unhappy by being put in a jar” from “A Is an Alphabet”.</p>
<p>IV:</p>	
	<p>Andy Warhol “Blotted Line Figures”, ca. 1953 ink on paper 73.5 x 58.2 cm (framed: 92.4 x 77 x 2.8 cm) AW/P 1953/15</p>
	<p>Andy Warhol “Blotted Line Figures”, ca. 1953 ink and watercolor on paper 73.7 x 58.4 cm (framed: 92.4 x 77 x 2.8 cm) AW/P 1953/14</p> <p>Warhol heightened a number of works from c. 1952 with watercolor. In a cover design for Interiors magazine (May 1953), for example, Warhol surrounds the teacup, teapot, and milk jug in a still-life with a thin strip of pink watercolor similar to the one in the present drawing. Combining the three containers into a single unit, the effect is comparable to what Warhol does here with the two kissing heads. See Maréchal, pp. 63, 150; Francis and Koeplin, no. 12.</p>

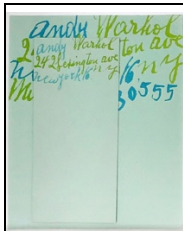
	<p>Andy Warhol “Kiss”, ca. 1953 ink on paper 73.7 x 58.2 cm (framed: 92.4 x 77 x 2.8 cm) AW/P 1953/17</p> <p>The kissing heads in this drawing, as with the other similar works in the exhibition, are variations on the figures in “O was an otter / Who slept in the same bed with this young man / And there never was an odder otter” from “A Is an Alphabet”. The motif of two men kissing relates not only to the queer sexuality invoked by Corkie’s description of the “odder otter,” as Trevor Fairbrother has noted, but to the blotted line technique itself. To create the blotted line drawing, Warhol hinged a second sheet to the paper containing his original drawing, folding it onto the ink before it had dried. The resulting blotted line image was a mirror reversal of the original drawing. In cases where the original drawing depicted a head facing in the direction of the hinged sheet, the two heads, one a copy of the other, appear to kiss. See Trevor Fairbrother, “Tomorrow’s Man,” in Donna de Salvo, ed., “Success is a Job in New York”: The Early Art and Business of Andy Warhol (New York: Grey Art Gallery, 1989), p. 59; Francis and Koeplin, p. 93.</p>
	<p>Andy Warhol “Blotted Line Figures”, ca. 1953 ink on paper 72.4 x 57 cm (framed: 91.4 x 76.3 x 2.8 cm) AW/P 1953/18</p> <p>The large female figure relates to “X was a xerus / Who was found in Africa by this yg. lady / And was frightened because she made such a fuss” from “A Is an Alphabet”. The male figure on the far right appears as the “pursuer” in Warhol’s cover design for Baron Corvo’s “The Desire and Pursuit of the Whole” (New York: New Directions, 1953). See Brown, ed., p. 13.</p>
	<p>Andy Warhol “Lovers”, ca. 1953 ink on paper 72.5 x 57.2 cm (framed: 91.4 x 76.3 x 2.8 cm) AW/P 1953/13</p> <p>The man on the bottom is a mirror reversal of the figure in “I was an itch mite / Who after itching this young man / And being scratched at took flight in fright,” and the lover on the top is a rotation of the figure, identified variously as male and female, in “J was a jack daw / Who for two weeks watched this young lady, / And when she started watching him, flew off and was seen no more,” both from “A is an Alphabet”. The bottom figure is the “pursued” man in the dust jacket design for Baron Corvo’s “The Desire and Pursuit of the Whole” (New York: New Directions, 1953).</p>

	<p>Andy Warhol “Bust with Marbleized Background”, ca. 1953 ink, watercolor and tempera on paper 72 x 57 cm (framed: 91.4 x 76.3 x 2.8 cm) AW/P 1953/22</p> <p>Warhol combined marbling and blotted line techniques in a number of works from c. 1952, including a cover design for Interiors magazine (June 1952) and the dust jacket design for Maude Hutchins’s “Love is a Pie” (New York: New Directions, 1952), both of which depict similar figures against marbled backgrounds. See Maréchal, p. 51; Francis and Koepplin, nos. 16, 33.</p>
	<p>Andy Warhol “Blotted Line Figures”, ca. 1953 ink on paper 73.5 x 58 cm (framed: 92.4 x 77 x 2.8 cm) AW/P 1953/16</p> <p>The man with his head in his hands on the left reappears as a mirror reversal in the following drawing.</p>
	<p>Andy Warhol “Young Man”, ca. 1953 ink on paper 36 x 45.2 cm (framed: 54 x 63.4 x 2.8 cm) AW/P 1956/03</p>
	<p>Andy Warhol “Blotted Line Figures”, ca. 1956 ink on paper 28.2 x 20.3 cm (framed: 46.2 x 38.4 x 2.8 cm) AW/P 1956/29</p> <p>This drawing conjoins the woman in “V was a vicuna / who when seen by this young lady / made her stop wiggling / which should have happened sooner” with the similar figure in “N was a Newt / Who was taken home by this young lady / In a glass because the thought the newt cute,” both from “A Is an Alphabet”. The doubling effect relates to the two sheets employed in the blotted line technique, which can generate not only convergent mirror images, as in the kissing heads, but also divergent ones, as we see here. For a similar example, see Blau, ed., p. 108.</p>

	<p>Andy Warhol “Boy”, ca. 1953 ink on paper 21 x 14.6 cm (framed: 39 x 32.5 x 2.8 cm) AW/P 1953/06</p> <p>This figure reappears in a drawing of a group of boys reproduced on the invitation card to Warhol’s solo exhibition at the Loft Gallery, New York, October 1954. Warhol subsequently paired these boys with a group of girls in the painting known as “Girls and Boys”, c. 1955. See Brown, ed., p. 23; Donna de Salvo, ed., “Andy Warhol: From A to B and Back Again” (New Haven: Yale University Press, 2018), p. 167.</p>
	<p>Andy Warhol “Two Figures”, ca. 1953 ink on paper 47.5 x 27 cm (framed: 64.6 x 45 x 2.8 cm) AW/P 1953/10</p> <p>The boy on the left is a mirror reversal of one of the boys that appears in the 1954 Loft Gallery invitation and in the painting Girls and Boys, c. 1955.</p>
	<p>Andy Warhol “A is an Alphabet by Corkie & Andy”, 1952 26 offset prints each 24 x 15,5 cm AW/E 1953/04</p> <p>Warhol’s “A Is an Alphabet” can be compared to an unrealized project for a “ladies’ alphabet,” likely also conceived in collaboration with Corkie, from the same year. This alphabet book consists of portraits of women with different articles of clothing that correspond to the letters of the alphabet. See Schleif, pp. 16-39.</p>
	<p>Andy Warhol “Kiss”, ca. 1953 ink on paper 29.5 x 18.5 cm (framed: 47.6 x 36.4 x 2.8 cm) AW/P 1953/08</p>
	<p>Andy Warhol “Kiss”, ca. 1953 ink on paper 26.7 x 23 cm (framed: 44.6 x 41.2 x 2.8 cm) AW/P 1953/09</p>

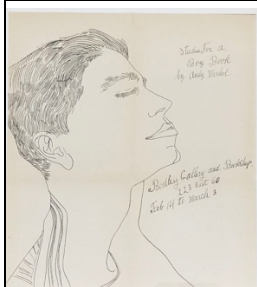
	<p>Andy Warhol “Kissing Couple”, ca. 1954 ink on paper 16.8 x 23.5 cm (framed: 35 x 41.8 x 2.8 cm) AW/P 1956/01</p> <p>This couple is similar to blotted-line drawing known as “Embracing Couple with Marbleized Background”, c. 1954, in which a field of marbled purple ink surrounds the two figures. See Chambers, ed., p. 151.</p>
<p>Vitrine I</p>	
	<p>Andy Warhol “A is an Alphabet by Corkie & Andy”, 1953 the complete set of 26 offset lithographs (13 pages plus title page), unbound each: 24 x 30.5 cm except title page: 23 x 30.5 cm AW/E 1953/05</p> <p>This is an uncut copy of “A Is an Alphabet” with a title page designed by Warhol.</p>
<p>Vitrine II</p>	
	<p>Baron Corvo: “The Desire and Pursuit of the Whole”, New Directions, New York, 1953 Dust jacket by Andy Warhol</p> <p>Maude Hutchins: “Love is a Pie”, New Directions, New York, 1952 Dust jacket by Andy Warhol</p> <p>Leslie Edgley, “The Runaway Pigeon”, The Crime Club by Doubleday & Company, Inc., Garden City, New York, 1953 Dust jacket by Andy Warhol</p> <p>Tennessee Williams, “Reading from The Glass Menagerie, The Yellow Bird and Five Poems”, New York, Caedmon Records, 1960 Record cover design by Andy Warhol</p>
	<p>Andy Warhol “Sunset (See F. & S. IIA.85-88)”, 1972 screenprint in colors on paper, unique trial proof, aside from the total edition of 632 unique impressions image size: 94 x 92.8 cm paper size: 99.3 x 94 cm (framed: 118 x 113 x 4 cm) AW/E 1972/01</p> <p>Sunset, according to Feldmann and Schellmann, was produced in an edition of “632 unique prints divided as follows: 40 portfolios containing four prints each, signed and numbered in pencil on verso. The remaining 472 prints were used by architects Johnson and Burgee for the Hotel Marquette, Minneapolis, Minnesota. In 1981, upon removal from the hotel, these prints were signed, numbered 1/470-470/470, and dated in pencil on verso, and two were marked HC; they were stamped in black on verso Hotel Marquette Prints”. See Frayda Feldman and Jörg Schellmann, Andy Warhol Prints: A Catalogue Raisonné (New York: Distributed Art Publishers, 2003), p. 77.</p>

	<p>Andy Warhol “Sunset (See F. & S. IIA.85-88)”, 1972 screenprint in colors on paper, unique trial proof, aside from the total edition of 632 unique impressions image size: 87 x 97.5 cm paper size: 89 x 115.5 cm (framed: 108.7 x 136.6 x 4 cm) AW/E 1972/02</p>
<p>Office II.</p> 	<p>Andy Warhol “Untitled (Cats) (verso); Untitled (Rose) (recto)”, ca. 1954 recto: ink on paper, verso: ink and watercolor on paper 58.4 x 73.5 cm (framed: 92.4 x 77.5 x 2.8 cm) AW/P 1954/06</p> <p>The drawing of the cat on this sheet, in the style of “Holy Cats”, is by Julia Warhola. The name “Sam” recalls Warhol’s own “25 Cats Name Sam and One Blue Pussy”, c. 1954.</p>
<p>Vitrine</p> 	<p>Andy Warhol “Serendipity 3 Invitation”, 1960 offset lithograph on paper 19.4 x 17.2 cm AW/EPH 1954/03</p> <p>Although his drawing was not used in the final production, Warhol designed a dust jacket in 1957 for Mercedes de Acosta’s “Here Lies the Heart” (New York: Reynal and Co., 1960), a memoir of her affair with Greta Garbo, Marlene Dietrich, and others. In the late 1950s, Serendipity 3, a general store and ice cream parlor frequented by Warhol and his friends, moved to the building next door to the Bodley Gallery on East 60th Street, where Warhol held several early exhibitions. Serendipity 3 carried Warhol’s work throughout the 1950s, and functioned as a kind of gallery for him: for example, an exhibition of his shoe drawings, entitled “Gee Pump Pictures”, was held there in 1956. Warhol also used the café as a production site, inviting “very attractive, very nice people,” in the words of Serendipity 3 co-owner Stephen Bruce, to hand-color his prints and illustrated books. Some copies of this invitation card include a hand-drawn butterfly on the bottom right. See Lucy Mulroney, <i>Andy Warhol, Publisher</i> (Chicago and London: University of Chicago Press, 2018), pp. 12, 27; David Bourdon, <i>Warhol</i> (New York: Abrams, 1989), pp. 46, 56; Brown, ed., p. 31; Chambers, ed., p. 53.</p>



Andy Warhol
 “Calling Card (242 Lexington Ave.)”, 1959
 two offset lithographs on paper
 1 / 2: 28 x 21.6 cm
 2 / 2: 24.1 x 10.5 cm
 AW/EPH 1959/01

Warhol moved to a two-bedroom sublet at 242 Lexington Avenue, at the corner of 24th Street, in Summer 1953. Since the renter of the apartment, Leonard Kessler, kept one of the bedrooms as his studio, Warhol shared the other bedroom with his mother, Julia Warhola, who designed this letterhead. The apartment quickly became a breeding ground for cats, some of which Warhol gave away as presents (much like his books and drawings). One of these, Hester, who went to “pussy heaven” during a failed spaying operation, became the inspiration for “Holy Cats”. See Victor Bockris, “The Life and Death of Andy Warhol” (New York: Bantam, 1989), pp. 70-71.



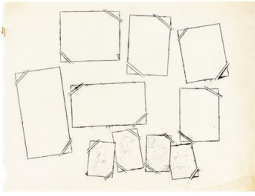



Andy Warhol
 “Studies For a Boy Book (Bodley Gallery Announcement)”, ca. 1956
 offset lithograph on paper
 40.6 x 34.2 cm
 AW/EPH 1956/09

Warhol’s first exhibition at the Bodley Gallery, “Studies for a Boy Book”, opened on Valentine’s Day of 1956, a choice echoed in the heart motif that appears in several of the works in the show. The “Boy Book” was one of a planned series of books, including a “Cock Book” and a “Foot Book”, none of which was realized. The surviving drawings for these projects often depict one part of the body in the manner of another part: for example, a cock surrounded by a wristwatch or dressed in a vest. In other drawings, the motif of wrapping extends to the placement of a cock between two feet – a theme that would reappear in the grasping figures of “A Gold Book”. Rainer Crone has noted that these drawings, with their clear stylistic references to Matisse and Cocteau, are exceptional in Warhol’s work inasmuch as they were based on live modelling sessions with friends like Lisanby, Robert Fleischer, Carlton Willers, and Reid Miles. See Schrenk and Zweite, eds., p. 30; Crone, p. 76; Bourdon, p. 55; Chambers, ed., p. 180-181.



Andy Warhol
 “Holy Cats by Andy Warhol's Mother”, ca. 1960
 complete set of 21 photolithographs including the cover on various colored wove papers, the full sheets, bound (as issued)
 23.3 x 15 cm
 AW/B 1957/13

With its narrative of cats in heaven, “Holy Cats”, written and illustrated entirely by Warhol’s mother, combines the cat theme from Warhol’s “25 Cats Name Sam and One Blue Pussy” (c. 1954) with the angels who populate another book, “In the Bottom Of My Garden” (c. 1956). The pages alternate between descriptions of cats whose tastes are, in various matters, opposites. For example, one page, printed on a light background, depicts cats who “like it day,” while the next, printed with a dark background, shows those who “like it night.” Unlike “25 Cats Name Sam and One Blue Pussy”, in which all the cats share the same name, “Holy Cats”, therefore, does not present these creatures in terms of their similarities, but in terms of their differences. See Schrenk and Zweite, eds., p. 124.

	<p>Andy Warhol “Still Life”, ca. 1956 ink and graphite on paper 45.3 x 60.6 cm (framed: 64.1 x 79.5 x 2.8 cm) AW/P 1956/07</p>
	<p>Andy Warhol “Pencils”, ca. 1956 ink on paper 30.6 x 45.4 cm (framed: 48.4 x 63.4 x 2.8 cm) AW/P 1956/06</p>
	<p>Andy Warhol “Bottles”, ca. 1954 ink on paper 9.6 x 25 cm (framed: 28 x 43 x 2.8 cm) AW/P 1954/04</p> <p>The bottle with the diamond reappears in Warhol’s illustration for Monroe Frey’s “The Three Last Wide-Open Towns,” Esquire (June 1953), p. 49. See Maréchal, p. 66.</p>
<p>Office I.</p>	
	<p>Andy Warhol “Boy's Head”, 1953 ink and pencil, Strathmore paper 14.9 x 12.3 cm (framed: 34 x 31.3 x 2.8 cm) AW/P 1953/01</p>